

received them from a Mrs. Jackson, who told him that they were mentioned in Butler's "Tour through Italy," and that after Butler's death they passed into the hands of the celebrated Dr. Alban, and so came to hers. They are not however mentioned in the published edition of Butler's *Tour*; and "Butler" and "Dr. Alban" are the same person—Dr. Alban Butler, author of *The Lives of the Saints*. Alban Butler's *Tour* was edited and published by Charles Butler, his nephew, who also wrote a *Life of Alban Butler*. The confusion cannot now be unravelled: but is not enough to discredit Scott's decision, which may have rested on the handwriting. The *tr.* of the "Te Deum" is not like Pope, and has a Drydenesque Alexandrine in it, and other marks of Dryden's manner. One great Roman Catholic poet was perhaps confused with the other.

These three pieces, however, with slight variation of text, have been discovered independently by Mr. Orby Shipley and Mr. W. T. Brooke, in *The Primer, or Office of the B. V. Mary, in English*, 1706: and the discovery has led them to a strong conviction that the bulk of the 120 *trs.* of Latin hymns in this book are also Dryden's. It is shown under *Primers*, that there are remarkable evidences of unity of hand in these *trs.* Is this hand Dryden's? The case for Dryden is a constructive one, and may be thus summarised:—

The *tr.* in Scott, "O sylvan Prophet," is in a metre unknown to previous editions of the *Primer*; and there are altogether 11 *trs.*, generally representing Latin Sapphics, in the book in this metre. Five of these *trs.* have a further internal link in having the same gloria; three in having another common gloria. The presumption is irresistible that they are all by the author of "O sylvan Prophet." Again, the *tr.* of the "Te Deum" (also in Scott) is one of 8 pieces in Dryden's great metre, which is also new to the *Primers'* heroic couplets. Though not linked by common glorias, the tone of all these is Drydenesque, especially the *tr.* of "Sacris Solemnis," which has these characteristic lines, "They eat the Lamb with legal rites and gave Their mother synagogue a decent grave," and closes with an Alexandrine. The *tr.* "Creator Spirit, by Whose aid" is followed by two others in the same metre, which have a variation (in a single word) of its gloria. The three known hymns of Dryden are thus heads of groups presumptively of the same parentage. Proceeding further in the book, the large group of 8-syllable hymns exhibits 35, which are curiously marked as by a single hand through their glorias (see *Primers*). They have several Drydenesque phrases (e.g. "noon of night," "gleamy white," a technical use of "yielding," "liquid," "equal"), turns of expression and cadences, and a significant link with the *tr.* of the "Te Deum" in the term "vocal blood" (cf. "vocal tears" in 2 other *trs.*) found in the *tr.* of "Deus tuorum militum." This technical method of inquiry when applied still further to other groups linked by a single gloria certainly points in the same direction; Drydenisms, links with groups already named, an occasional appearance of layman freedom of expression, and in one case ("Audit tyrannus" *tr.*), an echo of the heroic plays, emerge. The least characteristic group is that containing *trs.* of "Ave maris stella" and "Jesu dulcis memoria," in c. m.; and the latter *tr.* ("Jesu, the only thought of Thee"), beautiful as it is, is in the main only the *tr.* from the *Primer* of 1685 recast in c. m. But the adoption of c. m.—a new metre in these *Primers*—would be natural in one previously long familiar with the metrical Psalms; the *tr.* of "Ave maris stella" has the recurrent use of "equal," which is a mannerism of Dryden; and the word "way" in the *tr.* of "Jesu dulcis memoria" is used similarly in that of "Immense coeli conditor."

The result of a minute investigation, purposely conducted on somewhat mechanical lines, is a presumption almost amounting to proof, that the bulk of these 120 *trs.* are not only by the same hand, but by the hand of Dryden. A measure of doubt must however attach to the least characteristic pieces, from the following considerations:—

(1) The *trs.* of "Salva Mater" and "Dies Irae" are reprinted from the *Primer* of 1687. This fact is of course not decisive against their parentage by Dryden, as it may be argued, that the *Primer* of 1687 also contains Dryden translations. But (2) the *tr.* of

the "Dies Irae" seems to be, notwithstanding some Drydenesque phrases, by Lord Roscommon. It is found in a text considerably varied from that of 1706 in Tate's *Miscellanea Sacra* (1696 and 1699); and is there attributed to Lord Roscommon. It appears also, but in a text identical with that of 1706, in Tonson's *Poems by The Earl of Roscommon*, 1717, which professes to give only the "truly genuine" poems of the Earl. If this *tr.* is not Dryden's, others also may not be his. And (3) the *Primer* of B. V. M. in which these *trs.* are found did not appear till five years after Dryden's death; and may have been edited by some one else. Mr. W. T. Brooke has drawn attention to variations in the text of Scott from that of the *Primer*; which may be accounted for by editorial revision; and the editor may have had blanks to fill in which Dryden had left.

It would be most natural to suppose that the *Primer* would be edited by a priest; but the fact that it is difficult to say whether the text in Scott or in the *Primer* is the more characteristic of Dryden either points to the existence of two authentic texts of the poet, or a revision by some one thoroughly intimate with Dryden's manner, e.g. (as Mr. Brooke acutely conjectures), Charles Dryden, who may have taken his father's *ms.* with him to Rome.

The argument in favour of Dryden is presented with great force and skill by Mr. Orby Shipley in the *Dublin Review*, October, 1864, and in the preface to his *Annus Sanctus*.

In corroboration of the evidence given above, Mr. Shipley has collected some Roman Catholic traditions, which ascribe to Dryden "a considerable number" of Latin *trs.* "Jesu dulcis memoria" and "Dies Irae" are said to have been translated as penances. These traditions are however very indefinite; in some cases they do not date earlier than the present century; and in some (see Preface to *Annus Sanctus*) they are mistaken. He seeks a further corroboration of the theory from the appearance of several of these *trs.* in editions of *The Manual of Prayers*, 1750, and *The Garden of the Soul*, 1737. But it is shown under *Primers* that these books afford no real evidence on this subject. [H. L. B.]

Du ewiger Abgrund der seligen Liebe. *N. L. von Zinzendorf*. [*The Love of God*.] Written for the birthday, Sept. 21, 1726, of his friend Count Henkel of Oederberg. Appeared as No. 7 in the "Andere Zugabe," c. 1730, to his 1725–8 *Sammlung geist- und lieblicher Lieder* (3rd ed. 1731, No. 19), in 8 st. of 10 l., entitled "Ein Erweckungs Lied an Fest-Tagen," and repeated in the *Herrnhut G. B.*, 1735, No. 11; in the *Brüder G. B.*, 1778, No. 36, in 3 st.; also in Knapp's ed. of *Zinzendorf's Geistliche Lieder*, 1845, p. 72; and in his own *Ev. L. S.*, 1850, No. 1136. *Tr.* as:—

1. **Eternal depth of Love Divine**, a free *tr.* of st. 1, 2, 4, 7, by J. Wesley in *H. and S. Poems*, 1739 (*P. Works*, 1868–72, vol. i. p. 173). It was not included in the *Wes. H. Bk.* till in the *Suppl.* of 1830, No. 586, omitting Wesley's st. iii. ll. 5–8, and iv. ll. 1–4. This form is in the new ed. 1875, No. 655, and in the *Wesley Association and New Connexion Collections*. With the omission of the last 8 lines it is No. 94 in the *Amer. Meth. Epis. Hymns*, 1849. These omitted lines are given as No. 730: "O King of Glory, Thy rich grace," in the same collection.

2. **Thou deep abyss of blessed Love**, a free *tr.* of st. 1, 4, 8, by Mrs. Charles in her *Voice of Christian Life in Song*, 1858, p. 243, and thence in *Holy Song*, 1869, No. 298.

Another *tr.* is:—

"Ye bottomless depths of God's infinite love," by J. Gambold. The *tr.* of st. 1 appears as No. 238 in the *Appendix* of 1743 to the *Moravian H. Bk.*, 1742, and the full form as No. 392 in pt. II., 1746 (1866, No. 24). Of

this 3 st. beginning "O bottomless depths" appear in the Schaff-Gilman *Lib. of Rel. Poetry*, ed. 1883. [J. M.]

Du himilisko trohtin. [*Supplication.*] *Wackernagel*, ii. p. 24, quotes this 12th cent. hymn in 2 st. of 4 l., entitled "The Prayer of Sigihard." Sigihard was the writer of the Freising ms. of Otfrid's works (now at Munich), and in a note at the end of this ms. says, "Ego sigihardus indignus presbyter scripsit. Unaldo episcopus istud evangelium fieri jussit." *Tr.* as "Thou Heavenly Lord of Light," by Miss *Winkworth*, 1869, p. 29. [J. M.]

Du schönste Gotteskind. *G. Tersteegen.* [*Christmas.*] 1st pub. in the 2nd ed., 1735, of his *Geistliches Blumengärtlein*, as No. 46 in Bk. iii., in 11 st. of 8 l., entitled "The great Christmas gift." Included, omitting st. 4, 5, 10, 11, as No. 704 in Bunsen's *Versuch*, 1833 (*Allg. G. B.*, 1846, No. 48). The only *tr.* in C. U. is:—

Thou fairest Child Divine, a good *tr.* from Bunsen, by Miss *Winkworth* in her *Lyra Ger.*, 2nd Ser., 1858, p. 16. Included, omitting the *tr.* of st. 8, as No. 359 in *Ps. and Hys.*, Bedford, 1864. Two centos are found in American hymnals:—

(1) "I was a foe to God," beginning with st. 2, as No. 373 in the *Episcopal H. for Ch. & Home*, 1860.

(2) "Once blind with sin and self," beginning with st. 3 in the *Dutch Reformed H. Bk.*, 1869, the *Bapt. Praise Bk.*, 1871, *H. & Songs of Praise*, N. Y., 1874, &c. [J. M.]

Du unvergleichlich's Gut. *J. Schefler.* [*Love to God.*] Appeared as No. 195 in Bk. v. of his *Heilige Seelenlust*, Breslau, 1668, p. 655 (*Werke*, 1862, i. p. 323), in 8 st. of 6 l., entitled "She [The Soul] contrasts the Majesty of God with her Nothingness." Included as No. 726 in Freylichhausen's *G. B.*, 1705, and recently, as No. 15, in Kuapp's *Ev. L. S.* 1850 (1865, No. 15). The only *tr.* in C. U. is:—

O God, of good the unfathom'd sea, a vigorous and full rendering by J. Wesley in *H. and Sac. Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 141), and thence in full, as No. 36, in the *H. & Spiritual Songs*, 1753, and as No. 5 in the *Pocket H. Bk.*, 1785. It did not appear in the *Wes. H. Bk.*, 1780, but was added in an ed. between 1797 and 1809, and is No. 38 in the revised ed. 1875. Various forms beginning with st. i. appear in the *Leeds H. Bk.*, 1853; the *Meth. N. Connexion*, 1863; the *Irish Ch. Hyl.*, 1869-73; *Baptist Hyl.*, 1879; *Westminster Abbey H. Bk.*, 1883, &c.; and in America in the *Meth. Epis. Coll.*, 1849; *Evang. Hyl.*, N. Y., 1880; *Canadian Presb. H. Bk.*, 1880, &c. In the *Meth. Epis. South H. Bk.* 1847, No. 24, begins with st. 5, "Fountain of good! all blessing flows."

Another *tr.* is:—"O Good beyond compare," by Miss *Winkworth*, 1869, p. 249. [J. M.]

Duffield, George, jun., D.D., s. of the Rev. Dr. Duffield, a Presbyterian Minister, was b. at Carlisle, Pennsylvania, Sept. 12, 1818, and graduated at Yale College, and at the Union Theological Seminary, New York. From 1840 to 1847 he was a Presbyterian Pastor at Brooklyn; 1847 to 1852, at Bloomfield, New Jersey; 1852 to 1861, at Philadelphia; 1861 to 1865, at Adrian, Michigan; 1865 to 1869, at Galesburg, Illinois; 1869, at Saginaw City, Michigan; and from 1869 at Ann Arbor and Lansing, Michigan. His hymns include:—

1. *Blessed Saviour, Thee I love. Jesus only.* One of four hymns contributed by him to Darius E. Jones's *Temple Melodies*, 1851. It is in 6 st. of 6 l. In Dr. Hatfield's *Church H. Bk.* it is given in 3 st. The remaining three hymns of the same date are:—

2. *Parted for some anxious days. Family Hymn.*
3. *Praise to our heavenly Father, God. Family Union.*

4. *Slowly in sadness and in tears. Burial.*
5. *Stand up, stand up for Jesus. Soldiers of the Cross.* The origin of this hymn is given in *Lyra Sac. Americana*, 1868, p. 298, as follows:—

"I caught its inspiration from the dying words of that noble young clergyman, Rev. Dudley Atkins Tyng, rector of the Epiphany Church, Philadelphia, who died about 1854. His last words were, 'Tell them to stand up for Jesus: now let us sing a hymn.' As he had been much persecuted in those pro-slavery days for his persistent course in pleading the cause of the oppressed, it was thought that these words had a peculiar significance in his mind; as if he had said, 'Stand up for Jesus in the person of the downtrodden slave.' (Luke v. 18.)"

Dr. Duffield gave it, in 1858, in ms. to his Sunday School Superintendent, who pub. it on a small handbill for the children. In 1858 it was included in *The Psalmist*, in 6 st. of 8 l. It was repeated in several collections and in *Lyra Sac. Amer.*, 1868, from whence it passed, sometimes in an abbreviated form, into many English collections. [F. M. B.]

Duffield, Samuel Augustus Wiloughby, s. of G. Duffield, jun., was b. at Brooklyn, Sept. 24, 1843, and graduated at Yale College, 1863. In 1866 he was licensed, and in 1867 ordained as a Presbyterian Minister, and is now [1886] Pastor of Westminster Church, Bloomfield, New Jersey. He pub. in 1867 a *tr.* of Bernard's *Hora novissima* (q. v.): *Warp and Woof*; a *Book of Verse*, 1868 (copyright, 1870); and *The Burial of the Dead* (in conjunction with his father), 1882. In the *Laudes Domini*, N. Y., 1884, the following *trs.* and an original hymn are by him:—

1. *Holy Spirit, come and shine.* A *tr.* of "Veni Sancte Spiritus." 1883.

2. *O Christ, the Eternal Light.* A *tr.* of "Christe lumen perpetuum." 1883.

3. *O land, relieved from sorrow.* *On Heaven*, written in 1876.

4. *O what shall be, O when shall be.* A *tr.* of "O quanta qualla." 1883.

5. *To Thee, O Christ, we ever pray.* A *tr.* of "Christe precamur annue." 1883. [J. J.]

Dum, Christe, confixus cruci. C. Coffin. [*Passiontide.*] Appeared in the *Paris Brev.*, 1736, and again in his *Hymni Sacri* of the same year. It is the Ferrial hymn at Lauds in Passion week, and till Maundy Thursday. It is also in the *Lyons Brev.* and others. The text is given in *J. Chandler's Hys. of the Prim. Church*, 1837, No. 65, and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

O Thou, Who in the pains of death. By W. Cooke, written in 1872 for the *Hymnary*, No. 238.

Translations not in C. U.:—

1. O Thou, that nall'd upon the bleeding tree. I. Williams, *British Mag.*, April, 1834, and *Trs. from Paris Brev.*, 1839.

2. Whilst in the agonies of death. *J. Chandler*, 1837.

3. While on the Cross, O Christ! in death. *J. D. Chambers*, 1857. [W. A. S.]

Dum morte victor obrutâ. C. Coffin. [*SS. Philip and James.*] This hymn is in

the *Paris Brev.*, 1736, where it is given as the hymn for the first Vespers of SS. Philip and James. So also in the *Lyons* and modern French Breviaries. It was included in the author's *Hymni Sacri*, 1736, and is also in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 94, and in Carl. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

The Lord hath burst the bonds of death. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 105, in 6 st. of 4 l. The hymn No. 358 in the *Hymnary*, 1872, although beginning with the same first line, and assigned to Chandler in the Index, is so altered as to be almost beyond recognition. The most that can be said of it is that it is based on Chandler's tr. Another tr. is:—

When from Death's chambers Christ triumphant rose.
1. Williams, 1839. [W. A. S.]

Duncan, Mary, née Lundie, daughter of the Rev. Robert Lundie, Parish Minister of Kelso, was b. at Kelso, April 26, 1814. On July 11, 1836, she was married to the Rev. William Wallace Duncan, Parish Minister of Cleish, Kinross-shire. In the end of December, 1839, she took a chill, which resulted in a fever, terminating fatally on Jan. 5, 1840. Her gifts and graces were early consecrated to her Master's service. She was a devoted wife and mother, and a true helpmeet to her husband in his parochial work. Her hymns, mostly written for her children between July and December, 1839, appeared, in 1841, in her *Memoir*, by her mother, and were issued separately, in 1842, as *Rhymes for my Children*, to the number of 23. The best known are, "Jesus, tender Shepherd, hear me," and "My Saviour, be Thou near me." [J. M.]

Dunlop, Thomas, seventh son of Mr. James Dunlop, of Kilmarnock, was born at Kilmarnock, May 10, 1839. After studying at the Universities of Glasgow and Edinburgh, he became, in 1867, minister of the U. P. Church, Balfour, Stirlingshire, and in 1871 joint minister of Bristo U. P. Church, Edinburgh. This charge he resigned in 1875, and in the same year became minister of Emmanuel Congregational Church, Bootle. In 1874 he was appointed a member of the Psalmody Committee of the U. P. Church, and contributed the hymn, "I cannot, no. I will not let Thee go," to their *Presbyterian Hymnal*, 1876. In the *Draft Hymnal*, 1874, it began, "Jesus, I cannot, will not let Thee go," and contained 8 st. This form is included in the *Evang. Union Hymnal*, 1878, No. 152. He has recently been a frequent contributor to the Poets' Corner of the *Christian Leader*, a religious paper, pub. in Glasgow. [J. M.]

Dunn, Catherine Hannah, dau. of a Nottingham bookseller and printer, was b. at Nottingham, Nov. 7, 1815, and d. May 18, 1863. In 1857 she pub. a little volume of 36 *Hymns from the German*. Of these the best known are noted under "Hilf, Herr Jesu, lass gelingen" and "Nun sich der Tag geendet hat." They deserve more notice than they have as yet received. That at p. 37 is from "Liebster Jesu in den Tagen" [Freylinghausen's *G. B.*, 1714, No. 249], that at p. 98 from "Bete nur! bete nur," by J. G. F. Köhler [Knapp's *Ev. L. S.*, 1850, No. 1623],

and that at p. 119 from "Eia!t vollbracht! Gottlob es ist vollbracht." [For this last see *Gryphius*, A.] [J. J.]

Dunn, Robinson Porter, D.D., an American Baptist, b. in 1825; was for some time Professor in Brown's University, Providence, Rhode Island; and d. Aug. 28, 1867. His hymns, mainly translated from the Latin and other sources, included, "No, no, it is not dying"; "Jesus, Jesus, visit me"; "Jesus, our fainting spirits cry"; "We sinners, Lord, with earnest heart" (part of "Jesus, our fainting spirits cry," q.v.). These trs. appeared in some of the American hymn-books, and are in C. U. [J. J.]

Dutton, Anne, b. cir. 1698, d. 1765, was a native of Northampton, and at the age of 22 became wife of Benj. Dutton, Baptist minister of Great Granden, Hunts. In 1743 her husband, on returning from a visit to America, was wrecked and lost near to the English coast. From that time to her death she devoted her time and much of her income to the service of religion. 13 vols. of her letters were published, some being translated into the Dutch language. She was the author of several theological treatises, and in 1731 published a poem entitled, *A narrative of the wonders of Grace, in six parts*, to which was added *A Poem on the special work of the Spirit in the hearts of the Elect*, also *Sixty one hymns on several Subjects*. These poems and hymns were reprinted in 1833, with a *Memoir* of the author, by John Andrews Jones.

The hymns are prosaic in style, and may be described as short chapters of Calvinistic theology set to rhyme and metre. They have almost entirely passed out of use. One beginning "Faith is a precious grace," not improbably suggested Beddome's well-known hymn with the same first line. And another on "The Soul's joy in God as its Portion" so much resembles, both in thought and expression, Ryland's fine hymn, "O Lord, I would delight in Thee," that it seems almost certain that, when writing it, he had in his mind, perhaps unconsciously, memories of Mrs. Dutton's composition. [W. R. S.]

Dutton, Deodatus, jun., b. cir. 1810, was a native of Monson, Massachusetts, U.S. He was a Licentiate of the third Presbytery, New York, but died before ordination, about 1832. His hymns in C. U. are:—

1. On Thibet's snow-capt mountain. *Missions*. This appeared in pt. ii. of the *Christian Lyrics*, 1831, in 3 st. of 8 l. It is an imitation of Bp. Heber's "From Greenland's icy mountains."

2. O where can the soul find relief from its foes? *Heaven*. The date and first pub. of this hymn is uncertain. It is given, together with the above, in the *Plymouth Coll.*, 1855. [F. M. B.]

Dust and ashes, sin and guilt. *J. Montgomery*. [*Image of Christ desired*.] In the m. mss., this hymn is dated "Jan. 23, 1833." It was pub. in Montgomery's *Original Hymns*, 1853, p. 168, in 3 st. of 6 l., and headed "Renewal in the Image of Christ." Its use is mainly confined to America.

Dwight, Timothy, D.D. This is the most important name in early American hymnology, as it is also one of the most illustrious in American literature and education. He was b. at Northampton, Massachusetts, May 14, 1752, and graduated at Yale College, 1769; was a tutor there from

1771 to 1777. He then became for a short time a chaplain in the United States Army, but passed on in 1783 to Fairfield, Connecticut, where he held a pastorate, and taught in an Academy, till his appointment, in 1795, as President of Yale College. His works are well known, and need no enumeration. He d. at New Haven, Jan. 11, 1817. In 1797 the General Association of Connecticut, being dissatisfied with Joel Barlow's 1785 revision of *Watts*, requested Dwight to do the work *de novo*. This he did liberally, furnishing in some instances several paraphrases of the same psalm, and adding a selection of Hymns, mainly from *Watts*. The book appeared as—

"*The Psalms of David, &c. . . . By J. Watts, D.D. A New Edition in which the Psalms omitted by Dr. Watts are verified, local passages are altered, and a number of Psalms are verified anew in proper metres. By Timothy Dwight, D.D., &c. . . . To the Psalms is added a Selection of Hymns,*" 1800.

Dwight's lyrics are all professedly psalms, but they are by no means literal versions. His original compositions number 83. Of these many are still in common use, the most important being:—

1. **Blest be the Lord, Who heard my prayer.** *Ps. xxxiii.* This is the second part of *Ps. xxviii.*, in 3 st. of 4 l. It is in the *English N. Cong.*, 1859.

2. **I love Thy kingdom, Lord.** *Ps. cxxvii.* This is version three of *Ps. 137*, in 8 st. of 4 l., and is in extensive use at the present time throughout the States. It is also included in many English, Irish, and Scottish collections, sometimes in the original form, as in *Alford's Year of Praise*, 1867; again as, "I love Thy Church, O God," which opens with the second stanza, as in the *Scottish Evangelical Union Hymnal*, 1878, in 3 st., and "We love Thy kingdom, Lord," in the *Irish Church Hymnal*, 1873. In *Cleveland's Lyra Sac. Amer.* 6 st. only are given from the original.

Next to this in popularity are his 2nd and 3rd renderings of *Ps. lxxviii.*:—

3. **Shall man, O God of life and light.** (3rd st.)

4. **While life prolongs its precious light.** (2nd st.) Both of which are in extensive use. From his 4th version of the same *Ps.* (88), the following hymns have been compiled, each opening with the stanza indicated:—

5. **Just o'er the grave I hung.** *Stanza ii.*

6. **I saw beyond the tomb.** *Stanza iv.*

7. **Ye sinners, fear the Lord.** *Stanza xii.* This last is found in *Spurgeon's O. O. H. Bk.* The original version consists of 13 stanzas.

8. **O Thou Whose sceptre earth and seas obey.** *Ps. lxxii.* This is his second version of this Psalm, and was given in the *Comprehensive Rippon*, 1844.

The following, most of which are of a more jubilant character, are well known:—

9. **How pleasing is Thy voice.** *Ps. lxxv.*

10. **In Zion's sacred gates.** *Ps. cl.*

11. **Lord of all worlds, incline Thy gracious [bounteous] ear.** *Ps. liii.*

12. **How to Thy sacred house.** *Ps. xliiii., st. 3.*

13. **Sing to the Lord most high.** *Ps. c.*

14. **In barren wilds shall living waters spring.** *Ps. liii.*

15. **Lord, in these dark and dismal days.** *Ps. cxxxvii.*

No. 9 is found in *Lyra Sac. Amer.*, pp. 101-2, the seven stanzas of the original being abbreviated to five.

In addition to the *Psalms*, Dr. Dwight pub-

lished three poems, *The Conquest of Canaan* 1785; *Greenfield Hill*, 1794; *Triumph of Infidelity*, 1788.

[F. M. B.]

Dyer, Sidney, who served in the U. S. Army from 1831 to c. 1840, is a native of White Creek, Washington County, New York, where he was b. in 1814. On leaving the army he was ordained a Baptist Minister in 1842, and acted first as a Missionary to the Choctaws, then as Pastor in Indianapolis, Indiana (1852), and as Secretary to the Baptist Publication Society, Phila. (1859). He has pub. sundry works, and in the *Southwestern Psalmist*, 1851 16 of his hymns are found. The following are later and undated:—

1. **Go, preach the blest salvation.** *Missions.* In the *Bapt. Praise Book*, 1871, and *The Bapt. Hy. & Tune Book*, 1871.

2. **Great Framer [Maker] of unnumbered worlds.** *National Humiliation.* In the Boston Unitarian. *Hymn [and Tune] Bk.*, 1868, and others.

3. **When faint and weary toiling.** *Work whilst it is day.* In the *Bapt. Praise Book*, 1871.

4. **Work, for the night is coming.** *Duty.* This hymn is in wider use than the foregoing, but though often ascribed to Dyer, is really by *Miss Anna L. Walker*, of Canada, who pub. a volume of *Poems*, 1868. S. Dyer, in 1854, wrote a hymn on the same subject for a Sunday-school in Indianapolis, and hence the confusion between the two. In 1882 a cento beginning with the same stanza was given in *Whiting's (English) Hys. for the Church Catholic*, No. 366. Of this cento, st. i., ii. are by *Miss Walker*; and st. iii., iv. by *Miss Whiting*, daughter of the editor of that collection. [F. M. B.]

E

EL, a signature in *The Associated Minstrels*, 1810, i.e. Mrs. Joan E. Conder.

E. F. H., in *Freedom's Lyre*, N. Y., 1840, i.e. E. F. Hatfield.

E. G., in *Old Version*. See O. V., § ix. 6.

E. L. B., in the *People's H.*, 1867, i.e. E. C. Leaton-Blenkinsopp.

E. O. D., in *Mrs. C. Brock's Children's Hymn Book*, 1881, i.e. Henrietta O. Dobrée.

E.—Y. D. R., in the *Christian Observer*, i.e. Sir Robert Grant.

Each coming night, O Lord, we see. *J. D. Burns. [Evening.]* 1st pub. in his *Evening Hymn* (a small volume of hymns and prayers), 1856, No. 16, on "Daily Mercies," and in 7 st. of 4 l. In 1858 it was given in 6 st. in the *Bap. Ps. & Hys.*, No. 914, and has been repeated elsewhere. It is not in the author's *Poems*, 1865.

Early English Hymnody [English Hymnody, Early].

Earth below is teeming, heaven is bright above. *J. S. B. Monsell. [Harvest.]* In his *Hys. of Love and Praise, &c.*, 1863, this hymn is given in 4 st. of 8 l. and a chorus. It is based upon the words, "They joy before Thee, according to the joy in harvest." For his *Parish Hymnal*, 1873, No. 197, st. iii. and iv. were partly rewritten, and materially improved. In *Snepp's Songs of G. & G.*, 1872, No. 851, the *Meth. S. S. H. Bk.*, 1879, the

American *Laudes Domini*, 1884, the 1863 text is followed, Monseil's later text being apparently unknown to the compilers. [J. J.]

Earth hath detain'd me prisoner long. *I. Watts.* [*Praise.*] This "Song of the Angels above" appeared in his *Horæ Lyricæ*, 1706, in 22 st. of 4 l. In Toplady's *Ps. & Hys.*, 1776, 12 st. were given as No. 175, beginning with st. ii. in an altered form as "Earth has engross'd my love too long." The centos in modern hymnals, as Spurgeon's *O. O. H. Bk.*, 1866; Hatfield's *Church H. Bk.*, N. Y., 1872, and others are taken from this arrangement. [J. J.]

Earth is passed away and gone. *H. Alford.* [*Advent.*] Contributed to his *Ps. & Hys.*, 1844, No. 4, in 4 st. of 4 l., and repeated unaltered in his *Year of Praise*, 1867, but appointed for the 6th Sun. after Epiphany. It is found in several collections in G. Britain and America, including the *Harrow School H. Bk.* and *Songs for the Sanctuary*, N. Y., 1865.

Earth, rejoice, the Lord is King. *C. Wesley.* [*Confidence in God.*] Appeared in *Hys. & S. Poems*, 1740, p. 115, in 14 st. of 4 l., and headed "To be sung in a Tumult." (*P. Works*, 1868-72, vol. i. p. 296.) In the *Supp. to the Wes. H. Bk.*, 1830, 6 st. were given as "Earth, rejoice; our Lord is King," and this arrangement is repeated in the revised ed. of 1875. In some of the American hymn-books the original reading is retained. [J. J.]

Earth to earth, and dust to dust. Lord, we own, &c. *J. H. Gurney.* [*The Resurrection.*] Contributed in his *Coll. of Hys. (Lutterworth Coll.)*, 1838, No. 42, in 4 st. of 6 l., and repeated in his *Ps. & Hys. (Marylebone Coll.)*, 1851, No. 36. It is given, and generally unaltered, in several of the best collections in G. Britain and America. It is a distinct hymn in every way from Dr. G. Croly's "Earth to earth, and dust to dust! Here the evil and the just" (*Lyra Brit.*, 1867, p. 170), and is very suitable for funerals. [J. J.]

East, John, sometime Curate of St. Michael's, Bath, and Rector of Crocombe, Somerset, pub. —

(1) *Psalmody for the Churches: A Collection of Psalms and Hymns arranged for Public Worship in the Churches and Chapels throughout the Rectory of Bath, &c.*, &c., 1838. (2) *The Sabbath Harp*, a collection of Sacred Poetry, N. D.; and (3) *My Saviour; or, Devotional Meditations in Prose and Verse*, 3rd ed., 1836.

The following hymns by this author have come into C. U. :—

1. **Come unto Me, ye weary, come.** *Invitation and Response.* In his *Sabbath Harp*, N. D., in 4 st. of 4 l., and signed "J. E."

2. **Lord of the Soul and its light.** *The Light of Life.* From the *Sabbath Harp* into a few American hymnals.

3. **There is a fold whence none can stray.** *Heaven.* In *My Saviour*, &c., 3rd ed.; 1836, *Meditation*, No. 44, in 6 st. of 4 l.

4. **Where is my faith if I survey!** *Increase of Faith.* *desired.* Sometimes ascribed to J. East, but not traced to his works. [W. T. B.]

Eastburn, James Wallis, s. of a New York bookseller and brother of Dr. Eastburn, Bp. of Massachusetts, was b. in London, England, Sept. 26, 1797. The family removed to New York in 1803, and he was educated at Columbia College, New York, where he graduated in 1816. Taking Holy Orders in 1818, he subsequently became a

Rector at Accomac, Virginia, where his "abundant and successful labours" were cut short by an early death. He d. at Santa Cruz, Dec. 2, 1819. With Robert C. Sands, an intimate friend, he wrote a poem on the history of an Indian Chief, which was pub. as *Yamoyden*, in 1820. His hymns include :—

1. **O holy, holy, holy Lord, Bright in Thy deeds, &c.** [*Holy Trinity.*] This hymn is said by Dr. Hatfield to have been written in 1815. It was included in the *Prayer-Book Coll.*, 1826, and again in other collections. It is a "Ter Sanctus" of merit, and is widely used.

2. **Mountains of Israel.** This is found in some old collections, and in Griswold's *Sacred Poets*, 1848, p. 482.

3. **Strangers no more we wildly rove.** *The Spiritual Temple.* This is given in *Lyra Sac. Americana*. [F. M. B.]

Ebenezer, a nom de plume of Job Hupton in the *Gospel Magazine*.

Eber, Paul, s. of Johannes Eber, master tailor at Kitzingen, Bavaria, was b. at Kitzingen, Nov. 8, 1511. He was sent in 1523 to the Gymnasium at Ansbach, but being forced by illness to return home, was on his way thrown from horseback and dragged more than a mile, remaining as a consequence deformed ever after. In 1525 he entered the St. Lorentz school at Nürnberg, under Joachim Camerarius, and in 1532 went to the University of Wittenberg, where he graduated 1536, and thereafter became tutor in the Philosophical Faculty. He was appointed Professor of Hebrew and Castle preacher, and in 1558 Town preacher and General Superintendent of the Electorate, receiving in 1559 the degree D. D. from the University. He d. at Wittenberg, Dec. 10, 1569 (*Koch*, i. 271-278; *Allg. Deutsche Biog.*, v. 529).

At Wittenberg he was a close friend of Melancthon, was privy to all his plans, and conducted the greater part of his correspondence. After Melancthon's death in 1560, he became leader of his party, and had to engage in various controversies with the Crypto-Calvinists, &c.; the seeds of his fatal illness being sown on his return journey from the fruitless conference held at Altenburg with the theologians of Jena, which lasted from Oct. 20, 1568, to March 9, 1569.

Eber was, next to Luther, the best poet of the Wittenberg school. His hymns, some of them written for his own children to sing to Luther's melodies, are distinguished for their child-like spirit and beautiful simplicity. 17 hymns have been attributed to him, 4 of which are certainly his, and probably 2 others. Of these 6, 5 have been tr. into English, one of which is noted under "Dicimus grates," and the others are :—

i. **Herr Jesu Christ, wahr Mensch und Gott. For the Dying.** The first hymn-book in which this simple and beautiful hymn has been found is the Low German *Enchiridion*, pub. at Hamburg, 1563, where it is in 8 st. of 6 l., entitled "A prayer to Christ for a happy departure from this troublous life," and marked as "D. Paulus Eberus Filiolis suis faciebat MDLXVII." *Wackernagel*, iv. p. 4, gives this and a second form in High German from the *Psalmen, Geystliche Lieder und Gesänge*, Strassburg, 1569. In his *Bibliographie*, 1853, p. 233, Wackernagel describes an undated broadsheet, which he would date 1550,

and at p. 279 says it forms the 1st of *Neun Schöne Geistliche Lieder*, Nürnberg N.D., c. 1556. G. Döring, in his *Choralkunde*, Danzig, 1865, p. 434, says it appeared as "Panie Jezu ty's czlowiek i Bog" in the *Polish Cantional*, ed. by Pastor Seklucyan, and pub. at Königsberg, 1559. Lauxmann, in *Koch*, viii. 591-594, adds that it comforted Eber himself while he lay a-dying, Dec. 10, 1569; was repeated by Hugo Grotius a few minutes before his death, Aug. 28, 1645; and was a favourite hymn of Prince Wolfgang of Anhalt (d. 1566), Christian I., Elector of Saxony (d. 1591), of the Margrave Georg Friedrich of Brandenburg-Kulmbach (d. 1603), &c. Included as No. 820 in the *Unv. L. S.*, 1851. The *trs.* in C. U. are:—

1. Lord Jesus Christ, true Man and God, Who borest. Good and full, by Miss Winkworth in the 1st Ser. of her *Lyra Ger.*, 1855, p. 239. Of this st. i.-iv. appear in the *Ps. & Hys.*, Bedford, 1859; i., ii., viii. in the *Harrow School H. Bk.*, 1866; and i.-iii., v., viii. in the Pennsylvania Lutheran *Church Bk.*, 1868. A cento from st. ii., ll. 3-6, iii., ll. 1-4, vii., ll. 3-6, beginning, "When from my sight all fades away," is No. 1181 in the American *Sabbath H. Bk.*, 1858.

2. Lord Jesus Christ, true Man and God, Thou Who. A *tr.* by E. Cronewett, in 9 st. of L.M., based on st. i., ii., iv.-viii., as No. 434, in the *Ohio Luth. Hyl.*, 1880.

Other *trs.* are, (1) "O God, support me, death is near," by Dr. G. Walker, 1860, p. 103. (2) "Lord Jesus Christ, true Man and God, who hast," by E. Massie, 1867, p. 10.

ii. Wenn wir in höchsten Nothen sein. In *Trouble*. Founded on a hymn by Joachim Camerarius, his former master at Nürnberg [b. at Bamberg, April 12, 1500, d. as Professor of Greek and Latin at Leipzig, April 17, 1574], which in *Wackernagel*, i. p. 324, runs thus:—

"In tenebris nostrae et densa caligine mentis,
Cum nihil est toto pectore consilii,
Turbati erigimus, Deus, ad Te lumina cordis
Nostra, tuamque fides solus eras opem.
Tu rege consilii actus, Pater optime, nostros,
Nostrum opus ut laudi serviat omne Tuae."

These lines comforted Melanchthon in 1546; and Lauxmann, in *Koch*, viii. 161-165, thinks probably Eber also. He relates that on Ascension Day, 1547, after the battle of Mühlberg, the Wittenbergers having received a message from the captive Elector to deliver their city to the Emperor Charles V. assembled for prayer in church; and quotes a portion of the prayer by Bugenhagen which greatly resembles Eber's hymn. But that the hymn was written then we have no proof, and the earliest source quoted by *Wackernagel*, iv. p. 6, is the *Navo Bebrächlein*, Dresden 1566, in 7 st. of 4 l., though in his *Bibliographie*, 1855, p. 312, he describes a broad-sheet printed at Nürnberg, N.D., c. 1560. In M. Moller's *Meditationes sanctorum Patrum*, Görlitz, 1584, it is entitled "A beautiful prayer of the venerable Dr. Paul Eber, which he composed on the beautiful words of King Jehoshaphat, 2 Chron. xx. 12." Included as No. 583 in the *Unv. L. S.*, 1851.

A "Cry from the depths," though not in despair but in trustful confidence in God, it is one of the finest and most widely used hymns of the Reformation period. Lauxmann relates how the singing of this hymn and the prayers of Martin Elinkart (q.v.), Arculdiacoccus of Eulenburg near Leipzig, prevailed to move the heart of the Swedish Lieutenant-Colonel, who on Feb. 21, 1636, had demanded from the inhabitants a ransom of 24500, but eventually accepted 2000 florins; says that in com-

memoration of a similar deliverance from the Swedish army in 1642 the hymn was long sung at the end of the Sunday afternoon service at Pegau, near Leipzig, and adds other incidents regarding its use.

The only *tr.* in C. U. is:—

When in the hour of utmost need. A full and very good *tr.* by Miss Winkworth in the 2nd Ser. of her *Lyra Ger.*, 1858, p. 180, and thence as No. 141 in her *C. B. for England*, 1863. Included in full in the Amer. *Presb. Hyl.*, 1874, and the *Ohio Luth. Hyl.*, 1880. In full, though slightly altered, as No. 233, in *H. A. & M.*, 1861, but omitted in the revised ed., 1875. In the *Hymnary*, 1871, *Psalmist*, 1878, J. L. Porter's *Coll.*, 1876, Thring's *Coll.*, 1882, and the *Evang. Hyl.*, N. Y., 1880, st. v. is omitted.

Other *trs.* are, (1) "When we are under great distress," by J. C. Jacobi, 1720, p. 19 (1722, p. 119; 1732, p. 184, altered, and thence as No. 140 in pt. I. of the *Moravian H. Bk.*, 1754). (2) "When neither help nor counsel's nigh," by Dr. G. Walker, 1860, p. 89. (3) "When all our way is hedged around," by N. L. Frothingham, 1870.

His hymns not in English C. U. are:—

iii. Helft mir Gottes Güte preisen. [*New Year.*] Written on the name Helena, borne both by his wife and his daughter, the initial letters of each st. composing it. *Wackernagel*, iv. p. 6, quotes it from Elchorn's *Geistliche Lieder*, Frankfurt a. Oder, c. 1580, in 6 st. of 8 l., entitled, "A Thanksgiving and Prayer for the New Year, in remembrance of God's goodness, for the Children." Older but less correct forms are noted by *Mützell*, p. 486, as in the Copenhagen *G. B.*, 1571, and the *Stettin*, 1576. Included as No. 68 in the *Unv. L. S.*, 1851. It is *tr.* as, "Ye Christians in this nation," by J. C. Jacobi, 1722, p. 11 (1732, p. 10, altered and beginning, "Come, let us all, with Fervour.")

iv. In Christi Wunden schlief ich ein. [*For the Dying.*] Appears in Jeremias Weber's *G. B.*, Leipzig, 1688, p. 797, marked as "Another" (the hymn immediately preceding is ascribed to Eber), in 3 st. of 4 l. In the Berlin *G. L. S.*, ed. 1863, No. 1468, the text is slightly varied, and arranged in 2 st. of 6 l. It was first ascribed to Eber in the Nürnberg *G. B.*, 1676. Lauxmann, in *Koch*, viii. 595-601, says of it, "That the hymn is much older than the date of its appearance [i.e. than 1638] seems obvious; that it breathes the childlike spirit of Eber is certain. More than this we cannot say." St. i., ll. 3-6, "Ja Christi Blut und Gerechtigkeit," has been adopted by many pious Germans, young and old, as a prayer in life and death, and Lauxmann relates many interesting incidents regarding its use by A. G. Spangenberg, by Wilhelm Hey, and others. These four lines were adopted by N. L. von Zinzendorf, as the first st. of his well-known hymn, "Christi Blut und Gerechtigkeit" (q.v.). It is *tr.* as, "I fall asleep in Jesus' arms," by Miss Winkworth, 1869, p. 121.

[J. M.]

Ebert, Jacob, was b. Jan. 26, 1549, at Sprottaw, in Silesia. In the University of Frankfurt a. Oder he was successively Professor of Hebrew, of Ethics, and of Theology, and d. there Feb. 5, 1614 (*Koch*, ii. 270-271; *Bode*, p. 62). One hymn by him has been *tr.*:—

Du Friedesfürst, Herr Jesu Christ. [*For Peace.*] 1st pub. in B. Gesius's *Geistliche Deutsche Lieder*, Frankfurt a. Oder, 1601, folio 197, in 7 st. of 7 l., entitled "In Time of War, a prayer for peace, D. Jacobus Ebertus," the D denoting that he was also Doctor of Theology. Thence in *Wackernagel*, v. p. 413, and in the *Unv. L. S.*, 1851, No. 585. Sometimes erroneously ascribed to L. Helmbold. The only *tr.* in C. U. is:—

Lord Jesu Christ, the Prince of Peace. A good *tr.*, omitting st. iii., as No. 182, by Miss Winkworth in her *C. B. for England*, 1863. Her *trs.* of st. i., ii., iv. form No. 153 in the *Ohio Luth. Hyl.*, 1880.

Another *tr.* is: "Lord Jesu, blessed Prince of Peace," by J. C. Jacobi, 1722, p. 121 (1732, p. 186), and thence as No. 311 in pt. I. of the *Moravian H. Bk.*, 1754.

[J. M.]

Ebrard, Johann Heinrich August, D.D., was b. Jan. 18, 1818, at Erlangen, Bavaria, and is now [1885] honorary professor and pastor of the French Reformed Church there.

While chief pastor at Speyer he was principal compiler of the excellent hymn-book for Rhenish Bavaria (Rhein-Pfalz), pub. at Speyer, 1859, which, like others of his good works there, was thrown aside to please the Radicals. He is the author of various theological works, poems, &c. His partial version of the Psalms is noted under **Psalters, German**. Two have been tr. "Duselbst, o Herr, bist ja mein Hirt und Hüter," Ps. xxiii., and "Wie schön und lieblich ist es anzusehen," Ps. cxxxiii., in his *Ausgewählte Psalmen Davids*, Erlangen, 1852, pp. 31 and 48. Ps. xxiii. is tr. by C. T. Astley, 1860, p. 8; and Ps. cxxxiii. by J. Kelly, 1866, p. 91. [J. M.]

Ecce jam noctis tenuatur umbra. *St. Gregory the Great*. [Early Morning.] The oldest known form of this hymn is in three mss. of the 11th cent. in the *British Museum* (Jul. A. vi. f. 21; Vesp. D. xii. f. 7; Harl. 2961, f. 219b), and in the *Latin Hys. of the Anglo-Saxon Church*, published in 1851, from a ms. of the 11th cent. at Durham (Surtees Soc., 1851). It is also given, in common with other hymns by St. Gregory, in the various editions of his *Works*, in *Migne*, and in *Daniel*, i., No. 147, and others. The text was revised for the *Roman Brev.*, 1632 (Sunday at Lauds), and it is from this revised text, as in *Daniel*, i., No. 147, that most trs. have been made. Tr. as:—

1. **Paler have grown the shades of night.** By Card. Newman. This appeared in *Tracts for the Times*, 1836, No. 75 in the *Roman Breviary*, p. 52, in 3 st. of 4 l., and is repeated in Lord Bute's English ed. of the *Breviary*. In 1850 R. Campbell altered it to "Behold the shade of night departs," and included it in his *Hys. and Anthems*, p. 2. From that collection it passed into the *Scottish Episc. Coll.*, 1858, &c.

2. **Lo, now the melting shades of night are ending.** By W. J. Copeland, from the *Roman Brev.*, in his *Hys. for the Week*, 1848, p. 10, in 3 st. of 4 l. This tr. is not in C. U., but it seems to have suggested the cento, "Now when the dusky shades of night retreating" (q.v.).

3. **Lo, the dim shadows of the night are waning.** An anonymous tr. in the *Antiphoner & Grail*, 1880, p. 66, and the *Hymner*, 1882, No. 84.

Other trs. are:—

1. Behold! night's shadows fade. *Hymn. Anglicanum*, 1844.

2. Lo, fainter now lie spread the shades of night. *E. Caswall*, 1849.

3. Now thinly falls the shade of night. By W. J. Blew, 1862-66.

4. See! vanished are the palling shades of night. *J. D. Chambers*, 1867.

5. Pale grow the shadows night hath spread around us. *J. W. Hewett*, 1859.

6. Lo, now the shadowy clouds of night are flying. *T. G. Crispen*, 1868. [J. J.]

Ecce pulchra canorum resonet voce Alleluia. This Sequence is found in a Bodleian ms. [775, f. 163], written in the reign of Ethelred, sometime between the years A.D. 994-1017. It occurs in the *Common* of many martyrs in the *Sarum Missal*, and in the *Common* both of one and of many martyrs in the *Hereford* and the *York Missals*. The text is given in the reprints of these Missals. It is also in an 11th cent. Winchester

book now in the Library of Corpus Christi College, Cambridge, No. 473. Tr. as:—

Heaven with alleluia ringing. By Mrs. Chester, contributed to the *Hymnary*, 1872, No. 401, and signed "H. M. C."

Translations not in C. U.:—

1. Lo sweetly sounds the deep-toned Alleluia. C. B. Pearson. *Sarum Missal in English*, 1868.

2. Alleluia softly sounding. C. B. Pearson. *Sequences from the Sarum Missal*, 1871. [J. J.]

Ecce sedes hic Tonantis. Abbé Beaulieu. [*Dedication of a Church*.] In the revised *Paris Brev.*, 1736, this is the hymn at second Vespers on the Feast of the Dedication of a Church. So in the *Lyonne* and other modern French Breviaries. The text is given in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [W. A. S.]

Translations in C. U.:—

This is the abode where God doth dwell. By I. Williams. 1st pub. in the *British Magazine*, July, 1837, and again in his *Hys. Tr. from the Parisian Brev.*, 1839, p. 338, in 5 st. of 6 l. It was repeated in the *Child's Christian Year*, 1841, and other collections.

This is the house where God doth dwell. This is a slightly altered form of the above tr. by I. Williams. It appeared in the *Hymnary* in 1872, No. 429. [J. J.]

Ecce sollemni hac die canamus festa. [*Nativity of B. V. M.*] The earliest known form of this sequence is given in a ms. of the 10th cent. at St. Gall, No. 340. It is also in five St. Gall mss. of the 11th cent. (Nos. 343, 376, 378, 380, 381), beginning: "Ecce sollemnis diei," and in an 11th cent. ms. in the *British Museum* (Add. 19768, f. 59b). *Mone* (No. 341) and others regard it as a Notkerian Sequence. The text is also in *Kehrein*, No. 191, *Daniel*, ii. p. 54, &c. Tr. as:—

We keep the feast in gladness. By R. F. Little-dale, made for and 1st pub. in the *People's H.*, 1867, No. 279, under the signature of "D. L." [J. M.]

Ecce tempus idoneum. [*Lent*.] This hymn is sometimes ascribed to St. Gregory the Great, but upon insufficient authority. It is found in a Bodleian ms. of the 12th cent. (Laud. Lat. 95, f. 140 b), and in the *British Museum* ms. Vesp. D. xii. f. 122b, in a hand of late 12th cent. It is also in the *Sarum Brev.* (in a 13th cent. copy in the Bodleian, *Ranclinson C.*, 73, f. 63) as the hymn at Vespers from the Saturday before the third Sunday in Lent, daily in the Ferial Office to Passion Sunday. (*Hymn. Sariab.*, Lon., 1851, p. 72.) It is also in the *Aberdeen Brev.*, 1509. *Daniel* gives the text, vol. i., No. 152, in 5 st. of 4 l. The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U.:—

1. Lo, now is our accepted day. By J. M. Neale, in the 1st ed. of the *Hymnal N.*, 1852, and later editions. It is given with another doxology in the *Hymner*, 1882, No. 47. Two altered forms are also in C. U., one in *H. A. & M.*, 1861-75, arranged by the Compilers; and the second in the *Hymnary*, 1872, by the Editors.

2. Behold now is th' accepted time. By J. A. Johnston, in the 2nd ed. of his *English Hymnal*, 1856, and later editions. It is an altered form

of Dr. Neale's *tr.* as above. In *Kennedy*, 1863, No. 401, further alterations are introduced.

3. **Behold! the accepted time appear.** By J. D. Chambers, in his *Lauda Syon*, 1857, p. 135. It was repeated in the *People's H.*, 1867, No. 63.

Translations not in C. U. :—

1. Behold the appointed time to win. *R. Campbell*, 1850.

2. Lo ye, the fitting time is this. *W. J. Blew*, 1852-55.

3. Lo, now is come the fit, accepted time. *J. W. Hewitt*, 1859. [J. J.]

Ecking, Samuel, a Baptist, b. at Shrewsbury, Dec. 5, 1757, d. Jan. 16, 1785, contributed hymns to the *Gospel Magazine*, in 1778 and 1779, under the signature of "S. E—k—g." Of these the hymn, "Peace, peace, my soul," is in C. U. This hymn is also found in his *Essays on Grace, Faith, and Experience*. [W. T. B.]

Eddis, Edward William, a member of the Catholic Apostolic Church, commonly known as the "Irvingites," compiled for the use of their congregations, and pub. in 1864, *Hys. for the Use of the Churches* (Lond., Bosworth & Harrison). It contained 205 hymns, of which 19 were his original compositions, and 2 translations. The 2nd ed., in a revised form with 320 hymns and 44 doxologies, was pub. in 1871 (Lond., J. Strangeways). To this he contributed 40 new hymns and 1 translation, thus making 62 hymns. All these are signed "E. W. Eddis." Very few are found in any other collection. The exceptions include "O brightness of the Immortal Father's Face" (*tr.* from the Greek); "In us the hope of glory" (*The Second Advent desired*); and "Thou standest at the altar" (*H. Communion*). There are other hymns in this collection signed "E.," "C. E.," and "E. E.," which seem to indicate members of his family, but about which we can gain no definite information. The last, "E. E.," is probably his wife, as her name was "Ellen Eddis." [J. J.]

Eddy, Zachary, D.D., b. at Stockbridge, Vermont, Dec. 19, 1815, and ordained to the Cumberland Presbyterian Ministry, in 1835. After acting as a Missionary in Western New York and Wisconsin, he was a Congregational pastor at Warsaw, N.Y., 1850-55, and at Northampton, Mass., 1857; then Reformed Dutch pastor at Brooklyn, 1867; and again a Congregational Minister at Chelsea, Mass., 1871, and at Detroit, from 1873 to 1884. Dr. Eddy was the principal editor of the Reformed Dutch *Hymns of the Church*, 1869; and with Drs. Hitchcock and P. Schaff, of *Hymns and Songs of Praise*, 1874. His hymns include :—

1. Break forth, ye heavens, in song. *Praise to the Holy Trinity*. This is No. 43, in 3 st. of 7 l., in *The Manual of Praise*, Oberlin, Ohio, 1880. It is a spirited hymn.

2. Floods swell around me, angry, appalling. *Lent. Affliction*. No. 421 in the *Hys. of the Church*, 1869, in 4 st. of 4 l.

3. I saw on a throne uplifted in light. *Christ in Glory*. No. 209 in the *Hys. of the Church*, 1869, in 4 st. of 4 l.

4. Jesus, enthroned and glorified. *Whitsuntide*. A prayer for the gift of the Holy Spirit, No. 229, in the *Hys. of the Church*, 1869, in 4 st. of 6 l. [F. M. B.]

Edelinger, Christian Ludwig, s. of Ludwig Edeling, Superintendent at Löbejün, near Halle, on the Saale, was b. at Löbejün, July 31, 1679. After the completion of his theological studies under Spener and Francke, he became, in 1704, tutor to Nicolaus Ludwig von Zinzendorf, and in 1706 Rector of the school at Gröningen, near Halberstadt. In 1710 he was appointed assistant preacher at Schwanebeck, near Halberstadt, where he became chief preacher in 1723, and Superintendent in 1739, and d. there Sept. 18, 1742 (*Koch*, v. 219-220; *Bode*, pp. 62-63; ms. from Oberpfarrer Graue, Löbejün).

His *Poetischer Vorrath*, now extant at Wernigerode, in ms. contains 27 hymns. Of these he contributed 10 to Freylinghausen's *Neues geistreiches G. B.*, 1714, vis., Nos. 68, 71, 227, 373, 522, 572, 594, 651, 695, 710. Two of these have been *tr.*

i. *Christen erwarten in allerlei Füllen. Trust in God*. 1714, No. 522, in 9 st. *Tr.* by N. L. Frothingham, 1870, p. 238, as "Christians may find in each scene of commotion."

ii. *Der Tag bricht an, die Nacht ist hin. Morning*. 1714, No. 695, in 12 st. The *trs.* are from Bunsen's *Versuch*, 1833, No. 677, beginning with st. viii., "Verbinde mich, mein Heil, mit dir." (It is based on "Der Tag bricht an und zeiget sich," in David von Schweinitz's *Penta-Decas Fidium Cordatum*, Danzig, 1640; reprinted in *Mitsel*, 1858, No. 183, in 21 st. of 6 l., and the Berlin *G. L. S.*, ed. 1863, No. 1090.) The *trs.* are, (1) "My Saviour, make me cleave to Thee," by Miss Cox, 1841, p. 53. (2) "Lift up my soul to Thee, O Lord," by Lady E. Fortescue, 1843 (1847, p. 12). [J. M.]

Edmeston, James, b. Sept. 10, 1791. His maternal grandfather was the Rev. Samuel Brewer, who for 50 years was the pastor of an Independent congregation at Stepney. Educated as an architect and surveyor, in 1816 he entered upon his profession on his own account, and continued to practise it until his death on Jan. 7, 1867. The late Sir G. Gilbert Scott was his pupil. Although an Independent by descent he joined the Established Church at a comparatively early age, and subsequently held various offices, including that of churchwarden, in the Church of St. Barnabas, Homerton. His hymns number nearly 2000. The best known are "Lead us, Heavenly Father, lead us," and "Saviour, breathe an evening blessing." Many of his hymns were written for children, and from their simplicity are admirably adapted to the purpose. For many years he contributed hymns of various degrees of merit to the *Evangelical Magazine*. His published works are :—

(1) *The Search, and other Poems*, 1817. (2) *Sacred Lyrics*, 1820, a volume of 31 hymns and 1 poem. This was followed by a 2nd Series, 1821, with 35; and a 3rd Series, 1822, with 27 pieces respectively. (3) *The Cottage Minstrel; or, Hymns for the Assistance of Cottagers in their Domestic Worship*, 1821. This was pub. at the suggestion of a member of the Home Missionary Society, and contains 50 hymns. (4) *One Hundred Hymns for Sunday Schools, and for Particular Occasions*, 1821. (5) *Missionary Hymns*, 1822. (6) *Patmos, a Fragment, and Other Poems*, 1824. (7) *The Woman of Shunam, and Other Poems*, 1829. (8) *Fifty Original Hymns*, 1833. (9) *Hymns for the Chamber of Sickness*, 1844. (10) *Closet Hymns and Poems*, 1844. (11) *Infant Breathings, being Hymns for the Young*, 1846. (12) *Sacred Poetry*, 1847.

In addition to those of his hymns which have attained to an extensive circulation, as those named above, and are annotated in this work under their respective first lines, there are also the following in C. U. in G. Britain and America :—

1. *Along my earthly way. Anxiety.* In his *Sacred Lyrics*, 3rd set, 1822, in 8 st. of 4 l. It is given in several collections, but usually in an abbreviated form, and generally somewhat altered.
2. *Dark river of death that is [art] flowing. Death Anticipated.* Given in his *Sacred Lyrics*, 3rd set, 1822, p. 39, in 9 st. of 4 l. It is usually given in an abbreviated form, and sometimes as, "Dark river of death that art flowing."
3. *Come, sacred peace, delightful guest. Peace.* Appeared in his *Closet Hymns*, &c., 1844, in 4 st. of 4 l.
4. *Eternal God, before thy throne. Three nations. National Fast.*
5. *For Thee we pray and wait. Second Advent.*
6. *God intrusts to all. Parable of the Talents.* This is No. 13 of his *Infant Breathings*, 1846, in 5 st. of 4 l. It is a simple application of the parable to the life of a child. It is widely used.
7. *God is here; how sweet the sound. Omnipresence.* Given as No. 9 in his *Sacred Lyrics*, 1st set, 1820, in 6 st. of 4 l. In the *Bapt. Hym.*, 1879, No. 45. St. 1.—III. are from this text, and iv. and v. are from another source.
8. *How sweet the light of Sabbath eve. Sunday Evening.* No. 10 in *The Cottage Minstrel*, 1821, slightly altered.
9. *Is there a time when moments flow. Sunday Evening.* No. 5 of his *Sacred Lyrics*, 1st set, 1820, in 7 st. of 4 l.
10. *Little travellers Zionward. Burial of Children.* No. 25 of his *Infant Breathings*, &c., 1846, in 3 st. of 8 l. In the *Leeds H. Bk.*, 1853, it begins with st. ii., "Who are they whose little feet?"
11. *May we, Lord, rejoicing say. National Thanksgiving.* Dated 1849 by the author in Spurgeon's *O. O. H. Bk.*, No. 1008.
12. *Musio, bring thy sweetest treasures. Holy Trinity.* Dated 1837 by the author in Spurgeon's *O. O. H. Bk.*, No. 167. It is in his *Sacred Poetry*, 1847.
13. *Roll on, thou mighty ocean. Departure of Missionaries.* In his *Missionary Hym.*, 1822, in 4 st. of 4 l. It is in C. U. in America.
14. *Sweet is the light of Sabbath eve. Sunday Evening.* In 5 st. of 4 l., from the *Cottage Minstrel*, 1821, where it is given as No. 10, and entitled "The Cottager's Reflections upon the Sabbath Evening."
15. *The light of Sabbath eve. Sunday Evening.* In 5 st. of 4 l., as No. 11 in the *Cottage Minstrel*, 1821, p. 14, and headed, "Solemn Questions for the Sabbath Evening."
16. *Wake, harp of Zion, wake again. Missions to the Jews.* Dated 1846 by the author in Spurgeon's *O. O. H. Bk.* It is in his *Sacred Poetry*, 1847.
17. *When shall the voice of singing? In his Missionary Hymns*, 1822. It is in a few American collections.
18. *When the worn spirit wants repose. Sunday.* No. 18, of his *Sacred Lyrics*, 1st set, 1820, in 4 st. of 4 l. It is somewhat popular, and is given in several collections in G. Britain and America, as the *Bapt. Ps. & Hym.*, 1856—80; the *Church Praise Bk.*, N. Y., 1881, &c.
19. *Why should I, in vain repining? Consolation.* No. 14 in the 1st set of his *Sacred Lyrics*, 1820, in 4 st. of 4 l. [J. J.]

Εἰ καὶ ἐν τάφῳ κατῆλθες ἀθάνατε.
St. John of Damascus. [Easter.] This is a Kontakion (κοντάκιον), or short hymn, dating from about the middle of the eighth century, found in the *Pentecostarion*, in the Office for Easter Day. The original is given in Dr. Littledale's *Offices, &c. of the Holy Eastern Church*, 1863, p. 91, and a *tr.* in blank verse, "If into the tomb || Thou didst descend, Immortal One," p. 216. This latter has been rendered into 7s measure by *W. Chatterton Dix*, as, "If the dark and awful tomb," and as such is found in *Schaff's Christ in Song*, 1869, p. 241. [J. J.]

Εἰ καὶ τὰ παρόντα. *St. Methodius II.*
[Looking unto Jesus.] From the *Paracletice*, the Sunday of the Fourth Tone. Dr. Neale's *tr.*, "Are thy toils and woes increasing?" was pub. in his *Hymns of the E. C.*, 1862, in 5 st. of 5 l. In 1871—2 it was given with alterations in the *Hymnary*, having previously

appeared in Palmer's *Supplementary Hymnal*, 1866. It is also found in other collections, and sometimes as, "Are our toils and woes increasing." [J. J.]

Ei wie so selig schläfest du. [Burial.]
 Included as No. 179 in the *Amnthiger Blumenkrantz*, 1712, in 7 st. of 4 l. It is sometimes erroneously ascribed to N. L. von Zinzendorf.

In the *Herrnhut G. B.*, 1735, No. 535, it is altered, and st. iii.—v. omitted, while in the *Brüder G. B.*, 1778, No. 937, is st. i., ii., vii. of the 1712, considerably altered. The altered st. ii., "Sein Leiden hat dich fret gemacht," is in the *Württemberg G. B.*, 1842, No. 619, inserted as st. ii. of the hymn, "Ei, wie so sanft verschläfest du [see Neumann, G.]. The hymn was sung, probably in the form of 1735, at Zinzendorf's funeral, and also at that of his second wife, Anna Nitschmann, he having d. on the 9th, and she on the 21st May, 1760 (see *Koch*, v. 337, 271, 312). The *trs.* are, (1) "How sweet the dream of her that sleeps," as No. 47 in the *Moravian H. Bk.*, 1742 (1754, pt. ii. No. 119). Adopted as No. 105 in the *Bible H. Bk.*, 1845. (2) "How sweetly this our brother sleeps," by *J. W. Foster*, as No. 845 in the *Moravian H. Bk.*, 1789 (1886, No. 1256). [J. M.]

Eia recolamus laudibus piis digna.
St. Notker. [Christmas; or, Circumcision.]
 The earliest form of the text known is in a 10th cent. ms. at St. Gall (No. 340). It is also in three St. Gall mss. of the 11th cent. (Nos. 343, 380, 381), in the last two being included amongst the Notkerian Sequences, and in an 11th cent. ms. in the Bodleian (Douce, 222 f. 90). In several Missals it is assigned to the second Mass on Christmas Day; and again in others to the first, or to the octave, of the same festival. In the *Sarum* and *Hereford* Missals it is the Sequence for the Feast of the Circumcision. In addition to *Daniel*, ii. p. 3, and the reprints of the *Sarum* and *Hereford Missals*, the text is also given in *Wackernagel*, i., No. 143; *Kehrein*, No. 10; *Bäessler*, No. 74; and *Königsfeld*, i. 94. [W. A. S.]

Translation in C. U. :—

O come and let us tell with praise. By E. H. Plumpton, written for and 1st pub. in the *Hymnary*, 1872, No. 160.

Translations not in C. U. :—

1. Sing we the joyful day. C. B. Pearson. *The Sarum Missal in English*, 1868.
2. Let us devoutly pay. C. B. Pearson. *Sequences from Sarum Missal*, 1871. [J. J.]

Eight days amid this world of woes.
J. Anetice. [Circumcision.] From his *Hymns*, &c., printed for private circulation by his widow, in 1836, No. 10, in 5 st. of 5 l. into the *Child's Christian Year*, 1841, and numerous collections in G. Britain and America. [J. J.]

Eighteen centuries have fled. J. Conder. [Holy Communion.] Appeared in the *Congregational H. Bk.*, 1836, No. 442, in 4 st. of 6 l., and based upon 1 Cor. xi. 26, &c., "Ye do shew the Lord's death till He come." It was repeated in the *Leeds H. Bk.*, 1853, and other collections, and in Conder's *Hys. of Praise, Prayer and Devout Meditation*, 1856. In the *New York Church Praise Bk.*, 1882, it is given as "Many centuries have fled." [J. J.]

Ein' feste Burg ist unser Gott. Martin Luther. [Ps. xlii.] The common account of the origin of this, the most famous hymn of

Luther, is thus forcibly expressed by Heinrich Heine:—

"A battle hymn was this defiant song, with which he and his comrades entered Worms [April 16, 1521]. The old cathedral trembled at these new notes, and the ravens were startled in their hidden nests in the towers. This hymn, the *Marseillaise* Hymn of the Reformation, has preserved its potent spell even to our days, and we may yet soon use again in similar conflicts the old mangled words." (*Werke*, ed. 1876, v. iii. p. 36.)

It is, however, in the last degree unlikely that if the hymn had been composed in 1521, it should not have been pub. in 1524, along with Luther's earlier hymns. A second theory advanced by Dr. K. F. T. Schneider in 1856, that it was written Nov. 1, 1527, and partly suggested by the death of his friend Leonhard Kaiser (burnt at the stake, Aug. 16, 1527, at the instigation of the Bishop of Ulm), rests on hypotheses too elaborate to be examined here, but is not sustained by any foundation of fact (see *Blätter für Hymnologie*, 1883, pp. 75-79; 103-105, &c.). A third theory is that it was composed at the time of the Diet of Augsburg in 1530. Thus D'Aubigné says:—

"Luther, full of faith, revived the courage of his friends, by composing and singing with his fine voice that beautiful hymn, since become so famous, *Ein' feste Burg ist unser Gott*. Never did soul that knew its own weakness, but which, looking to God, despised every fear, find such noble accents. This hymn was sung during the Diet, not only at Augsburg, but in all the churches of Saxony, and its energetic strains often revived and inspirited the most dejected hearts." (*Hist. of Reformation*, ed. 1847, p. 543).

The hymn, however, belongs to the previous year, 1529, and was probably written for the Diet of Speyer (Épires), when on April 20, 1529, the German Princes made their formal Protest against the revocation of their liberties and thus gained the name of Protestants. Then, says Lauxmann, in *Koch*, viii. 120, "Luther with this hymn entered a protest before all the German people against endeavouring to obstruct the Gospel." It was first pub. in Klug's *G. B.*, Wittenberg, 1529, entitled "Der xxxvi. Psalm. Deus noster refugium et virtus." The Psalm is used only as a motto, the imagery throughout being entirely original. We may, however, compare some of the phrases of his prose version, 1524:—

"Eine Hilfe in den grossen Nöthen, die uns treffen haben" (i.). "Darum fürchten wir uns nicht" (ii.). "Gott ist bei ihr darinnen, darum wird sie wohl bleiben; Gott hilft mir [1845 ihr] fröhe" (v.). "Der Herr Zebaoth ist mit uns, der Gott Jacob ist unser Schutz" (vii.).

Wackernagel, iii. pp. 19-21, gives four forms, No. 32, from the *Form und Ordnung Gaytlicher Gesang und Psalmen*, Augsburg, 1529; No. 33, from the *Geistliche Lieder*, Wittenberg, 1531; No. 34, a double form from the *Riga Kirchenordnung*, 1530, and the *Rostock G. B.*, 1531: Nos. 32 and 34 (both) being in Low German, No. 33 in High German. The earliest High German text now accessible, that of 1531, is as follows:—

i.
Ein feste burg ist unser Gott,
ein gute wehr und waffen.
Er hilft unns frey aus aller not
die uns ytzht bald betreffen.
Der alt böse feind
mit ernst ers ytzht meint,
gros macht und viel list
sein grausam rüstung ist,
auf erd ist nicht seins gleichen.

ii.
Mit unser macht ist nichts gethan,
wir sind gar bald verloren:
Es streit fur uns der rechte man,
den Gott hat selbs erkoren.
Fragstu, wer der ist?
er heist Jhesu Christ,
der Herr Zebaoth,
und ist kein ander Gott,
das felt mus er behalten.

iii.
Und wenn die welt vol Teuffel wehr
unnd wolt uns gar vorschlingen,
So fürchten wir unns nicht zu sehr,
es sol uns doch gelingen.
Der Fürst dieser welt,
wie sawr er sich stellt,
thut er unns doch nicht,
das macht, er ist gericht,
ein wörtlir kan yhn fellen.

iv.
Das wort sie sollen lassen stahn
und kein danck dazu haben,
Er ist by unns wol auff dem plan
mit seinem geist und gaben.
Nemen sie den leib,
gut, eher, kindt unnd weib
ias faren dahin,
sie habens kein gewin,
das reich mus uns doch bleiben.

The same text, modernised in orthography, is given in Schircks's ed. of Luther's *Geistliche Lieder*, 1854, p. 35, and as No. 218 in the *Uw. L. S.*, 1851. In st. i. we see our stronghold and its besiegers; in st. ii. our weakness, our Saviour's power and might; in st. iii. the vanity of the Prince of this World; in st. iv. whatever earthly goods we lose we have our true treasure in heaven.

The hymn speedily spread over all Germany, and Lauxmann, in *Koch*, viii. 123-131, relates many incidents regarding hymn and chorale—the true National Hymn of Germany. Luther, in 1530, sang it daily at Coburg. Melancthon, Jonas, and Cruciger, in their banishment from Wittenberg in 1547, were greatly comforted by hearing it sung by a little maiden on their entrance into Weimar. Gustavus Adolphus caused it to be sung by his whole army before the battle of Leipzig, Sept. 17, 1631, and it was on Sept. 15, 1892, sung "as by one man" by the assembled thousands on the field of Lützen, at the service held in commemoration of the Jubilee of the Gustavus Adolphus Society, which seeks to aid Protestant Churches in Roman Catholic countries. It was adopted by the Salzburg Emigrants of 1732, as their travelling hymn. Sung at Hermannsburg at the farewell service when Ludwig Harmas was sending forth his first band of missionaries. During the Luther Celebrations, Sept. 12-14, and Nov. 10-12, 1883, it was sung in the Castle Church at Wittenberg, Sept. 12; at Eisleben at the unveiling of the Luther memorial in the Market Place, Nov. 10; and at countless celebrations in Germany, G. Britain, and America, in the original, or in various English versions.

Since the above remarks were put in type an elaborate monograph by Dr. J. Linke, of Altenburg, has appeared under the title *Wann wurde das Lutherlied Ein' feste Burg ist unser Gott verfasst?* Leipzig, 1886. Dr. Linke discusses with abundant research and polemic the various theories already noted, and the more recent combinations and hypotheses. His opinion is that the hymn was written on or about Oct. 31, 1525; and he quotes many interesting parallels from Luther's contemporaneous writings, and especially from his lectures on Zechariah, written about the end of October, 1525. But that such a hymn could remain in ms. from that date till the publication of Klug's *G. B.* in 1529, seems very improbable; and no trustworthy evidence is forthcoming that it appeared in print before 1529.

In Klug's *G. B.*, 1529, likewise appeared the magnificent chorale by Luther, evidently the product of the same mind and of the same inspirat. on. It has been strikingly, if somewhat inappropriately, used by Meyerbeer in *The Huguenots*; more recently by Mendelssohn in the fifth movement of his *Reformation Symphony*, 1830; and by Wagner as a motive in his *Kaisermarsch*, written to commemorate

the return of the Emperor William in 1871, after the Franco-German war. It has now become well-known in England, and in its proper form is included in the *C. B. for England*, 1863 (see below).

An attempt has recently been made to show that this is a patchwork of snatches from various portions of the Roman Gradual, which Luther, while a monk, must often have sung. But even if this were clearly shown, to Luther would still be due the honour of smelting these scattered fragments and producing from them a glorious melody, now all of one piece. (See the *Blätter für Hymnologie*, 1884, pp. 82, 101, &c.)

Translations in C. U. :—

1. God is our Refuge in Distress, Our strong Defence. A full but free version in J. C. Jacobi's *Psal. Ger.*, 1722, p. 83 (1732, p. 138 altered), and repeated, greatly altered (by F. Okeley?), as No. 319 in pt. i. of the *Moravian H. Bk.*, 1754. St. i.—iii., greatly altered, from the 1754, were included as No. 595 in the *Moravian H. Bk.*, 1886; and much the same text in J. A. Latrobe's *Coll.*, 1852, No. 256, with Carlyle's *trs.* of st. i. ll. 5–8, ii. ll. 5–8, substituted.

2. A safe stronghold our God is still. By T. Carlyle, in a characteristic essay on "Luther's Psalm," in *Fraser's Magazine* for 1831, reprinted in his *Miscellaneous Essays* (ed. 1872, vol. iii. p. 61). This is the most faithful (st. iv. excepted) and forcible of all the English versions. Included in full and unaltered in the *Wes. H. Bk.*, 1875; the *Scottish Presb. Hyl.*, 1876; *Church Praise*, 1883, &c. In some collections, as the *H. & Songs of Praise*, N. Y., 1874, it is slightly altered. A form greatly altered by W. M. Reynolds appeared as No. 964 in the American Luth. General Synod's *Coll.*, 1850. The version in the Canadian *Presb. H. Bk.*, 1880, No. 227, is altered mainly from Gaskell, Massie, and Hedge (see below).

3. God is the city of our strength, in Miss Fry's *H. of the Reformation*, 1845, p. 61, in full, with the doxology *tr.* by Mr. Thring, 1882 (see below). Her *trs.* of st. i.—iv., rewritten to 5 st. of 6 l., were included as No. 51 in J. Whittemore's *Suppl. to All H. Bks.*, 1860, and repeated as No. 498 in Maurice's *Choral H. Bk.*, 1861.

4. A tower of strength is our God's name, omitting st. iv., by A. T. Russell, as No. 98 in the *Dulston Hospital H. Bk.*, 1848. Thence, altered, as No. 136 in his own *Ps. & Hys.*, 1851, beginning, "A strong tower is our God's great name," and further altered as No. 501 in Maurice's *Choral H. Bk.*, 1861, beginning, "A tower of strength is God's great name."

5. A tower of strength our God doth stand, in full, by H. J. Buckoll, as No. 45 in the *Rugby School H. Bk.*, 1850 (ed. 1876, No. 285). Repeated, more or less altered and abridged, in the *Rugby Church H. Bk.*, 1863; *Kennedy*, 1863, No. 25 (altered mainly from Carlyle); *Wellington College H. Bk.*, 1864, and *Marlborough College H. Bk.*, 1869.

6. A strong tower is the Lord our God, To shelter. In full, as No. 334, in W. Hunter's *Select Melodies*, 1852, marked as by W. M. Bunting. Repeated in *Cantate Domino*, Boston, U. S., 1859, No. 307.

7. A mighty fortress is our God, A bulwark. A full and good *tr.* by Dr. F. H. Hedge, contributed to Dr. W. H. Furness's *Gems of German Verse*, 1852, and then as No. 852 to his own *Hys. for the Church of Christ*, Boston, U. S., 1853. Reprinted in full and unaltered in Putnam's *Sing-ers*

and *Songs of the Liberal Faith*, Boston, U. S., 1875, p. 214, with the note that "It has been sung on many occasions, as at the recent laying of the commemoration stone of Memorial Hall, at Cambridge [U. S.]" Included in full in the Schaff-Gilman *Lib. of Rel. Poetry*, ed. 1883, p. 384, and as No. 1343 in the ed. 1872 of Robinson's *Songs for the Sanctuary*. In full or abridged it appears in many American hymnals, as *Hys. of the Spirit*, 1864, Unitarian *H. Bk.*, 1869, Dutch Reformed *Hys. of the Church*, 1869, and others; and in England in Dr. Martineau's *Coll.*, 1873.

8. A sure stronghold our God is He. Full and good, by W. Gaskell, contributed in 1855 to the 2nd ed. of the 1st Ser. of Miss Winkworth's *Lyra Ger.*, p. 175, her *tr.* in the 1st ed. (see below) not being considered satisfactory. Slightly altered in metre as No. 124 in the *C. B. for England*, 1863, but restored as in the *Lyra Ger.* in the *Christian Singers of Germany*, 1869, p. 110. In full as No. 213 in Dr. Pagenstecher's *Coll.*, 1864, and as No. 284 in the *Suppl.* of 1884 to the *Scottish Hyl.* St. i., ii., were included, slightly altered, as No. 161 in the *Irish Ch. Hyl.*, 1869 (ed. 1873, No. 441).

9. A fortress firm is God our Lord. In full, by Dr. W. L. Alexander, in the *Scottish Cong. Magazine*, Jan. 1859. Repeated, reduced to 5 st. of 4 l., in W. Elliott's *Evangelical Hys.*, Plymouth, 1864.

10. A mountain fastness is our God. In full, by Bp. W. R. Whittingham, as No. 248 in the Amer. Episco. *Hys. for Ch. & Home*, 1860; and thence, with an added doxology not from the German, as No. 397 in the Amer. Episco. *Hyl.*, 1871.

11. A tower of strength is God our Lord. A *tr.* of st. i., ii., by Dean Alford, as No. 228 in his *Year of Praise*, 1867, and thence in Flett's *Coll.*, Paisley, 1871, and Dr. Dale's *Eng. H. Bk.*, 1879.

12. Our God stands firm, a rock and tower. By R. C. Singleton, a *tr.* of st. i., ii., with an original st. as iii., as No. 267 in his *Anglican H. Bk.*, 1868 (ed. 1871, No. 310). Repeated in the *Hymnary*, 1871, and J. L. Porter's *Coll.*, 1876; and in America in the *Presb. Hyl.*, 1874; *Evang. Hyl.*, N. Y., 1880; and *Ch. Praise Bk.*, 1882.

13. A mighty fortress is our God, A trusty. A full and good *tr.*, as No. 274 in the Pennsylvania Luth. *Ch. Bk.*, 1868; compiled by the committee of publication principally from the Carlyle, 1831, and Reynolds (1863 see below) texts.

14. A fortress strong is God our God. A good and full *tr.* by E. Thring, as No. 253, in the Uppingham and Sherborne *School H. Bk.*, 1874.

15. A tower of strength our God is still, A mighty, &c. In full, as No. 144, in the *Ohio Luth. Hyl.*, 1880, and marked as a compilation.

16. A Fortress sure is God our King. By Godfrey Thring, as No. 245 in his *Ch. of England H. Bk.*, 1882, repeated in Horder's *Cong. Hyl.*, 1884, and Allon's *C. P. Hyl.*, 1886. This is decidedly the best version for popular use, as Carlyle's is the most faithful and forcible. Mr. Thring omits st. iii., and gives a doxology added about 1546 in *Etliche Lieder*, Nürnberg, as altered in the appendix to Lobwasser's *Psalmen des Königlichen Propheten Davids*, 1574. The text used by Mr. Thring reads thus:—

Lob, Ehr und Preis dem höchsten Gott
Dem Vater aller Gnaden,
Der uns aus Lieb geschenket hat
Sein Soln für unsern Schaden;

Sammt dem heiligen Geist,
 Von Sünden er reiset
 Zum Reiche uns beiset
 Den Weg zum Leben weist,
 Der helf uns fröhlich! Amen.

from an ed. of Lobwasser pub. at St. Gall in 1761.

17. A stronghold sure our God remains. In full, by Dr. J. Troutbeck, as No. 49 in the *Westminster Abbey H. Bk.*, 1883.

18. A Tower of safety is our God. A goodly, &c. A tr. in full by M. W. Stryker in his *H. & Verses*, 1883, p. 72; repeated in his *Christian Chorals*, 1885, No. 45.

Translations not in C. U. :—

(1) "Our God is a defence and tower," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 569), ll. 1-4 being literally from Luther and the rest a version of Ps. xlvii. (2) "God is our refuge and strong fence," in *Lyra Davidica*, 1708, p. 78. (3) "By our own strength there's nothing done," at tr. of st. ii., as No. 14 in the *Moravian H. B.*, 1742, adopted as st. ii. of No. 319, in 1754. (4) "A tower of safety is our God, His sword," by Dr. H. Mills, 1845 (1856, p. 189). (5) "God to us a tower will be," by J. Anderson, 1846, p. 37 (1847, p. 55). (6) "Our God's a mighty panoply," in C. T. Brooks's *Schaller's Homage of the Arts*, &c., Boston, U.S.A., 1847, p. 114. (7) "A mighty castle is our God," by Dr. J. Hunt, 1855, p. 65. (8) "Our God's a tower and shield," a 2nd version, by Dr. Hunt, p. 66. (9) "A castle is our God, a tower," by R. Massie, 1854, p. 38, repeated as No. 745 in Reid's *Praise Bk.*, 1872. (10) "God is our stronghold, firm and sure," by Miss Winkworth, 1855, p. 173. (11) "Our God, a tower of strength is He, A good defence," in Dr. H. W. Dulcken's *Book of German Songs*, 1856, p. 260. (12) "God is our Rock and Tower of strength," by Miss Dunn, 1857, p. 69. (13) "A sure stronghold our God is still," based on Carlyle, by J. S. Stallybrass, in the *Tonic Salva Reporter*, July, 1857. (14) "The Lord, our God is a strong tower," by W. Sargent, in the *Wes. Meth. Magazine*, 1858, p. 79. (15) "A stronghold firm, a trusty shield When raging," by Dr. R. P. Dunn, in *Sacred Lyrics from the German*, Phil., U.S., 1859, p. 127. (16) "A sure defence, a fort, a tower," by Dr. G. Walker, 1860, p. 40. (17) "God, our own God, is a strong tower," in the *British Messenger*, August, 1860. (18) "A safe stronghold our God is still, A sure defence," a double version in slightly varied metre by W. M. Reynolds, in the *Evang. Review*, Geysburg, July, 1863. (19) "A Fortress firm and steadfast Rock," by Miss Cox, 1864, p. 227. (20) "Our God He is a castle strong," by Dr. G. Macdonald, in the *Sunday Magazine*, 1867, p. 450, and altered in his *Evocals*, 1876, p. 66. (21) "Our God, He is a fortress tower," by N. L. Frothingham, in the *Monthly Religious Magazine*, Boston, U.S., vol. 37, 1867, repeated altered in his vol. of 1870, p. 269. (22) "God is our Refuge and our Rock," by Dr. J. Ker, in a programme for a Psalmody meeting at Edinburgh, 1868. (23) "A mighty fortress is our God, A panoply," in Dr. J. Guthrie's *H. & Sacred Lyrics*, 1869, p. 71. (24) "Our God a tower of Strength is He, A goodly wall," by H. W. Longfellow, in the Second Interlude, added in 1872, to his *Golden Legend*, 1851 (*P. Works*, Routledge, 1879, pp. 479-481). (25) "A tower of strength our God is still," in the *Church of England Magazine*, 1872, p. 182. (26) "God is our fortress firm and sure," as No. 687 in Reid's *Praise Bk.*, 1872. (27) "High Tower and Stronghold is our God," based on Bp. Whittingham, 1860, in J. H. Hopkins's *Carols, H. & Songs*, 1882, p. 152, dated 1862. (28) "God is our Refuge—city strong," a 2nd tr. by M. W. Stryker, in his *H. & Verses*, 1883, p. 74. (29) "Strong tower and refuge is our God, Right goodly," by Dr. L. W. Bacon, 1884, p. 63, based on the *Luth. Ch. Bk.*, 1868 (see under No. xiii.). (30) "Our God's a fastness sure indeed, A trusty," by R. McLintock in the *Academy*, July 26, 1884. (31) "So strong a fortress is our God," by E. Walter in his *Martin Luther*, 1884, p. 22. It may be also noted that the hymns, "God is our Refuge in distress, Our Shield," No. 66 in the *N. Cong.*, 1859; and "God is our refuge and defence, our Shield," No. 104 in J. Whittemore's *Suppl. to All H. Bks.*, 1860, are versions of Ps. xlvi., but are not taken from Luther.

The following list of additional American translations has been kindly furnished by the Rev. E. M. Schmucker, D.D., Pottstown, Pennsylvania:—

(32) "A Rock and Refuge is our God," by Dr. J. A. Seiss, in *The Lutheran*, July 6, 1860. (33) "A mighty

Fortress is our God, A shield," by Dr. J. A. Seiss in his *Ecclesia Lutherana*, 1860, p. 87. (34) "A Tower and Stronghold is our God," by W. H. Walter in his *Chorals and Hymns*, 1862, p. 12. (35) "God is our tower of strength and grace," by Dr. H. Harbaugh in the *Guardian* (American Reformed), May, 1863, p. 138. (36) "A fast-set Bulwark is our God," by Dr. C. P. Krauth in his *Jubilee Service*, 1867, p. 22. (37) "A mighty stronghold is our God," by Dr. J. Schwartz, 1879, in a printed programme for Union of Lutheran Synods. Revised in *Lutheran Book of Worship*, 1880, and in *Augsburg Songs*, 1885, No. 203. (38) "Our God is a stronghold, indeed," by Dr. S. R. Flaser in the (German Reformed) *Messenger*, Sept. 15, 1880. (39) "A mighty fortress is our God, To shelter," by J. H. Kurzenkabe in *Peerless Praise. Hymns and Music for the Sunday School*, 1882, p. 58. (40) "A moveless Fastness is our God," by Dr. M. Sheeleigh in his *Luther. A Song Tribute*, 1883, p. 102. (41) "A firm defence our God is still," by Dr. S. W. Duffield in his *English Hymns and their Authors*, New York, 1886, p. 2, marked as tr. in 1873.

Dr. F. Peck gives in his *Dr. Martin Luther's Ein feste Burg ist unser Gott*, in 21 Sprachen, Chicago, 1883, 28 English versions in full. Of these 11 are among those noted in C. U., viz., Nos. 1 and 2 (1831 and 1850), 4 (1851), 5-10, 13. Of those not in C. U. he has Nos. 4, 9, 10, 11, 15, 18, 19, 21, 24, 35-38. Besides these, he gives—(42) "A fast, firm fortress is our God," marked as *Anon.*, 1857. (43) "Our God's a fortress all secure, marked as *Anon.*, 1879. (44) "Tower of defence is our God," marked as J. W. Bright. (45) "A mighty bulwark is our God," no marking. [J. M.]

Ein Kindelein so löblich. [*Christmas*.] This is a cento which appeared in the *Zwickau Enchiridion*, 1528, and is there entitled "Ein Gesang von der Gepurt Christ, den man auff Weinachten singet, gebessert." Thence in *Wackernagel*, iii. p. 520, in 4 st. of 10 l.

St. i. is found as st. ii. of the hymn "Der Tag der ist so freudenreich," but was probably originally a single st., afterwards interpolated into that hymn; and it bears a slight resemblance to st. iii. of "Dies est lactitiae, In ortu regali" (q.v.). St. ii. is st. i. of "Der Tag der ist so freudenreich," entirely rewritten. St. iii., iv. are new. The only tr. is, "To us is borne a barne of bils," in the *Gude and Gody Ballades* (ed. 1568, fol. 37.), ed. 1868, p. 45. [J. M.]

Ein Lämmlein geht und trägt die Schuld. P. Gerhardt. [*Pasiontide*.] Appeared in the 3rd ed., 1648, of J. Crüger's *Praxis pietatis melica*, No. 118, in 10 st. of 10 l., included in Wackernagel's ed. of his *Geistliche Lieder*, No. 13, and Bachmann's ed., No. 7. Founded on St. John i. 29, and Ia. liii. 4-7, it is styled by Lauxmann, in *Koch*, viii. 40, "the masterpiece of all Passion hymns." It has kept its place in Germany (*Ünn. L. S.*, 1851, No. 95), but from its complexity and variety of figures has not come into extended English use:—

Translations in C. U. :—

1. A Lamb goes forth: the sins He bears. A tr. of st. i., ii., by A. T. Russell, as No. 93 in his *Ps. & Hys.*, 1851.

2. A Lamb goes uncomplaining forth. A good tr., condensing st. ii., iii., as ii., in Mrs. Charles's *Voice of Christian Life in Song*, 1858, p. 232. The second pt. of this tr. beginning, "Gate of my heart, fly open wide" (st. vii.), is in Bp. Ryle's *Coll.*, 1860; Reid's *Praise Bk.*, 1872; and the *Christian Hys.*, Adelaide, 1872.

3. A Lamb bears all its guilt away. In full in J. Kelly's *P. Gerhardt's Spir. Songs*, 1867, p. 49. Reduced to 4 st. in the *Ohio Luth. Hyl.*, 1880.

Translations not in C. U. :—

(1) "A Lamb goes forth and bears the guilt, of all the world together," by J. Gambold, as No. 241 in pt. iii., 1746, of the *Moravian H. Bk.* (1886, No. 100), altered in 1801 to "A Lamb went forth"; sts. v., ix., x., of this version, beginning, "Jesus, I never can forget," are included

in E. P. Hood's *Our H. Bk.*, 1848. (2) "A Lamb goes forth, and bears the Guilt of Adam's Generations," in the *Suppl. to Ger. Psal.*, ed. 1768, p. 13, and *Select Hys. from Ger. Psal.*, Franquebar, 1764, p. 24. (3) "See, bowed beneath a fearful weight," by *Miss Dusen*, 1857, p. 32. (4) "A Holy, Pure and Spotless Lamb," by *Miss Cox in Lyra Messianica*, 1864, p. 230, and her *H. from the German*, 1864, p. 107. (5) "Forth goes a dear devoted Lamb," in *Dr. J. Guthrie's Sacred Lyrics*, 1869, p. 82. (6) "Behold a Lamb! so tired and faint," by *Mrs. E. J. Carr*, in *Songs of the Inner Life*, 1871, and repeated as No. 906 in *Reid's Praise Bk.*, 1872 (1872 has *trs.* of l., iv., from 1871, and other *trs.* of ll., iii., v.). (7) "A Lamb goes forth—for all the dues," by *Catherine Macrae*, as No. 990 in *Reid's Praise Bk.*, 1872. [J. M.]

Ein neues Lied wir heben an. M. Luther. [*Martyrs.*] This was Luther's first hymn, if hymn it can be called, and was written in 1523. On June 30, 1523, two young Augustinian monks, Heinrich Voes and Johann Esch, from Antwerp, had been, after examination by the Cologne Inquisitor, Jacob von Hogstraten, and at the instigation of the Louvain professors, condemned to death and burnt at the stake in Brussels. On receipt of the news of this first martyrdom for the Evangelical cause Luther's spirit was fired, and he wrote this spirited narrative, ending with the prophetic words:—

Summer is even at our door,
The winter now hath vanished,
The tender flowerets spring once more,
And He, Who winter banished,
Will send a happy Summer.

(*Tr.* by *R. Massie*, 1854, p. 44.)

It was the springtide, not only of the Evangelical Church, but of that wonderful growth of German religious poetry which yet lives and flourishes. The hymn first appeared in *Eyn Enchiridion*, Erfurt, 1524, at ix., x. being added in the *Geystliche gesangk Buchleyn*, Wittenberg, 1524. Thence in *Wackernagel*, iii. p. 3, in 12 st. of 9 l., and in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 83. The original title of the hymn was, "A new song of the two Martyrs for Christ, burnt at Brussels by the Sophists of Louvain." It produced a deep impression at the Reformation times and appeared in many of the early Lutheran hymn-books, but being rather a historical ballad than a hymn, has not appeared in recent collections. The only *tr.* in C. U. is:—

Flung to the heedless winds. A paraphrase in 2 st. of 8 l. of st. ix.:—

Die Asche will nicht lassen ab,
Sie stäubt in allen Länden;
Hier hilft kein Bach, Loch, Grub noch Grab;
Sie macht den Feind zu schanden.
Die er im Leben durch den Mord
Zu schweigen hat gedrungen,
Die muss er todt an allem Ort
Mit aller Stimm und Zungen
Gar fröhlich lassen singen.

This appeared in a *tr.* of D'Aubigné's *Hist. of the Reformation*, pub. at Philadelphia, 1843, and is there said to have been *tr.* for that work by John Alexander Messenger. Included in the American Bapt. *Psalmist*, 1843, and since in many American hymnals, as the *Cheshire Association*, 1844; *Bk. of Hys.*, 1846-48; *Meth. Epis.*, 1849, &c.

Other *trs.* are:—

(1) "A new song I design to sing," by *J. Anderson*, 1846, p. 39 (1847, p. 57). (2) "A new song to the Lord we'll raise," by *Dr. J. Hunt*, 1853, p. 68. (3) "By help of God I fain would tell," by *R. Massie*, 1854, p. 40, and in *Dr. Bacon*, 1884, p. 12. (4) "A new song now we raise and sing," by *W. M. Reynolds*, in the *Evang. Re-*

view, Gettysburg, Oct. 1855. (5) "A brave new song aloud we sing," in the *Christian Examiner*, Boston, U.S., Sept. 1860, p. 243. (6) "A new song here shall be begun," by *Dr. G. Macdonald*, in the *Sunday Magazine*, 1867, p. 256, and, altered, in his *Ecotica*, 1876, p. 71. (7) "O come, a new song let us raise," in the *Family Treasury*, Lon. 1878, p. 592. [J. M.]

Einen Kaufmann sieht man ohne Gleichen. [*The Parable of the Pearl of great price.*] Included in *J. Köbner's Christliche Harfentöne*, Hamburg, 1840, p. 221, in 13 st. of 4 l., marked as "From the Kirchenfreund," and entitled, "The Pearl of the Kingdom of Heaven." *Tr.* as, "Once a merchant travelled far and wide," by *Miss Borthwick*, in *H. L. L.*, 1855, p. 34; (1884, p. 97). [J. M.]

Einst fahren wir vom Vaterlande. *A. Knapp.* [*Missions.*] 1st pub. in his *Christliche Gedichte*, Basel, 1829, vol. ii. p. 97, in 6 st. of 8 l., entitled "Voyage with Jesus." Included in his *Ev. L. S.*, 1837, No. 1161 (1865, No. 1134). Originally written for the departure of missionaries, it is also appropriate for emigrants generally. The only *tr.* in C. U. is:—

Now we must leave our Fatherland. A good and full *tr.* by *Miss Winkworth* in the 2nd Ser., 1858, of her *Lyra Ger.*, p. 113. From this st. i., ii., ll. 5-8, iv. ll. 1-4, v. ll. 1-4, vi. ll. 1-4, were included, slightly altered, in *Church Hymns*, 1871, and repeated, omitting st. v., ll. 1-4, in the Appendix of 1884 to the *Scottish Hyl.*

Another *tr.* is:—

"Our leave of country now is taken," by *Dr. H. Mills*, 1856, p. 205. [J. M.]

Εἰρημός. [*Greek Hymnody*, § xvi. 10.]

Eja carissimi. [*St. Andrew.*] This anonymous hymn is found in a ms. of the 12th cent., belonging to the Abbey of St. Peter at Salzburg. *Mone*, No. 691, gives it in full in 36 lines, and says that the verse form is of the 6th or 7th cent. *Tr.* as:—

O hasten, beloved, your praises to sing. By *R. F. Littledale*, appeared first in the *Church Times*, Nov. 26, 1864, and again in the *People's H.*, 1867, No. 224, for the Feast of St. Andrew, and signed "D. L." [J. J.]

Ἐκ νυκτὸς ἔργων. [*Ἔσωσε λαόν.*]

Ἐκ νυκτὸς ὀρθρίζοντες. [*Ἄσσωμεν πάντες λαοί.*]

Eli. Nathan, a *nom de plume* of D. W. Whittle.

Eliakim, a *nom de plume* of Job Hupton, in the *Gospel Magazine*.

Elijah's example declares. *J. Newton.* [*Providence.*] This hymn on Elijah being fed by ravens appeared in *R. Couyers's Coll.*, 3rd ed., 1774, No. 267: in the author's *Twenty-six Letters, &c.*, by *Omicron*, 1774; in the *Gospel Magazine*, April, 1774; and in the (*Olney Hymns*, 1779, Bk. i., No. 95, in 5 st. of 8 l. In the *Meth. Free Ch. S. S. H. Bk.*, 1869, st. i., ii., and v. are given as No. 244. [J. J.]

Ellerton, John, M.A., s. of George Ellerton, was b. in London, Dec. 16, 1826, and educated at Trinity College, Cambridge (B.A. 1849; M.A. 1854). Taking Holy Orders he was successively Curate of Eastbourne, Sussex,

1850; Brighton, and Lecturer of St. Peter's, Brighton, 1852; Vicar of Crewe Green, and Chaplain to Lord Crewe, 1860; Rector of Hinstock, 1872; of Barnes, 1876; and of White Roding, 1886. Mr. Ellerton's prose writings include *The Holiest Manhood*, 1882; *Our Infirmities*, 1883, &c. It is, however, as a hymnologist, editor, hymn-writer, and translator, that he is most widely known. As editor he published: *Hymns for Schools and Bible Classes*, Brighton, 1859. He was also co-editor with Bishop How and others of the *S. P. C. K. Church Hymns*, 1871. His *Notes and Illustrations of Church Hymns*, their authors and translators, were published in the folio edition of 1881. The notes on the hymns which are special to the collection, and many of which were contributed thereto, are full, accurate, and of special value. Those on the older hymns are too general for accuracy. They are written in a popular form, which necessarily precludes extended research, fulness, and exactness of detail. The result is acceptable to the general public, but disappointing to the hymnological expert. Mr. Ellerton's original hymns number about 50, and his *trs.* from the Latin 10, or more. Nearly every one of these are in C. U. and include:—

1. Before the day draws near its ending. *Afternoon*. Written April 22, 1880, for a Festival of Choirs at Nantwich, and 1st pub. in the *Nantwich Festival Book*, 1880. In 1883 it passed into the *Westminster Abbey H. Bk.*
2. Behold us, Lord, a little space. *General for Week-days*. Written in 1870 for a mid-day service in a City Church, and pub. in *Church Hys.* in 1871. It has passed into several collections.
3. Come forth, O Christian brothers. *Processional for Choral Festival*. Written for a Festival of Parochial Choirs held at Chester, May, 1870, and 1st printed in the Service-book of the same. In 1871 it passed into *Church Hys.*
4. Father, Name of love and fear. *Confirmation*. Written in 1871 for a Confirmation in the North of England, and pub. in *Church Hys.*, 1871, and other collections.
5. God, Creator and Preserver. *In Time of Scarcity*. Written for and 1st pub. in *The Hymnary*, 1870; and again in the revised ed., 1872, and other hymn-books.
6. Hail to the Lord, Who comes. *Presentation of Christ in the Temple*. Written Oct. 6, 1880, for Mrs. Brock's *Children's H. Bk.*, and pub. therein, 1881.
7. In the Name which saith and heaven. *Foundation of a Church*. Written for and 1st pub. in *Church Hys.*, 1871, and repeated in several collections. The hymn sung at the re-opening of the Nave of Chester Cathedral, January 25, 1872, was compiled by Mr. Ellerton from this hymn, and his "Lift the strain of high thanksgiving."
8. King Messiah, long expected. *The Circumcision*. Written Jan. 14, 1871, and 1st pub. in *Church Hys.*, 1871. It has passed into other collections.
9. King of Saints, to Whom the number. *St. Bartholomew*. Written for and 1st pub. in *Church Hys.*, 1871. It is very popular, and has been repeated in many hymnals.
10. Mary at the Master's feet. *Catechising*. Written for and 1st pub. in *Church Hys.*, 1871.
11. O Father, all-creating. *Holy Matrimony*. Written Jan. 29, 1876, at the request of the Duke of Westminster, for the marriage of his daughter to the Marquess of Ormonde. It was pub. in *Thring's Coll.*, 1880 and 1882.
12. O! how fair the morning broke. *Septuagesima*. Written March 13, 1880, for Mrs. Brock's *Children's H. Bk.*, and included therein, 1881.
13. O Lord of life and death, we come. *In Time of Penitence*. Written for and 1st pub. in *Church Hys.*, 1871.
14. O shining city of our God. *Concerning the Hereafter*. 1st pub. in the Rev. R. Brown-Borthwick's *Sixteen Hymns with Tunes*, &c., 1870; and again in *Church Hys.*, 1871.
15. O Son of God, our Captain of Salvation. *St. Barnabas*. Written April 5, 1871, and 1st pub. in

Church Hys., 1871; and again in *H. A. & M.*, 1875, *Thring's Coll.*, 1882, and others.

16. O Thou in Whom Thy saints repose. *Consecration of a Burial Ground*. Written for the Consecration of an addition to the Parish Churchyard of Tarporley, Cheshire, 1870, and pub. in *Church Hys.*, 1871.

17. O Thou Whose bounty fills the earth. *Flower Services*. Written for a Flower Service at St. Luke's Church, Chelsea, June 6, 1880, and pub. in Mrs. Brock's *Children's H. Bk.*, 1881.

18. Praises to our God, Whose bounteous hand. *National Thanksgiving*. Written in 1870 for *Church Hys.*, but 1st pub. in the Rev. R. Brown-Borthwick's *Select Hymns*, &c., 1871, and then in *Church Hys.* later the same year.

19. The day Thou gavest, Lord, is ended. *The darkness, &c. Evening*. Written in 1870 for *A Liturgy for Missionary Meetings* (Frome, Hodges), and revised for *Church Hys.*, 1871. The revised form has passed into other collections.

20. The Lord be with us when we bend. *Close of Afternoon Service*. Written (in 1870) at the request of a friend for use at the close of Service on Sunday afternoons when (as in summer) strictly Evening hymns would be unsuitable. It was pub. in *Church Hys.*, 1871, *Thring's Coll.*, 1882, and others.

21. This day the Lord's disciples met. *Whitsuntide*. "Originally written in 1855 for a class of children, as a hymn of 8 verses of 5 lines each, beginning, 'The Fiftieth day was come at last.' It was abridged, revised, and compressed into C. M. for Mrs. Brock's *Children's H. Bk.*, 1880," and pub. therein, 1881.

22. Thou in Whose Name the two or three. *Wednesday*. Appeared in the *Parish Magazine*, May, 1871, as a hymn for Wednesday. After revision it was included in *Church Hys.*, 1871, and repeated in other collections.

23. Thou Who sentest Thine Apostles. *SS. Simon and Jude*. Written in June, 1874, for the revised edition of *H. A. & M.*, and pub. in the same in 1875.

24. We sing the glorious conquest. *Conversion of St. Paul*. Written Feb. 28, 1871, for and pub. later the same year in *Church Hys.* It was repeated in *H. A. & M.*, 1875.

25. When the day of toil is done. *Eternal Rest*. Written in Jan., 1870, and 1st pub. in the Rev. R. Brown-Borthwick's *Sixteen Hys. with Tunes*, &c., 1870, *Church Hys.*, 1871, and subsequently in several Scottish hymn-books. The tune "Preston," in *Church Hys.*, was written for this hymn.

To these hymns must be added those which are annotated under their respective first lines, and the translations from the Latin. The grandest of his original compositions is, "Throned upon the awful tree," and the most beautiful and tender, "Saviour, again to Thy dear Name we raise"; and of his *trs.*, "Sing Alleluia forth in devout praise," and "Welcome, happy morning, age to age shall say," are the most successful and popular. The subjects of Mr. Ellerton's hymns, and the circumstances under which they were written, had much to do with the concentration of thought and terseness of expression by which they are characterized. The words which he uses are usually short and simple; the thought is clear and well stated; the rhythm is good and stately. Ordinary facts in sacred history and in daily life are lifted above the commonplace rhymes with which they are usually associated, thereby rendering the hymns bearable to the cultured, and instructive to the devout. His antitheses are frequent and terse, almost too much so for devotional verse, and are in danger of interrupting the tranquil flow of devotion. His sympathy with nature, especially in her sadder moods, is great; he loves the fading light and the peace of eve, and lingers in the shadows. Unlike many writers who set forth their illustrations in detail, and then tie to them the moral which they are to teach, he weaves his moral into his metaphor, and pleases the imagination and refreshes the

spirit together. Now and again he falls into the weakness of ringing changes on words; but taken as a whole his verse is elevated in tone, devotional in spirit, and elegant in diction.

[J. J.]

Elliott, Charlotte, daughter of Charles Elliott, of Clapham and Brighton, and granddaughter of the Rev. H. Venn, of Huddersfield, was b. March 18, 1789. The first 32 years of her life were spent mostly at Clapham. In 1823 she removed to Brighton, and died there Sept. 22, 1871. To her acquaintance with Dr. C. Malan, of Geneva, is attributed much of the deep spiritual-mindedness which is so prominent in her hymns. Though weak and feeble in body, she possessed a strong imagination, and a well-cultured and intellectual mind. Her love of poetry and music was great, and is reflected in her verse. Her hymns number about 150, a large percentage of which are in C. U. The finest and most widely known of these are, "Just as I am," and "My God, my Father, while I stray." Her verse is characterized by tenderness of feeling, plaintive simplicity, deep devotion, and perfect rhythm. For those in sickness and sorrow she has sung as few others have done. Her hymns appeared in her brother's *Ps. & Hys.* and elsewhere as follows:—

(1) *Psalms and Hymns for Public, Private, and Social Worship*; selected by the Rev. H. V. Elliott, &c., 1835-48. In this *Sel.* her signature is "C. E." (2) *The Christian Remembrancer Pocket Book*. This was originally edited by Miss Kiernan, of Dublin. Miss Elliott undertook the editorship in 1834. (3) *The Invalid's Hymn Book*. This was originally compiled by Miss Kiernan, but before publication was re-arranged by Miss Elliott, who also added 23 hymns in the 1st ed., 1834. These were increased in the following edition to the 6th in 1854, when her contributions amounted to 112. From that date no change was made in the work. (4) *Hours of Sorrow Cheered and Comforted; or, Thoughts in Verse*, 1836. (5) *Morning and Evening Hymns for a Week*, printed privately in 1839 for sale for a benevolent institution in Brighton, and pub. in 1842. (6) *Thoughts in Verse on Sacred Subjects*, 1869.

Miss Elliott's *Poems* were pub., with a *Memoir* by her sister, Mrs. Babington, in 1873, and an additional volume of *Leaves* from her unpublished *Journals and Poems*, also appeared in 1870.

In addition to her more important hymns, which are annotated under their respective first lines, there are in C. U.:—

i. From *The Invalid's Hymn-book*, 1834-1841:—

1. Clouds and darkness round about thee. (1841.) *Resignation*.

2. Not willingly dost Thou afflict [reject]. (1841.) *Divine Chastisement*.

3. O God, may I look up to Thee. (1841.) *Teach us to Pray*.

4. This is enough; although 'twere sweet. (1834.) *On being debarred from Divine Worship*.

5. With tearful eyes I look around. (1841.) *The Invitation "Come Unto Me."*

ii. From H. V. Elliott's *Psalms & Hymns*, 1835-1839:—

6. Glorious was that primal light. *Christmas*.

7. Hail, holy day, most blest, most dear. *Easter*.

8. My only Saviour, when I feel. *Jesus His people's Rest*.

9. Now let our heavenly plants and flowers. *Monday Morning*.

10. The Sabbath-day has reached its close. *Sunday Evening*.

iii. From Miss Elliott's *Hours of Sorrow*, 1836:—

11. Father, when Thy child is dying. *Prayer for a Departing Spirit*.

12. Leaning on Thee, my Guide, my Friend. *Death Anticipated*.

13. My God, is any hour so sweet? *The Hour of Prayer*.

14. O faint and feeble-hearted. *Resignation enforced*.

15. There is a holy sacrifice. *The Contrite Heart*.

iv. From her *Hymns for a Week*, 1839:—

16. Guard well thy lips; none, none can know. *Thursday Morning*.

17. There is a spot of consecrated ground. Pt. i.

18. This is the mount where Christ's disciples see. Pt. ii. *Monday Evening*.

19. This is the day to tune with care. *Saturday Morning*.

v. From *Thoughts in Verse on Sacred Subjects*, 1869.

20. As the new moons of old were given. *On a Birthday*.

21. I need no other plea. Pt. i.

22. I need no prayers to saints. Pt. ii. *Christ, All in All*.

23. Jesus, my Saviour, look on me. *Christ, All in All*.

Several of the earlier of these hymns were repeated in the later works, and are thus sometimes attributed to the wrong work.

[J. D.]

Elliott, Ebenezer, commonly known as the "Corn Law Rhymer," was b. near Rotherham, Yorkshire, 1781, and d. at Barnsley, in the same county, in 1849. The greater part of his life was spent in Sheffield, where he was engaged in the iron trade, and it was in a Sheffield newspaper that many of his poetical pieces first appeared. He pub. :—

(1) *Night, a Descriptive Poem*, 1818. (2) *The Village Patriarch*, 1829. (3) *Corn Law Rhymes*, 1831. (4) *Poems*, 1834; and (5) *More Prose and Verse*, 1850.

A piece or two from these works have been adapted as hymns in some Unitarian Collections. They include "Another year is swallowed by the sea," for the old and new year.

[J. J.]

Elliott, Emily Elizabeth Steele, third daughter of the late Rev. E. B. Elliott, of Brighton, author of the *Horae Apocalypticæ*, was b. at Brighton, and now [1887] lives in London. She has contributed hymns, some of which have obtained wide acceptance, to the choir manuals, and *Additional Hymns*, 1866 (Nos. 8, 34) for use in St. Mark's Church, Brighton; to the *Church Missionary Juvenile Instructor*, which she edited for six years. Her *Chimes of Consecration*, a volume of 70 hymns and poems, was pub. in 1873, and her *Chimes for Daily Service* in 1880. The latter contains 71 hymns in two parts. The second part of 48 hymns is also pub. separately as *Under the Pillow*, for use as a cheap large type hymn-book (with corresponding tune-book) for hospitals and infirmaries and the sick generally. Her hymn, "Let us keep the feast" (*H. Communion*), was 1st pub. in *The Feast of Sacrifice and The Feast of Remembrance*, 1865, in 5 st. of 5 l. [J. M.]

Elliott, Henry Venn, M.A., s. of Charles Elliott, and brother of Charlotte Elliott, b. Jan. 17, 1792, and educated at Hammer-smith by the Rev. H. Jowett, and at Trinity College, Cambridge. He graduated in 1810, and was subsequently a Fellow of Trinity. Taking Holy Orders in 1823, he became, in 1826, Minister of St. Mary's, Brighton, and remained there to his death on Jan. 24,

1865. His *Life*, by Josiah Bateman, was pub. in 1868. He pub. in 1835, *Psalms and Hymns for Public, Private and Social Worship*, 1835. To this collection his wife and sister contributed many hymns, and to the (2nd or 3rd ed.), c. 1839 edition, he added the following:—

1. For faith, Thy gift, O Lord. *Faith desired.*
2. In the sweet time of early morn. *Prayer on behalf of Children.*

3. Lovest thou not? alas! in thee. *Love desired.*
4. Saviour, I see Thy mansions fair. *Faith.*

Mr. Elliott's hymns have not come into extensive use, but his collection, often reprinted, had a marked influence upon latter hymn-books. [England Hymnody, Church of.] [J. J.]

Elliott, Julia Anne, née Marshall, daughter of Mr. John Marshall, of Hallsteads, Ullswater, was married to the Rev. H. V. Elliott (q.v.), in 1833, and d. Nov. 3, 1841. Her hymns were contributed to her husband's *Ps. & Hymns*, 1835, anonymously, but in the Index to the "3rd thousand," 1839, her initials were added. These hymns are eleven in all, and concerning them, Miller has justly said (*S. & Songs*, p. 482), they

"show a most refined poetical taste, and a special faculty for appreciating and expressing, appropriately, phases of thought and feeling that are beautiful, and that might have escaped common observation."

Of these hymns the best known are, "Hail, thou bright and sacred morn," "On the dewy breath of even," and "We love Thee, Lord, yet not alone" (q.v.). The rest are:—

1. Father, if that gracious name. *Intercession.*
2. Great Creator, who this day. *Sunday.*
3. I would believe; but my weak heart. *Lent.*
4. My God, and can I linger still. *Lent.*
5. O not when o'er the trembling soul. *Lent.*
6. O Thou, who didst this rite reveal. *H. Communion.*
7. Soon, too soon, the sweet repose. *Sunday Evening.*
8. Welcome to me the darkest night. *Resignation.*

[J. J.]

Elpis, first wife of the celebrated philosopher Boethius, was the daughter of Festus, Consul at Rome, 472, and sister of the mother of St. Placidus, a disciple of St. Benedict. The hymn "Aurea luce et decore roseo" (q.v.) is usually, but somewhat uncertainly, attributed to her. Others also bear her name (see Index). She d. at an early age, at Padua.

Elven, Cornelius, pastor for fifty years of the Baptist Church at Bury St. Edmunds, Suffolk, was b. in 1797, and d. in 1873. His hymn, "With broken heart and contrite sigh" (*Lent*), is found in several collections in G. Britain and America. It was written in Jan., 1852 (Miller's *S. & Songs*, p. 449), for use at special services by his own congregation, and was included in the *Bapt. Ps. & Hys.*, 1858.

Emergit undis et Deo. Nicholas Le Tourneuz. [*Epiphany.*] Contributed to the *Cluniae Brev.*, 1686, p. 234, and signed "N. T. P. R." In the revised *Paris Brev.*, 1786, it is the hymn at Lauds and Second Vespers at the Octave of the Epiphany. In the *Lyons* and *Amiens Breviaries* it is for Second Vespers only. In the *Paris Brev.* it is signed "N. T." The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and J. Chandler's *Hys. of the Primitive Church*, 1837, No. 55. Tr. as:—

1. Now Jesus lifts His prayer on high. By J. Chandler, in his *Hys. of the Primitive Church*,

1837, p. 61, in 6 st. of 4 l. It was repeated in Oldknow's *Hymns, &c.*, 1850; Murray's *Hymnal, &c.*, 1852; the *People's H.*, 1867, and several later collections; and also altered as, "And now emerging from the stream," in the *English Hyl.*, 1852, No. 64. Another arrangement, adapted successfully for Holy Baptism as "When Jesus raised His prayer on high," was given in the *Scottish Episco. Coll.*, 1858, No. 105.

2. From the stream emerging, lo. This was given in the *English Hyl.*, 2nd ed., 1856; and the 3rd ed., 1861, as "From the stream emerging now." It is J. Chandler's *tr.* much altered.

3. The Lord comes forth from Jordan's stream. This is No. 167 in the *Hymnary*, 1872, and although set forth in the Index as by J. Chandler, it is really a cento from Chandler, the *English Hyl.* (version of 1852), and others, the form given to it, and many of the lines being from the *English Hymnal*.

Translations not in G. U.:—

1. He rises from the wave, and now. I. Williams, *British Mag.*, 1836; and *Trs. from Paris Brev.*, 1839.
2. From the wave behold Him rise. By W. J. Blew, 1852-55.
3. Emerging, lo! from Jordan's flood. J. D. Chambers, 1867, l. 115.

The hymn *Castis sit, expers sordibus*, which is *tr.* by W. J. Blew in his *Church Hy. & Tune Book*, 1852-55, as "Dove of purity unstained," and repeated in Rice's *Sel.*, 1870, is from this hymn and begins with st. v. [J. J.]

Emerson, Ralph Waldo, s. of an Unitarian Minister, was b. at Boston, U.S., May 25, 1803. He was educated for the Unitarian Ministry, and acted, 1829-32, as one of their ministers. Ultimately he left the ministry, and devoted himself to lecturing and literature. As a philosopher, essayist, and poet he rose to a distinguished position. He d. at Concord, Massachusetts, April 27, 1882. His published works include *Poems*, 1846; *Orations, Lectures, and Addresses*, 1844; *Representative Men*, 1850; *English Traits*, 1856, &c. His hymns are not numerous. They include:—

1. Out from the heart of nature rolled. *The Everlasting Word.* This is part of his poem *The Problem*, pub. in the *Dial*, July, 1840; and then in the 1st ed. of his *Poems*, 1846. It was included in the *Hys. of the Spirit*, 1864, No. 636; and Martineau's *Hymns, &c.*, 1873, No. 112.

2. We love the venerable house. *The House of God.* Written in 1835, for the Ordination of the Rev. Chandler Robbins, who succeeded Emerson as Minister of the Second (Unitarian) Church, Boston. It is in the *Hys. of the Spirit*, 1864, No. 224; and Martineau's *Hys. of Praise and Prayer*, 1873. [J. J.]

Emilie Juliane was dau. of Count Albert Friedrich of Barby and Mühlingen (on the Elbe, near its junction with the Saale). During the Thirty Years' war her father and family had to seek refuge in the Heidecksburg, the castle of his uncle, Count Ludwig Günther of Schwarzburg Rudolstadt, and Emilie was b. at the Heidecksburg, Aug. 16, 1637. After the death of her father (1641) and mother (1642), she was adopted by her mother's sister (who was her god-mother, and had become the wife of Count Ludwig Günther), and was educated at Rudolstadt with her cousins, under the care of Dr. Ahasuerus

Fritsch, and other tutors. She became the wife of her cousin, Albert Anton, July 7, 1665, and d. at Rudolstadt, Dec. 3, 1706 (*Koch*, iv. 56-63; *Allg. Deutsche Biog.*, i. 127; *Pasig's Introduction*; *Bode*, pp. 63-64, &c.).

She was the most productive of German female hymn-writers, some 800 being attributed to her. Her early education in music and in poetry, and the influence of the kindred spirits of her cousin Ludmilla Elizabeth and of Dr. Ahasuerus Fritsch, no doubt fostered and developed her gifts. Her hymns, which are full of deep and child-like love to the Lamb of God, the Bridegroom of the Soul, partake too largely of the character of revelations of her inner life, and of reflections in verse, "improving" the events of her daily life, to be suited for Church use. A considerable number did, however, pass into the hymn-books, and the first here noted is a hymn of the first rank. Of those pub. in her lifetime the most appeared in her devotional works. (1) *Geistliche Lieder und Gebete vor und nach Erlangung göttl. Erbesignen*, Rudolstadt, 1683. (2) *Kühlwasser in grosser Hitze des Creutzes*, Rudolstadt, 1685. (3) *Tägliches Morgen-Mittags- und Abend-Opfer*, Rudolstadt, 1685 (2nd ed., enlarged, 1699). Others appeared in the editions of the *Rudolstadt G. B.* 1692-1704. - After her death they appeared, collected, under the title of *Der Freundin des Lammes Geistlicher Brautschmuck*, pt. i., 1714, and enlarged 1742; pt. ii. 1742; pt. iii. 1770; a number of hymns by other authors, which the editors had found transcribed in the Countess's handwriting, being included by mistake. A selection of 108 of her *Geistliche Lieder*, ed. with an introduction, biographical and critical, by Dr. Pasig, appeared at Halle, 1855.

Three have passed into English, viz. :-

i. *Wer weiss wie nahe mir mein Ende.* *For the Dying.* This beautiful hymn was in last century the subject of an unpleasant controversy. It 1st appeared in the *Appendix* of 1688 to the *Rudolstadt G. B.*, 1682; and, like all the other hymns in that collection, it was given without an author's name. It at once passed into other collections, generally as anonymous, but sometimes under the name of the Countess. In the *Schwarzburgische Denkmahl einer Christ-Gräfinchen Lammes-Freundin*, 1707, she was expressly named as author. On this G. M. Pfefferkorn (q.v.) claimed it as his own. The resulting controversy is given in detail in *Wetzol*, i. 4-26, ii. 294-307; iii. 156-191, and his *A. H.* i. 9-10, ii. 115-117; in Fischer, ii. 365-369; in *Pasig's Introduction*, xxiii.-xxxi.; and in *Koch*, viii. 637-639.

No evidence whatever save his bare word has been adduced for Pfefferkorn. On the other hand a copy of the hymn in the handwriting of the Countess dated Neuhaus, 17 Sept., 1686 (two days before the sudden death of Duke Johann Georg of Sachse-Eisenach, which Pfefferkorn said suggested to him the composition of it) is still preserved in the Church Library at Gera, to which it was presented in 1707 by Anna Dorothea Countess of Schwarzburg-Rudolstadt. In a copy of the *Rudolstadt G. B.*, 1704, in which Emilie had marked her own hymns, this hymn is initialed like the rest, "E. J.," and in a letter she wrote to the Countess Magdalena Sophia of Schönburg-Hartenstein, she expressly affirmed her authorship. In 1714 the editors of her *Brautschmuck* claimed for it on these grounds—1. That she declared she was the author. 2. That her husband affirmed the same. 3. That the whole Court knew of it. 4. That she had herself contributed it to the *Rudolstadt G. B.*, 1688. On internal grounds, too, its resemblance to other hymns of the Countess bespeaks her authorship.

It is one of the finest German hymns in preparation for death; and Lauxmann, in *Aoch*, viii. 640-646, relates many instances regarding its use, especially in presentiment of death. Thus Dr. J. U. Frommann, diaconus at Tübingen, caused it often to be sung in church before his sudden death in November, 1715, during evening service; and J. A. Bengel (q.v.), when receiving Holy Communion for the last time with his wife and children, caused st. x., xi. to be sung at the close of the service. The hymn is in Dr. Pasig's ed. of her *Geistliche Lieder*, 1855, p. 164, in 12 st. of 4 l., and the refrain,

"Mein Gott, ich bit' durch Christi Blut,

Machs nur mit meinem Ende gut!"

It is No. 609 in the *Ev. L. S.*, 1861.

The *trs.* in C. U. are :-

1. *Who knows how near my life's expended*, omitting st. ix., x., in Dr. H. Mill's *Horae Ger.*, 1845 (1856, p. 245). His *trs.* of st. i., vi.-viii. are included as No. 982 in the American Luth. Gen. Synod's *H. Bk.*, 1850-52, and as No. 430 in the *Ohio Luth. Hyl.*, 1880.

2. *Who knows how near my end may be! Time speeds away*, a good and full *tr.* by Miss Winkworth, in the 2nd Ser. of her *Lyra Ger.*, 1858, p. 204, and then as No. 187 in her *C. B. for England*, 1863. In the Pennsylvania Lutheran *Ch. Bk.*, 1868, st. i., vi., xi., xii., were included as No. 546.

Other *trs.* are: (1) "Who knows how soon my end may be," by Dr. G. Walker, 1860, p. 97; (2) "Who knows how near my end may be? Time," &c., by E. Massie, 1867, p. 155.

In addition the following have been *tr.*, but are not in English C. U. :-

ii. "Herr! mein Gott! lehre mich" *Evening*, in No. iii., 1886, p. 30. iii. "Jesu Güte hat kein Ende." *Morning*, in No. ii., 1886, p. 228. Both *trs.* are by H. J. Buckoll, 1842, p. 104. [J. M.]

Empty'd of earth I fain would be.

A. M. Toplady. [*Holiness desired.*] 1st pub. in his *Poems on Sacred Subjects*, 1759, as No. 25 of the "Petitionary Hymns," and headed, "The Believer's Wish." In April, 1771, he included it in a revised form, in 10 st. of 4 l., in the *Gospel Magazine*. This revised text is repeated in Sedgwick's reprint of *Toplady's Hymns*, 1860, p. 30, and is that in use in G. Britain and America. The cento from this hymn, "At anchor laid remote from home" (st. ix. and viii.), appeared in Rippon's *Sel.*, 1787, and is still in C. U. [W. T. B.]

En dies est Dominica. [*Sunday Morn- ing.*]

This long hymn of 116 lines is given by *Mone*, No. 247, from a ms. of the 15th cent. at Karlsruhe. He heads it "Dominicus diebus, hymnus." The same ms. contains the ancient melody. The lines 3, 4 :-

"Ob octavam dominicæ,
Resurrectionis sacrae;"

rendered in the *Hymnal N.* :-

"For on this day the eighth and first,
Our rising Lord death's fetters burst :"

receive illustration from a quotation from St. Augustine (354-430) and noted by *Mone* :-

"The souls truly of all the saints are indeed at rest before the resurrection of the body; but they have not that power of action with which they flourish when the body is received again, which action the eighth day signifies." *St. Augustine, Epist. Class. ii. Epist. 55, c. 13-23.*

From this hymn the following centos are taken :- "En dies est Dominica"; "Christi nam resurrectio"; and "Hac die surgens dominus." [W. A. S.]

The translations of the centos from this hymn are :-

i. **En dies est Dominica.** Of this cento there are three arrangements :-

1. **The Sunday morn again is here.** A *tr.* of ll. 1-4, 13-28, 113-116, by J. M. Neale, in the *Hymnal N.*, 1854, in 6 st. of 4 l., and again in later editions.

2. **Again the Lord's own day is here.** This altered form of Neale's *tr.* with the omission of st. v. is by the Compilers of *H. A. & M.* It was included in the 1st ed., 1861, and continued in the revised ed., 1875.

3. *This day which Jesus calls His own.* By H. Trend, is a tr. of ll. 1-4, 9-28, 113-116, from the *Lyra Mystica*, 1865, into the *People's H.*, 1867, No. 419.

ii. *Christi nam resurrectio.* This cento is composed of ll. 13-16, 33-36, 49-52, 101-112. *Tr.* as:—

O'er death triumphant Christ arose. In the *People's H.*, 1867, No. 418, is by H. Trend, from the *Lyra Mystica*, 1865.

iii. *Hæc die surgens Dominus.* This cento embraces ll. 28-36, 61-68, 96-108, 113-116. *Tr.* as:

Christ being raised from death of yore. By J. M. Neale, appeared in the *Hymnal N.*, 1854, and was continued in later editions. [J. J.]

En tempus acceptabile. [*Lent.*] The use of this hymn, probably of the 18th cent., varies according to the Breviary in which it is found. In the *Contances Brev.* it is at Lauds from the 3rd Sunday in Lent to Passion Sunday (the latter exclusively); and in the *Amiens Brev.* at Matins on Sundays and week-days, when the Ferial Office is said, from Ash Wednesday to Passion Sunday. The text is given in Dr. Neale's *Hymn Ecclesiæ*, 1851, p. 95, from the *Cahors Brev.* of 1748. *Tr.* as:

Lo! steals apace the welcome tide. By R. C. Singleton, written in 1867, and included in his *Anglican H. Bk.*, 1868. [W. A. S.]

Encompass'd with clouds of distress. *A. M. Toplady.* [*The struggles of Faith.*] No. 18 of Toplady's series of hymns in the *Gospel Magazine*, Feb., 1772, in 4 st. of 8 l. Although not included in his *Ps. & Hys.*, 1776, it is given in several modern hymn-books, as Spurgeon's *O. O. H. Bk.*, 1866, and others. Also in the Sedgwick reprint of Toplady's *Hymns*, 1860. [W. T. B.]

Enfield, William, LL.D., b. at Sudbury, Suffolk, March 29, 1741, of poor parents. Through the assistance of Mr. Hextall, the local Dissenting Minister, at 17 he entered the Daventry Academy under Dr. Ashworth. His first pastorate was of the congregation at Benn's Garden, Liverpool, to which he ministered from 1763 to 1770. In conjunction with Rev. J. Breckell of Key St. chapel, he edited

A New Collection of Psalms proper for Christian Worship, in three parts. I. Psalms of David, &c. II. Psalms of Praise to God. III. Psalms on various Subjects. Liverpool. Printed in the year 1764. Known as the *Liverpool Old Coll.* Later eds., 1767, 1770, 1787. In this last, 60 more hymns are added to the 3rd part.

From 1770 to 1785 Enfield was at Warrington, as minister to the Old Presbyterian congregation, and as teacher of Belles-lettres and other subjects, in the Dissenting Academy founded there in 1757. He pub. in 1774, *The Speaker*; 1783, *Institutes of Natural Philosophy*, and other works, including:—

Hymns for Public Worship: selected from Various Authors, and intended as a supplement to Dr. Watts's Psalms. Warrington. Printed for the Editor, 1772. 3rd ed. 1789. London. Printed for J. Johnson, St. Paul's Churchyard, and W. Eyles, Warrington. Contains 160 hymns, rather more than half being the same as in the *Liverpool Collection*. In this *Coll.* some of Mrs. Barbauld's hymns appeared for the first time.

From Warrington he proceeded to Norwich as pastor of the Octagon chapel, and d. there Nov. 3, 1797. In 1791 he pub. an abridgment of Brucker's *History of Philosophy*, and at the time of his death was engaged with Dr. J. Aikin,

son of his late colleague at the Warrington Academy, in bringing out a *General Biographical Dictionary*, vol. i. 1796. He also pub.

A Selection of Hymns for Social Worship. Norwich. Printed by J. March for J. Johnson, St. Paul's Churchyard, London, 1795. 2nd ed., 1797; 3rd ed., 1802. London, J. Johnson. Printed by W. Eyles, Horse Market, Warrington. Contains 232 hymns, more than half by Watts, and of the rest 93 were retained from the *Warrington Coll.*

In this *Coll.* Enfield's own hymns first appeared, "Behold where in a mortal form" (*Example of Christ*); "Wherefore should man, frail child of clay" (*Humility*); and "O Thou, through all thy works adored" (*God the Ruler of Nature*). They are characteristic of the "moral preacher" and the Unitarian, and in taste are unexceptionable. Dr. Enfield received his degree from Edinburgh University. On his death Johnson brought out 3 vols. of his *Sermons* "on Practical Subjects," with a *Memoir* by Dr. Aikin. [V. D. D.]

English Hymnody. This subject, embracing as it does all hymns associated with the Church of England and Nonconformist bodies in England, from the beginning of English hymn-writing to the present, is too vast and complicated for one article. For the sake of accuracy, clearness, and simplicity, it has been divided into parts which have taken the form of separate articles, each article being complete in itself. The leading articles, and those from which the rest diverge, are *English Hymnody, Early*, and *Psalters, English*; and a thorough grasp of any subdivision can only be attained by acquaintance with these articles. The subdivisions include:—

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|----------------------------|------------------------------|
| 1. Baptist. | 15. Invalids. |
| 2. Carols. | 16. Lady Huntingdon's Colla. |
| 3. Children's Hymns. | 17. Litanies, Metrical. |
| 4. Collects in Verse. | 18. Methodist. |
| 5. Congregational. | 19. Missions. |
| 6. Doxologies. | 20. New Version. |
| 7. England, Church of. | 21. Old Version. |
| 8. English Hymnody, Early. | 22. Presbyterian, English. |
| 9. Epistles, Hymns on the. | 23. Primers. |
| 10. Graces, Metrical. | 24. Psalters, English. |
| 11. Gospels, Hymns on the. | 25. Public Schools. |
| 12. Hospitals. | 26. Roman Catholic, English. |
| 13. Inflammities. | 27. Sailors and Soldiers. |
| 14. Irvingites. | 28. Temperance. |
| | 29. Unitarians. |

Any additional articles which may be given will be found either under their proper title or through the Cross Reference Index. [J. J.]

England Hymnody, Church of. In the article on *Early English Hymnody*, and in that on *English Psalters*, the contributions made by the Church of England to English Hymnody to 1700, and, in the case of *Psalters*, to the present time, are fully set forth. To this article is left the task of carrying on the history to the latest hymn-books which have issued from the press.

The origin and development of hymn-book making in the Church of England have their well defined periods, each is the outcome of renewed activity and spiritual life, and all bear witness to robust health and vigour.

i. *First Period.* 1700-1800.

For the first thirty years and more of the eighteenth century nothing was done in the form of hymn-book compiling in the Church of England. A movement, however, in the

right direction had taken place by the establishment of the Society for Promoting Christian Knowledge in 1698; and the Society for the Propagation of the Gospel in Foreign Parts, in 1701. The outlook was considerably enlarged by the establishment of these Societies, and, especially through the latter, interest was, to some extent, awakened in "Foreign Parts"; but mainly those which were British possessions. One of the first to catch the spirit of the new movement was John Wesley, who gave himself to mission work in Georgia; and the outcome of that mission was the first hymn-book compiled for use in the Church of England. Wesley went to Georgia in 1735, and returned to England in 1737. His visit to the Moravian settlement at Herrnhut, and his first field sermon on the 2nd of April, 1738, followed, and then came the actual foundation of Methodism, officially dated as 1739. Three years before this, and whilst in Georgia, he published,

Collection of Psalms and Hymns. Charles-town. Printed by Lewis Timothy, 1737.

One copy only of this collection is known to exist: but a facsimile reprint, with a preface by Dr. Osborne, was pub. by T. Woolmer, Castle Street, City Road, London, in 1882. In a letter quoted in Bliss's edition of Wood's *Athenae Ozonienses*, Wesley himself states that he published a *Collection of Psalms & Hymns* in 1736. This collection is the Charles-town book, which thus dates 1736-7. This collection is divided into three sections or parts. The first contains 40 "Psalms and Hymns for Sundays"; the second, 20 "Psalms and Hymns for Wednesdays or Fridays"; and the third, 10 "Psalms and Hymns for Saturday," or 70 hymns in all. Those for Sunday are mostly hymns of praise; those for Wednesday or Friday, humiliation, repentance and prayer; and those for Saturday adoration of God as the Creator of the Universe. There is no provision for Holy Baptism or Holy Communion. Of the 70 hymns more than one-third are by I. Watts, the rest being by various members of the Wesley family, including five *trs.* by J. Wesley from the German, and adaptations from J. Austin, G. Herbert, J. Addison, and others. John Wesley's expansion of this book, together with his various poetical collections and the publications of his brother Charles, were distinctly outside of the Church of England. [Methodist Hymnody, § i.]

Beyond this little work, narrow in design and limited in circulation, nothing was done until the great wave of religious awakening had reached the hearts of several of the clergy, and a few began to do within the Church what J. Wesley and others were doing in the fields without. The line of theological thought taken was, however, in most cases more in accordance with the Calvinism of G. Whitefield than the Arminianism of J. Wesley. When, therefore, M. Madan published in 1760 the second important hymn-book for use in the Church of England, he went to the collection published by G. Whitefield in 1753 for many of his hymns. These hymns were in most cases by Watts and Wesley, and altered by Whitefield. The alterations made in Whitefield's book suited Madan better than the originals (alterations so bitterly resented by Wesley in the preface to his hymn-book of 1780), and he

took them without hesitation and without leave. The title of this book is:—

A Collection of Psalms and Hymns, Extracted from Various Authors, and published by the Reverend Mr. Madan . . . London. Printed by Henry Cook; and Sold at the Lock Hospital, near Hyde Park, 1760.

It contained 170 hymns. An *Appendix* of 24 hymns was added in 1763. The arrangement of the collection is very crude. No order of subjects or seasons is observed, except that 27 "Sacramental Hymns" are grouped together at the end, and an alphabetical arrangement is ignored. Notwithstanding this, the selection, although from a limited number of writers only, is excellent. The literary standard is high, and the tone throughout is exceedingly bright and joyous. More than two-thirds of these hymns are still in use in the Church of England.

In 1767 the Rev. R. Conyers, Vicar of Hemsley, Yorkshire, and friend of W. Cowper the poet, pub. his hymn-book under the title of:—

A Collection of Psalms and Hymns from Various Authors: For the use of Serious and Devout Christians of every Denomination. London: Printed by T. and J. Pasham in Black Friars, 1767.

This work seems to have had a good circulation, as it reached to a fourth edition in 1780, but whether its use extended, as its compiler designed, to any of the nonconforming bodies is not known. Conyers followed very much in the same path as Madan. In addition to embodying two-thirds of Madan's book in his own, he gathered the rest principally from the same common stores. He included a few originals from Newton and Cowper, but so far as is known he added nothing thereto of his own. It was an advance upon Madan's book in arrangement, was supplied with an index of subjects, and gave greater prominence to the Christian seasons; but its influence on later collections was not of a special character.

The compilation of Richard De Courcy, published as:—

A Collection of Psalms and Hymns Extracted from Different Authors. With a Preface by the Reverend Mr. De Courcy . . . Shrewsbury. Printed and sold by T. Wood . . . 1775. (2nd ed. 1782.)

introduced, especially in the 2nd and later editions, a number of hymns from Doddridge, Anne Steele, Mrs. Barbauld, and other Nonconformists, into C. U. in the Church of England. To the 2nd ed. he added a few hymns of his own.

The widening of the area of selections by De Courcy was anticipated to a great extent, so far as his 2nd and later editions were concerned, by A. M. Toplady, who pub. in 1776 his:—

Psalms and Hymns for Public and Private Worship, &c. London, 1776.

The 1st ed., in common with the 2nd and others, was without order or system. Although the greater part of the book was compiled from John and Charles Wesley and Isaac Watts, yet many names new to the Church of England were represented. Most of these were Nonconformists, as J. Allen, J. Cennick, J. Hart, W. Hammond, B. Wallin, and others. The number of his own hymns were few when compared with the number which he wrote: but the alterations and additions which he made in those by other hands were numerous. The 2nd ed. of the collection was edited by the

Rev. Walter Row in 1787. Some hymns were omitted and others added, the total being 412. In later editions the number was further increased. In 1814 they numbered 455, and 6 doxologies.

From 1776-87, at which dates Toplady's two editions were pub., to 1800, various collections were compiled, amongst which the more important were:—

1. *A Choice Coll. of Spiritual and Divine Hymns; taken from various Authors, &c.* By C. H[ull]. Bristol, 1776.
2. *A Collection of Ps. & Hys. on Various Subjects for Public and Private Worship, &c.* By W. Taylor and H. Jones. London, 1777.
3. *Select Ps. & Hys.* Macclesfield (2nd ed. 1780; new ed. 1795). Edited by D. Simpson.
4. *Ps. & Hys. Collected by W. B. Cadogan.* London, 1785. 2nd, 1787; 3rd, 1793; 4th, 1803.
5. *Psalms & Hymns.* By John Venn. London, 1785.
6. *The Ps. of David and other Portions of the Sacred Scriptures, &c.* [Basil Woodd.] London, 1794.
7. *Ps. Hys. & Anthems sung in the Chapel of the Hospital for the Maintenance and Education of Exposed and Deserted Young Children.* [Foundling Hospital Coll.] London. Music, 1774, 1797, 1801. Words only, 1797 and 1801.

Although this list shows that there was increased activity in the Church, and a fresher life, yet the hymn-books named above brought little of value to the common store of hymnody, and added not a single name of importance to the list of Church of England hymn-writers. This period closes with a limited number of hymn-books for Church use, and these were Calvinistic in doctrine, were built up upon the lines of the Nonconformists' collections, and were indebted for their contents to Dissenters and the Wesleys, to the extent of some seven-eighths of the whole. Basil Woodd's *Coll.*, 1794, and the anonymous reviser of the *Foundling Hospital Coll.*, 1797, indicated, however, a tendency towards a change for the better which soon took place.

The *Olney Hymns* (q.v.), by J. Newton and W. Cowper, the poet, were pub. during this period in 1779. Although outside of the hymn-books proper, that work exercised a powerful influence on the collections of the next two periods; added two of the greatest names to the roll of hymn-writers; and enriched the hymnody of all time.

ii. Period. 1801-1820.

The increased interest in the singing of hymns rather than the psalm-versions of *Tate and Brady* during this period, is seen in the number of hymn-books which were published during the twenty years which it embraces, and the places where they were issued. The following list, although not complete, will give a fair idea of the growth and expansion of this new departure in the order of divine worship in the Church of England.

1. *Scriptural Hys. Sel. for the Congregation of All Saints Church, Liverpool.* By Robert Banister. Liverpool, 1801.
2. *Ps. & Hys. for Pub. and Private Devotion.* Sheffield, 1802.
3. *A Coll. of Ps. & Hys. from Various Authors, chiefly designed for Public Worship.* Carlisle, B. Scott, 1802 (4th ed., 1811). Edited by the Rev. J. Fawcett. To this collection J. D. Carlyle's hymns were contributed.
4. *Portions of the Ps. of David, Together with a Sel. of Hys. accommodated to the Service of the Church of England.* By Thomas T. Biddulph. Bristol, 2nd ed., 1804; 5th ed., 1813.
5. *A Sel. of Ps. & Hys. for Pub. and Private Use.* Uttoxeter, 1805. Compiled by J. Stubbs, T. Cotterill, and T. Gisborne.

6. *Versions and Imitations of the Ps. of David Sel. from Various Authors, and adapted to the public worship of the Church of England.* By John Davies. London, 1805.

7. *Ps. of David, &c.* (1st. ed., 1785.) New edition, with an Appendix containing:—
8. *Hys. for the principal Festivals of the Church of England.* By R. Cecil. 1806.
9. *Sel. Portions of Ps. extracted from various Versions and adapted to Pub. Worship, With an Appendix containing Hys. for the principal Festivals of the Church of England.* By John Venn. London, 1808. New ed., 1824; 4th ed. revised, 1831.
10. *A Sel. of Ps. & Hys. suited to Pub., Social, & Family Worship.* By the Rev. Henry Gauntlett. Wellington, 1807.
11. *A Sel. of Ps. & Hys. . . . St. Mary's Chapel, Birmingham, and St. James' Chapel, Ashted.* Birmingham, 1807.
12. *Select portions of Ps. from the New Version, Hys. and Anthems. Sung at the Parish Church in Sheffield.* Sheffield, 1807. Edited by Dr. T. Sutton, Vicar of Sheffield. 2nd ed., 1816.
13. *Portions of Psalms . . . With Occasional Hys.* Uttoxeter, 1808. Included for use in Ashbourne Church.
14. *A Sel. of Ps. & Hys. By T. S. Reector of Sandford, Bucks.* Buckingham, 1808. Edited by the Rev. T. Scott.
15. *A Sel. from the New Version of Ps., 2nd ed., to which are added in the Appendix several Ps. & Hys. for various occasions not contained in the former edition.* By R. Omerod. London, 1809.
16. *Ps. & Hys. for Use of City Chapel.* By J. Willcox. London, 1809.
17. *Select Portions of Psalms and Hys. from Various Authors, &c.* By J. Kemphorne. London, 1810.
18. *A Sel. of Ps. & Hys. for Public and Private Use.* By T. Cotterill. Newcastle, Staffordshire, 1810-1815.
19. *A Sel. of Ps. & Hys., &c.* By W. Whitelock. Kendal, 1811.
20. *A Coll. of Ps. & Hys., chiefly designed for the use of Public Worship.* [John Scott?] Hull, 3rd ed., 1811.
21. *A Coll. of Ps. & Hys. from Various Authors, chiefly designed for the Use of Public Worship.* [C. Simeon?] Cambridge, 7th ed., 1811.
22. *A Coll. of Hys. for Wrenbury Church, Cheshire.* Chester, 1811. By G. Vaudrey.
23. *Ps. & Hys. for the Parish Church of Greenwich.* By J. L. Bicknell.] London, 1811.
24. *A Sel. of Ps. & Hys. adapted to the Services of the Church, &c.* By J. H. Stewart. Lond. 1813. [*Percy Chapel Coll.*] Very popular.
25. *A Sel. of Ps. & Hys. from the New Version of the Church of England and Others, &c.* By the Hon. Gerard T. Noel. London, 2nd ed., 1813; 3rd ed., 1820.
26. *Ps. & Hys.* By W. Hurr. Ipswich, 1813. 2nd ed., 1824.
27. *Select Ps. & Hys. for the Use of the Churches in Dudley, &c.* By "L. E." Dudley. 3rd ed. with Supplement, 1813.
28. *A Sel. of Ps. & Anthems.* By W. Morgan. Bradford, 1815. 2nd ed., 1822.
29. *Ps. & Hys.* New Brentford, 1815.
30. *Portions of Ps., together with Hys., &c.* By H. W. Wilkinson. Sudbury, 1816.
31. *Ps. of David, as sung in Penrith Church.* Penrith, 1816.
32. *Hys. & Anthems for the use of Ramsgate Chapel.* Ramsgate, 1817.
33. *Ps. & Hys. for Pub. Worship.* Wellington. 2nd ed., 1817.
34. *Ps. & Hys. Sung in St. John the Baptist Chapel, Dock.* Plymouth Dock, 3rd ed., 1818.
35. *Select Ps. & Hys. for the Use of the Parish Church of St. Botolph, Without Aldersgate, London.* London, 1818.
36. *A Sel. of Ps. & Hys. used in the Parish Church of Barton-upon-Needwood, &c.* Burton-upon-Trent, 1818.
37. *A Sel. of Ps. & Hys. for Pub. & Private Use, &c.* By T. Cotterill. Sheffield. 8th ed. 1819. This is the enlarged and suppressed edition.
38. *A Coll. of Hys. adapted to the Fasts & Festivals of the Church of England.* By E. N. Goymer. Ipswich, 1819.
39. *Ps. & Hys. Selected & Revised for Public, Social, Family or Secret Devotion.* By J. Bickersteth. London, 1819. 2nd ed., 1824; 4th ed., 1832.
40. *A Sel. of Ps. & Hys. for Use in St. Alban's Abbey, St. Alban's, 1820.*
41. *A Coll. of Ps. & Hys. for Use in Burnley Church.* Burnley, Lancashire, 1820.

42. *Sel. of Ps. & Hys. for Public Worship*. Lond., T. Cadell, 1820. This is T. Cotterill's 9th ed., and is dedicated to the Archbishop of York.

The places where these collections were published are instructive, as showing that the movement was extending to every part of the country. Whilst Basil Woodd and others issued their compilations in London, Charles Simeon published his at Cambridge. Thomas Cotterill began in Staffordshire and finished in Sheffield. Birmingham, Bradford, Burnley, Cambridge, Carlisle, Dudley, Greenwich, Hull, Ipswich, Kendal, New Brentford, Penrith, Plymouth, Ramsgate, Sudbury, Wrenbury, and other towns had their representative books, each distinct in its way, and all testifying to the increased interest taken in the use of hymns. Outside of London, Yorkshire and Staffordshire were the greatest contributors.

The books of this period are marked by features unknown to the older collections. In the infancy of the movement such congregations as saw good to use the collection of Madan, or Toplady, or De Courcy, or any other, did so without any question as to the legality of the use of hymns in the services of the Church. With the growth of the movement came also opposition thereto on this point, thereby causing many compilers to vindicate their position and proceedings by elaborate prefaces; or to stamp their work with quasi authority by a quotation from Queen Elizabeth's Injunctions to the Clergy, 1559, or by a formal dedication to the bishop of the diocese in which the book was published. This opposition reached its climax in 1819. In that year the 8th ed. of Cotterill's *Selection*, a large book issued at a high price, called forth a storm of opposition on the part of his congregation at St. Paul's, Sheffield, upon whom he tried to force the book. This opposition was strengthened by outside feeling, until nothing was left but an appeal to the Diocesan Court at York for a legal decision. Before the trial came on, Archbishop Harcourt suggested a compromise to the effect that the *Selection* should be withdrawn, that another should be compiled, each hymn in which should be submitted for his approval, and that the work should be dedicated to him. This was done, and the result was *A Selection of Psalms and Hymns for Public Worship*. London. Printed for T. Cadell, in the Strand, 1820. For forty years this *Sel.* continued in use in numerous churches in the North of England. Cotterill's fame, however, as a compiler is associated with the suppressed book of 1819. It did more than any other collection in the Church of England to mould the hymn-books of the next period; and nearly nine-tenths of the hymns therein, and usually in the altered form given them by Cotterill, or James Montgomery who assisted him, are still in C. U. in G. Britain and America. A comparison of this edition with the seven editions which preceded it suggests that this honour is largely due to the assistance rendered by Montgomery.

Another feature which was new to the hymn-books, was the recognition of the fact that the Church of England used a Book of Common Prayer, and that the hymn-book in use in the same Church should be a companion thereto. The three books which hold a prominent posi-

tion in this respect are those by Basil Woodd, J. H. Stewart, and J. Kemphorne. Holy Baptism, Confirmation, the Saints' Days, &c., are all provided for, and the hymns are systematically arranged under these respective headings. But by far the larger portion of the collections were on the old lines with a little more system in their arrangement. The best of these was Cotterill's suppressed edition of 1819. Basil Woodd's book was the *Hymnal Companion* of its day.

In the selection of *Psalms* during this period the renderings of J. Merrick and I. Watts were very much favoured, those by Tate and Brady, possibly because they were bound up with the Book of Common Prayer, being specially ignored. Contemporary writers of psalm versions shared the same fate, and no new names were added to the list of those whose productions were embodied in the preceding period, except those of Basil Woodd in his own collections. T. Cotterill, J. Cawood, J. D. Carlyle, Sir R. Grant, R. Heber, and W. Hurn, were the most notable of the hymn-writers of this period. With the exception of Grant and Heber these writers do not take high rank.

iii. Third Period. 1821-1850.

This period was one of the most prolific in hymn-book compiling of any in the history of the Church of England. During the twenty years an average of over two distinct collections came out every year. The highest number was reached in 1833, when about ten collections were published within the twelve months. As most of the hymn-books published during this period are referred to in the annotations of hymns throughout this Dictionary, we subjoin a list, which, although not complete, is yet sufficiently so for all practical purposes. From 1820-1830, we have:—

1. *A New Metrical Version of the Ps. of David with an Appendix of Select Ps. & Hys.* By Basil Woodd. Lond., 1821. Dedicated to the Lord Bishop of Durham.
2. *A Church of England Psalm-Book, or Portions of the Psalter adapted by Selections from the N. and O. Versions to the Service of the Established Church.* By the Rev. Rann Kennedy, A.M., Minister of St. Paul's Chapel, Birmingham. London, 1821. 12th ed., 1848. This book has running comments on various expressions which occur in the psalms and hymns.
3. *Sixty Ps. & Hys.* 1st set, 1823. This contained many original hymns. Sets 2 & 3 were subsequently added. 4th ed., 1862. By E. G. Marsh.
4. *Psalms extracted, &c. . . Hys. for the principal Festivals, &c.* (1st ed., 1806.) New ed. Clapham, 1824. [J. Venn.]
5. *Psalms Original & Selected for Pub. Worship.* George Mutter, 1825. Enlarged ed., 1841.
6. *A Churchman's Hymn Book, &c.* Derby, Mozley. 5th ed., 1826.
7. *Hymns, &c.* Bp. Heber, 1827; 4th ed., 1828; 11th ed., 1842; and later in England and India.
8. *Selection of Ps. & Hys., &c.* W. Nunn. Manchester, 1827. 3rd ed., 1835.
9. *Ps. & Hys. Sel. and arranged for Pub. Worship.* Charles Bradley. London, 1828.
10. *A Sel. of Ps. & Hys. for the Use of a Country Congregation, &c.* by a Clergyman. Basingstoke, 1828.
11. *Church Psalmody.* Compiled by a Clergyman's Family. London, 1829. This book was of a distinctly liturgical type.
12. *A Sel. of Ps. & Hys. for St. Mary's, Bryanston Square.* London, 1829.
13. *A Manual of Parochial Psalmody.* T. Hartwell Horne. London, 1829. Dedicated to "William, Lord Archbishop of Canterbury." It has a long and interesting Preface, and most elaborate "Arrangements" of psalms and hymns.
14. *Three Hundred and fifty portions of Psalms . . . with a Coll. of Six Hundred Hymns, &c.* Lond., 1829. [Josiah Pratt's Coll.]

15. *The Psalmsist*. Henry and John Gwyther. Birmingham, 1836. This contains many original hymns, also others new to the collections. It was not reprinted, but had some influence on later works.

16. *Ps. & Hys. intended as a Supplement to the New Version*. Islington, 1830. Enlarged in 1841. By the Rev. Daniel Wilson. It was for many years the favourite Evangelical hymn-book in North London and district. Much of this popularity arose from the 1841 ed. borrowing extensively from Lyte.

17. *A Church H. Bk. Being a Collection of Ps. & Hys.* Derby, 1825. [By the Rev. Phillip Gell.]

18. *A Coll. of Ps. & Hys. chiefly designed for Pub. Worship*. Belper, 1825. [By the Rev. John Wakefield.]

The most important of these was Pratt's *Coll.*, 1829, not for its own intrinsic merits, nor for any marked influence which it had upon later compilations in G. Britain: but because of the great number of hymns which it supplied to American hymn-books published during the next twenty years. In these books nearly all the hymns are of the old-fashioned type, and are arranged in the order of subjects with little or no provision for the minor festivals of the Church. Bp. Heber's *Hymns*, 1827, were an exception, not only in the value of the hymns supplied and their arrangement, but also in adding the name of H. H. Milman to the roll of hymn-writers, and increasing his own reputation as a sacred poet.

From 1831 to 1840 the list is augmented by the following:—

1. *Ps. & Hys. for Pub. & Private Use*. 1831. W. H. Bathurst. These are all original. The 1842 ed. is a reprint.

2. *Church and Home Psalmody, &c.* T. J. Judkin. Lond., 1831. All original compositions by Judkin. Enlarged ed., 1842. Dedicated to "Thomas, Lord Bishop of Salisbury."

3. *Ps. & Hys.* Hugh Stowell. Manchester, 1831. 15th ed., 1877, was edited by his son as *A Sel. of Hys., &c.* 4. *A Sel. of Psalms for Festivals, &c.* Thomas Mortimer. London, 1831. This contains some original hymns for Saints' days. It ran through several editions.

5. *A Sel. of Ps. & Hys. for Pub. Worship*. Preston, 1831. 16th thousand, 1871. By Mr. Baldwin, Vicar of Leyland, Preston.

6. *A Companion to the Prayer Book*. London, 1832. This collection gives 4 hymns for each Sunday (On the Subject, with a second on the same for Evening; on the Epistle; and on the Gospel). Hymns for Saints' Days from Bp. Mant's *Biographical Notices of the Apostles, &c.*, and from J. Keble's *Christian Year*, were brought into congregational use through this book. *A Selection* from this book was pub. the same year.

7. *Festival and Communion Hys., &c.* Greenwich, 1832. Compiled by the Rev. John Shepherd, Minister of the Dartmouth Row Chapel of Ease to Lewisham. It contains originals by the editor.

8. *A Sel. of Ps. & Hys. for Pub. Worship*. Samuel Wilberforce. Lond., 1832. Dedicated to "Charles Richard, Lord Bishop of Winchester."

9. *A Sel. of Anthems, Ps. & Hys., &c.* By the Rev. T. Underwood, Jun. Ross, 1832.

10. *Christian Psalmody*. E. Bickersteth, 1833. Dedicated to "John, Lord Bishop of Lincoln."

11. *A Coll. of Hys. for General Use, &c.* Lond., 1833. The title on the back of this book is *A Churchman's Hymns*. Edited by W. W. Hull.

12. *Christian Psalmody, comprising the Book of Ps. and Cong. Hys.* By J. C. Franks, Vicar of Huddersfield. Huddersfield, 1833.

13. *A Sel. of Ps. & Hys. intended for Pub. Worship, &c.* By the Rev. W. Barnes, Rector of Richmond (Yorks.). 1833. This selection gives a prose Introduction to each Psalm, and has a section of "Hymns founded chiefly on the Collects, Epistles, and Gospels for each Sunday in the Year."

14. *A Sel. of Ps. & Hys. to be used in Belgrave Chapel*. Lond., 1833.

15. *A Sel. of Ps. & Hys. adapted to the Services of the Church of England*. Lond. & Leeds, 1833. This is divided on the principle of the Psalter. Three hymns are given for each day of the month. There are also additional hymns for Special Occasions and Private Use.

16. *A Coll. of Ps. & Hys. . . [for] High Wycombe, Bucks.* By the Rev. J. C. Williams, High Wycombe. 2nd ed., 1833.

17. *Ps., Hys. & Spiritual Songs, &c.* by Rev. E. D. Jackson, author of "The Crucifixion," and other Poems. Manchester, 1833.

18. *The Spirit of the Psalms*. H. F. Lyte. Lond., 1834.

19. *The Weston Hymn Book*. Lond., 1834. This was compiled by the Misses Harrison, of Weston, Sheffield. Weston House is now the Public Museum of Sheffield. J. Montgomery assisted in compiling, contributed to, and revised the proofs of this collection.

20. *Ps. & Hys. for Pub. Private & Social Worship*. H. V. Elliott. Lond., 1835. Dedicated to the "Lord Bishop of Chichester."

21. *Hys. for Sundays & Festivals*. H. Alford. Lond., 1835.

22. *A Sel. of Ps. & Hys. chiefly adapted for Pub. Worship according to the Services of the Church of England*. Edward Davies and John A. Baxter. Lond., 3rd ed., 1835. Dedicated to "Henry, Lord Bishop of Lichfield and Coventry," and very extensively used.

23. *Ps. & Hys. Adapted to the Services of the Church of England*. London, 1836. W. J. Hall, and known as the "Mitre H. Bk." Dedicated to "Charles James, Lord Bishop of London."

24. *A Sel. of Ps. & Hymns extracted from Various Authors, &c.* Bungay, new and stereotyped edition, 1833.

25. *Christian Psalmody*. Liverpool, 1837. Compiled by several Clergymen of Liverpool, and reached to 13 editions.

26. *Ps. & Hymns for Divine Service, &c.* By the Rev. Roger Carus Wilson, Vicar of Preston, Lancashire, 1837. Dedicated to "John Bird, Lord Bishop of Chester."

27. *A Sel. of Ps. & Hys., adapted chiefly to Pub. Worship . . . of the Church of England*. John George Bree, B.A., Minister of Christ Church, Birmingham, and Prebendary of Lichfield. Birmingham, 1837.

28. *Ps. & Hys. Original and Selected*. J. Holt Simpson, 1837. From the O. and N. V., together with trs. by Bp. Mant, J. Chandler, and I. Williams. Hymns from the *British Magazine* first came into C. U. through this collection.

29. *A Sel. of Ps. & Hys. adapted to the Use of the Church of St. Margaret, Westminster*. By H. H. Milman. Lond., 1837.

30. *Psalmody for the Church: A Coll. of Ps. & Hys. arranged for Public Worship in the Churches and Chapels throughout the Rectory of Bath, &c.*, 1838. This was edited by the Rev. John East.

31. *A Coll. of Hys. for Pub. Worship*. J. H. Gurney. Lutterworth, 1838.

32. *A Sel. of Ps. & Hys. for Pub. Worship*. Kirkby Lonsdale. [Carus Wilson family.] Dedicated to "John Bird, Lord Bishop of Chester," by "the Editors." The 12th ed. is dated 1838.

33. *A Book of General Psalmody*. William Carus Wilson. Kirkby Lonsdale, 1838, 2nd ed., 1842. This book contains much new matter taken in many instances from current magazines.

34. *A Sel. of Ps. & Hys.* Norwich, 1838. This was for some time the authorized book of the Diocese.

35. *The Church of England Hymn Book*. D. T. K. Drummond, and R. K. Greville. Edinburgh, 1838. Dedicated "To the Archbishops and Bishops of the Established Church of England and Ireland."

36. *Ps. & Hys. for Rugby Parish Church*. Rugby, 1839. Edited by the Rev. H. J. Buckoll.

37. *Ps. & Hys.* W. Vernon Harcourt. York, 1840. Dedicated to his father the Archbishop.

38. *Ps. & Hys. for the Use of the Church at Accrington*. By Rev. J. Hopwood, the Incumbent. Accrington, 1840.

39. *Ps. & Hys. Selected and adapted to the purposes of Pub. Worship*. By Rev. E. Scobell, Incumbent of St. Peter's, Vere Street; and Evening Lecturer of the Parochial Church, St. Mary-le-Bone. 4th ed., 1840.

40. *Ps. & Hys. adapted to the Services of the Church according to the use of the United Church of England & Ireland; and also to Private Reading*. Designed to incorporate those Metrical Versions of Psalms, and those Hymns (above 400) which have received Royal, Archiepiscopal, and Episcopal Sanction. By the Rev. Jeremiah Smith, M.A., Vicar of Long Buckley, Northamptonshire, and Prebendary of Lichfield. London, c. 1840. 6th ed., 1851. The mode adopted in the compiling of this book anticipated to some extent that which guided Bishp Bickersteth in editing the *Hymnal Companion*, 1870. The first sought out "Royal, Archiepiscopal, and Episcopal" sanction; the second, the use made of hymns by former editors.

Of these collections the most noticeable were *Stovell's*, 1831; *Bathurst's* book, 1831; *Bickersteth's*, 1833; *Lyte's*, 1834; *Elliott's*, 1835;

and the *Mitre*, 1836. Stowell's book follows the order of Common Prayer in its broader features, but did not provide for the minor festivals. With additions by his son it is still in use. Bathurst's book was entirely his own composition, as was also the *Spirit of the Psalms*, by Lyte; and both were important, not as hymn-books, but as fresh stores of original compositions. Bickersteth's collection was a great success. It was very much an imitation of Cotterill's suppressed edition of 1819; but upon broader lines, and a somewhat different arrangement. His texts show, when altered from the originals, that he was largely indebted to Cotterill, Toplady, and the *Wes. H. Bk.* His researches in hymnody were beyond anything before attempted in a collection for congregational use in the Church of England, and, especially in the enlarged edition of 1841, partook in this respect largely of the character of the best modern hymn-books. His ascriptions of authorship given in the index are generally correct with regard to the leading writers; but with the more obscure he is often in the wrong. Notwithstanding that it lacked the rich productions of later writers, it was the best Evangelical hymn-book of the Church until "compiled anew," as *Psalms and Hymns based on the Christian Psalmody*, in 1858; and then entirely superseded by the *Hymnal Companion* of 1870-76, both works being by his son, Dr. Bickersteth, Bishop of Exeter. Elliott's collection, 1835, was another Evangelical book of some importance. Its chief historical interest lies in the fact that it was mainly the channel through which Martin Madan's altered text of Watts, Wesley, and others, came into modern hymnals; and that in it some of his sister Charlotte's finest productions were given to the Church. Hall's *Mitre* was a book of another kind, and contained a greater proportion of original hymns than any collection then in use, fifty being by E. Osler alone. It was the outcome of suggestions and complaints against existing collections made to him as Editor of the *Christian Remembrancer*. The Psalms were grouped together as in the older books; and the hymns were arranged in the order of the Book of Common Prayer, with the omission of all the Saints' Days, and Morning and Evening hymns. It had the repute of being "High Church"; a most unaccountable reputation in the face of these omissions. Its psalms and hymns, except in one or two instances, never exceeded four stanzas, and the texts, except in the new hymns, were the most mutilated in existence. With all these drawbacks it attained to a circulation of four million copies. Possibly its approval by and dedication to Dr. Blomfield, Bishop of London, had much to do with this success.

The number of hymn-books put forth during this period, together with the increase of writers and new compositions, testifies most emphatically and eloquently of the growth of religious life throughout the Church. Services were becoming brighter and more animated and cheerful, and a stronger and healthier life was manifesting itself on every hand. The lawsuit instituted against Cotterill in 1819, and the suppression of his book, had also pointed out a danger on the one hand to which com-

posers had to give heed, whilst the dedication of his revised book of 1820, "To the Most Reverend Edward Lord Archbishop of York," indicated the remedy on the other. Omitting the Welsh dioceses, these dedications included the two Archbishops and most of the Bishops of the Provinces of Canterbury and York. The remedy was found in these episcopal imprimaturs. Under these circumstances it is not surprising to find the use of hymns spreading rapidly throughout the Church; but it is curious to read in the preface of the *Rungay Ps. & Hys.*, 1836, "The position of sitting, too common in our congregations, admits of no defence," and to find the statement followed by an argument in defence of standing during the singing of the hymns. This protest was repeated in various collections of this period, but is not found later on.

From 1840 to 1850 the hymn-books published included:—

1. *Sel. of Hys. including Versions of Psalms, &c.*, by John A. La Trobe. London, 1841.
2. *Hys. Sel. for the Use of the Weaver Churches*. Sandbach, 1841. 2nd ed., 1845. Dedicated to "John Bird, Lord Bishop of Chester."
3. *Hys. Sel. for the Parish of Sandbach*. By the Rev. J. Latham. Sandbach, 1841. Contains several of J. Chandler's *trs.* from the Latin, and also originals by the editor. This is the same book as the preceding, adapted by the Editor for use in his own parish.
4. *The Church Psalm Book. A Sel. from the Old, New, and other Versions, with Hys. for the principal Festivals, &c.* By the Rev. S. Rowe, M.A., Vicar of Crediton, Devon. Plymouth, 4th ed., 1842 (1st ed. cir. 1834).
5. *Ps. & Hys., adapted to the Sundays & Holydays throughout the Year, &c.* H. Alford. London, 1844.
6. *The Praise of God*. By T. Bagnall Baker. London, 1844. Many original hymns by the Editor.
7. *Introits and Collect Hys.* A. Brown. Lond., 1845.
8. *Original Ps. & Hys. for the Use of Churches*. By Nathaniel Meeres. 1846.
9. *Hys. for the Fasts & Festivals, Issued for the Use of St. Stephen's, Camden Town*. Camden Town, 1846. This book reproduced some of the Saints' Days hymns from G. Wither's *Hys. & Songs of the Church*, 1623.
10. *A Sel. of Hys. for Pub. and Private Use, &c.* T. M. Fallow. London, 1847.
11. *Ps. & Hys. Original & Selected, &c.* Richard Shutte. London, 1847.
12. *A Sel. of Ps. & Hys., with Supplement*. C. S. Bird. Gainsborough, 1848. The 15 hymns in the Supplement are by the Editor.
13. *Ps. & Hys. Sel. and revised for Pub. Worship, with several Originals*. By the Rev. James Kelly, M.A., Minister of St. Peter's Episcopal Chapel, Queen's Square, St. James' Park. London, 1849.
14. *Introits & Hys. for Use in Margaret St. Chapel, n.d. [1849]*. This developed into *Hys. & Introits*, 1852.
15. *Ps. & Hys. for the Sanctuary, Family Altar, and Closet*. By the Rev. John C. Miller, M.A., Rector of St. Martin's, Birmingham. Lond., 1848.
16. *Church Hymns, or Hys. for the Sundays, Festivals and other Seasons of the Ecclesiastical Year as observed in the Church of England*. Compiled with an Introduction by Henry Stretton, M.A., Oxon., Perpetual Curate of Hixon, Diocese of Lichfield. Lond., 1850. This collection has a long and good introduction, and draws largely from J. Chandler's and I. Williams's *trs.* from the Latin.
17. *Hys. for the Services of the Church, arranged according to the Seasons and Holydays of the Christian Year*. London, 1850. This collection consists almost entirely of *trs.* from the Latin by J. Chandler, Bp. Mant, and I. Williams. It was compiled by the Rev. Joseph Oldknow, of Holy Trinity, Bordesley, Birmingham.
18. *A Hymn Book for the use of Churches & Chapels*. London, 1850. Contains Introits and *trs.* from the Latin, especially those by E. Caswall.
19. *The Book of Common Praise*. London, 1850.
20. *A Sel. of Ps. & Hys.* By the Rev. H. K. Cornish, Vicar of Bakewell, Derbyshire. London, 1850.

The only book in this group which had any influence of importance upon later collections was that by Alford, 1844, and this arose prin-

especially through his original compositions included therein.

These twenty years were not only fruitful in hymn-writers and hymn-books; but during the later half of this period a new departure in hymnody took place which has revolutionised the whole system of hymn-writing and hymn-book making. Keble's *Christian Year* was gradually raising the poetical standard, and awakening renewed interest in the Book of Common Prayer, and the Fastes and Festivals of the Church, when that interest was intensified by the *Tracts for the Times*, the controversies which arose therefrom, and, from a hymnological point of view, by the translations of Latin hymns from the *Roman Breviary* by Dr. (now Cardinal) Newman, Bp. Mant, W. J. Copeland, E. Caswall, and others; and from the *Paris Breviary*, by I. Williams and J. Chandler. These translations were a new revelation to the Church, which dazzled some and grieved others. Upon the hymn-books of this period they came too late to have more than a modified effect, in the next they moulded many and influenced all.

The leading Church writers and translators of this period were:—

H. Alford, J. Annet, W. H. Bathurst, J. Chandler, W. J. Copeland, Miss Cox, J. Edmeston, C. Elliott and other members of her family, W. H. Havergal, Bishop Heber, J. Keble, H. F. Lyte, Bp. Mant, H. H. Milman, Dr. Newman (before he seceded), E. Oeler, H. Stowell, I. Williams, J. H. Gurney, and others.

iv. Fourth Period. 1851-1860.

The collections published during these ten years were in many respects widely different in character to any that preceded them, or that came after. Although each book was distinct in itself, yet they may be grouped with comparative ease. The work of translating from the Latin, revived in the former period by Bp. Mant and others, already noticed, was carried on with great vigour and success, especially by W. J. Blew, J. M. Neale, J. D. Chambers, and others. The translations from the German by Miss Cox, 1841, and H. J. Buckoll, 1842, were greatly augmented by A. T. Russell, R. Massie, Miss Northwick and her sister, Mrs. Findlater, and Miss Winkworth. In addition to purely English sources, valuable material was thus fast accumulating; material which on the one hand had the impress of ancient use, and on the other records of the storm of the Reformation, and the calm that followed. Gradually the Dissenting element, which up to this period constituted nearly two-thirds of the total contents of the hymn-books in use in the Church of England, gave place, in some cases altogether, and in all cases to a very great extent, to the Latin and German, and to new hymns of a higher and more definite Church tone. This work of reconstruction was aided materially by the Church periodical literature of the day, not the least important being the *Ecclesiologist*, and the *Parish Church Choir*. Taken chronologically the books issued during this period were:—

1. *Ps. & Hys. for Pub. Worship. Sel. for some of the Churches in Marylebone*, 1851. C. Baring, T. Garner, and J. H. Gurney, commonly known as the *Marylebone Collection*.

2. *Choir Service at the Church of St. John the Baptist, Durley Villa*. Ringwood. 2nd ed., 1852.

3. *The Hymnal Noted*, 1852 and 1854.

4. *Ps. & Hys. for the use of Rugby Parish Church*, 1851. [J. Montrie.] Contains several originals. It was based upon the collection made by H. J. Buckoll for the same Church in 1839.

5. *Ps. & Hys., partly Original, Partly Selected for the Use of the Church of England*. By A. T. Russell, &c., 1851. This collection is especially noticeable for its *tr.* from the German.

6. *A Hymnal for Use in the English Church*, 1852. [F. H. Murray.] This is sometimes known as *Mosley's Hymnal*, from the Publisher, and again as *Murray's Hymnal* from the Editor. It was withdrawn in 1861 in favour of H. A. & M.

7. *The Church Hymn & Tune Book*. By W. J. Blew, 1852. Principally *tr.* from the Latin.

8. *The English Hymnal, or a Hy. Bk. for the Use of the Church of England, &c.* Lond., Parker, 1852. 2nd ed., 1856; 3rd, 1861. This is James A. Johnston's *Hymnal*. Most of the *tr.* from the Latin are by the Editor. Those in the latter editions differ materially from the first.

9. *Hys. for the Sundays & Holy Days of the Church of England*. By J. R. Woodford (q. v.), 1852. 2nd ed., 1855.

10. *Hys. & Introits*. By W. U. Richards, 1852, 1855, 1861.

11. *Hys. S. P. C. K.*, 1852, enlarged as *Ps. & Hys.*, 1855; 1st Appendix, 1853; 2nd, 1859. Superseded by *Church Hymns*, 1871.

12. *The Church Hymnal*. Lond., J. Whitaker, 1852. It was "issued in the first instance in fasciculi, and used in the Churches of the Editors," the Rev. William Cooke, and the Rev. William Denton, "that the principle on which it was based, and the hymns it contained, might be tested by experience." It was pub. in 1853, 2nd ed. 1858, and had a large circulation. *Special Supplements* were added, in some instances by others, for local use. The altered texts, and they are not few, are mainly by Canon Cooke.

13. *A Sel. of Ps. & Hys., Arranged for the Public Services of the Church of England*. By the Rev. C. Kemble. Lond., 1853. This collection was used extensively for many years. In 1875 it was superseded by *The New Church H. Bk.* by the same Editor.

14. *Ps. & Hys. for Public Worship*. By the Rev. J. F. Thrupp, Cambridge, 1853; 2nd ed. undated and a reprint only. This work contains a great number of originals by the Editor.

15. *Hys. of the Catholic Church*. Stratford-on-Avon, 1853.

16. *Hys. for the Use of St. John the Baptist, Oxford*, 1854. This collection was issued as *The Merton H. Bk.* in 1856, and as *The Parochial H. Bk.*, 1866.

17. *The Church Psalter & H. Bk., &c.* By the Rev. W. Mercer. Lond., 1854, 1860; rearranged Oxford ed., 1864.

18. *Ps. & Hys. for the Use of the Church of England at Home and in the Colonies*. Rev. J. W. Colenso, 1854.

19. *Ps. & Hys., compiled by the Rev. T. B. Morrell and the Rev. W. W. How*. 1854; enlarged ed., 1864; *Supplement*, 1867.

20. *Symmetrical Psalmody; or, Portions of the Ps. and other Scriptures, translated into Metrical Stanzas with corresponding accents in corresponding Verses for Musical Use*. By the Rev. W. V. Harcourt. Lond., 1855. One of the most curious and eccentric books known to hymnody.

21. *A Church Psalter & Hymnal, &c.* By the Rev. E. Harland, 1855; *Supplement*, 1863; followed by an enlarged edition, undated, and a second *Supplement* in 1876.

22. *A Hymn Book for the Services of the Church and for Private Reading*. Oxford & Lond., 1855; 2nd ed., 1857; 4th, enlarged, 1867. This is the Rev. Isaac Gregory Smith's collection, and to it he contributed several originals.

23. *Hys. for Use in Church*. By the Rev. H. W. Burrows, 1855. Late Fellow of St. John's, Oxford.

24. *Ps. & Hys. for Pub. & Social Worship*. By the Rev. E. Walker, Vicar of Cheltenham, 1855. To this Dr. Walker added an Appendix; and the Rev. C. D. Bell a second Appendix, in 1878. This is known as the *Cheltenham Coll.* It contains a great number of hymns by Plymouth Brethren writers, including those of Dr. Walker's brother-in-law, J. G. Deck.

25. *Ps. & Hys. for the Sanctuary, Family-Altar, and Closet*. Sel. by the Rev. John C. Miller, D.D., Rector of St. Martin's, Birmingham, 1856. (Later ed. of No. 15 on p. 336, li.)

26. *A Common Psalter*, 1856. Compiled by the Rev. William Harrison, B.A., Oxford, 1832. Sometime Rector of Birch, Colchester, and Hon. Canon of Rochester.

27. *The Winchester Church H. Bk.* Winchester and London, 1857.
28. *The Salisbury H. Bk.* Edited by Earl Nelson, 1857.
29. *Hys. for the Church of England.* Lond., 1857. This is the Rev. T. Darling's collection. It was enlarged and altered several times. The latest ed. is 1887.
30. *Words of the Congregational Hymn & Tune Book.* 1857. This was subsequently revised and issued as *The Hymnal.* By the Rev. R. R. (Hope), 1862.
31. *Ps. & Hys. based on the Christian Psalms.* &c. 1858. This is the Rev. E. H. Bickersteth's revision of his father's collection of 1833.
32. *Hys. for the Use of a Parish Church.* Honiton, 1859. By the Rev. J. F. Mackarness, Rector of Honiton, 1855-1869; Bp. of Oxford, 1870.
33. *Hys. for the Christian Seasons.* Gainsburgh, 1854. Edited by the Rev. R. T. Lowe, Leq., Lincolnshire.
34. *Ps. & Hys. Sel. for Pub. Worship in the Church of England.* Bedford, 1859.
35. *The Shilling H. Bk.,* 1859. By the Rev. W. Stone, Vicar of St. Paul's, Haggerston.
36. *Ps. & Hys. for Pub. Worship.* By the Rev. H. H. Wyatt, sometime Incumbent of Holy Trinity Chapel, Brighton, and in 1886 Rector of Conington, Peterborough.
37. *A Church Hymnal for Parochial Use.* 1859.
38. *The Divine Hymnal.* A Coll. of Hys. of Direct Homage for the Use of the Church. By A. K. B. G[ranville]. 1860.
39. *Hys. and Anthems for the Services of the Church.* 1860.
40. *Hys. for Pub. Worship.* By the Rev. A. Wolfe. 1860. Lady Margaret Preacher at Cambridge in that year, and in 1887 Rector of Fornham All-Saints, Bury St. Edmunds.
41. *Hys. for Pub. Worship and Private Devotion (in use at S. Raphael's Church, Bristol).* By A. H. W. [Arthur Hawkins Ward, of Pembroke College, Cambridge, B.A., 1865.] Bristol, 1860.
42. *Hys. for Pub. Worship, &c.* Cir. 1860. By Rev. W. Knight. Sometime Secretary of the Church Miss. Soc., and in 1887 Rector of Pitt Portion, Tiverton.
43. *Parochial Psalter and H. Book.* By J. Robinson, 1860.

This list shows that one or two editors, as *Kemble*, repeated the old order of things, whilst others, as in the case of Dr. Oldknow and the *Hymnal Noted*, went to the other extreme, the first in almost, and the second in entirely ignoring English hymns. The middle course adopted by the majority were of two types, the one where English and *trs.* from the Latin, with here and there a *tr.* from the German, were the rule, as in *Murray's Hymnal*, 1852, and the *Cooke and Denton Church Hymnal*, 1853; and the second, where the proportions of Latin and German were reversed, as in A. T. Russell's *Ps. & Hys.*, 1851, and *Mercer's Ch. Psalter and H. Bk.*, 1854. Of all these collections issued during this period, at its close, in popularity and extensiveness of use *Mercer's* took the lead. This period was also marked by a somewhat strict adherence in the arrangement of the hymns to the order of the Book of Common Prayer; by the introduction of the printing of the words and the music together; and by the almost entire discontinuance of dedications to the Bishops. The translators and original writers of this period include:

J. M. Neale, W. J. Blew, J. A. Johnston, J. R. Woodford, W. Cooke, J. F. Thrupp, W. Mercer, W. W. Howe, E. Harland, I. G. Smith, T. Darling, E. H. Bickersteth, A. K. B. Granville, Earl Nelson, J. Keble, and others.

v. *Fifth Period. Hymns Ancient and Modern*, 1861.

The state of matters hymnological at the close of the last period was somewhat chaotic. *Blew's* admirable collection was a dead letter. *The Hymnal Noted* had an exceedingly limited circulation. Collections of the type of Mur-

ray's *Hymnal*, and the *Cooke & Denton* selection were too much alike to ensure success to either. *Mercer's* held on its way triumphantly; whilst *Kemble* with others of the same school, as *Cotterill*, *Bickersteth*, *Carus Wilson*, the *Ps. & Hys.* of E. H. Bickersteth, *Stowell*, the S. P. C. K. *Ps. & Hys.*, and a host of others (enumerated above) were in use in more than two-thirds of the chapels and churches of the Church of England. Outside of the hymn-books much hymnological work had also been done, notably by Dr. Neale, with the Latin; A. T. Russell, Miss Cox, R. Massie, Miss Borthwick, Miss Winckworth, and others with the German; and Alford, Keble, Churton, Mrs. Alexander, Mrs. Toke and others, too numerous to name, in original compositions. At the opening of this period those who favoured the *Hymnal Noted* line of hymnody were content to let their work alone. The other extreme, having the command of nearly three quarters of the parishes in the land, were also satisfied with what they had done. It was with the intermediate party of the *Murray, Hymns and Introits*, and *Cooke and Denton* school that the greatest difficulty was found. The difficulty, however, was the mother of a magnificent success. The leaders in this movement saw that a large mass of Churchmen were prepared, through the hymnological work of the former period, for something hymnological of a moderate, definite, and popular character, and on the new lines which circumstances had been shaping for some five and twenty years. On the understanding that several books then in use were to be withdrawn in favour of a new work, a syndicate of the holders of the copyrights of those hymn-books, and others interested in hymnology, was formed, and in 1859 the trial copy of the new adventure was distributed amongst its supporters. It bore the simple title *Hymns*. It consisted of 130 compositions, 121 of which were old and in other collections. Of the remaining 9, 5 were translations by the Compilers and 4 were new original hymns. The note which accompanied these *Hymns* indicated the object of the collection and its use, and explains the absence of all sacramental and most festival hymns:—

"These hymns are printed for temporary use, and as a specimen, still open to revision, of the Hymn Book now in course of preparation by a committee of Clergymen, the publication of which has been postponed to Advent, 1860. Some of these hymns, such as Bishop Ken's morning and evening hymns, will ultimately be given more fully; and of some only the first lines are now inserted for want of space. The book will probably contain about 300 hymns; ample provision being made for Baptism, Confirmation, Holy Communion, Saints' Days, Harvest Festivals, School Feasts, Funerals, Fast and Thanksgiving Days, Missions, &c. . . . Any suggestions will be gladly received by the Secretary of the Committee, the Rev. Sir Henry Williams Baker, Bart."

When the book was published in 1861 as *Hymns Ancient and Modern*, 18 of the 130 hymns in this trial copy were omitted, and others were more or less altered. The work (not counting parts) contained 273 hymns. Of these 132 were from the Latin, 10 from the German, 119 were English, and already in use, and 12 were new original hymns. Of the 132 from the Latin, 116 were altered, 33 being from Neale, 29 from Chandler, 17 from Caswall, 11 from I. Williams, and the rest from about a dozen translators. Sir H. W. Baker contributed 6 new translations, the Compilers 5,

and 5 were given unaltered from others. The translations from the German were by Miss Winkworth, Miss Cox, and Sir H. W. Baker, 9 being old, and 1 new (by Sir Henry). Of the English hymns, 92 were old hymns altered, 26 old hymns not altered, 10 new hymns by Sir H. W. Baker, 1 new by Mr. Whiting (much altered), and 1, also new, by Mr. Chatterton Dix. The new element in the book was represented, therefore, by 11 translations from the Latin, 1 from the German, and 12 original hymns. The alterations of the translations were mainly by the Compilers; but those of the English hymns they inherited for the most part from former editors. Nothing in the arrangement of the book was new, and the doctrinal standpoint was below several of the hymn-books which preceded it and about which little or nothing had been said. That a collection of hymns, thus constituted, should have been so much lauded, is as astounding as that it should have been so much abused. Its success was unparalleled in the history of hymnology, *Watts* and the *Wes. H. Bk.* alone excepted. This success arose from many causes. The book was published simultaneously with the withdrawal of others which had been its forerunners, and it was immediately adopted by many of the clergy who were pledged thereto. Its title was also one of the most happy ever adopted for a book. A great wave of religious enthusiasm was passing over the Church, and things old and primitive were esteemed of great value. Men were beginning to long for something of the old way of thinking, and fragrant with the old flavour. To get, therefore, a collection of "Hymns Ancient and Modern," was to gratify this longing, in utter ignorance of the fact that everything therein that was old had been at the threshold of their houses years before. The one word *Ancient* in the title was a magician's wand. The music was also an element of success of no mean importance. The *title* of the book was repulsive to Disenters, but the *music* was attractive; and in addition to a vast sale in the Church of England, it soon found its way into a large number of chapels in England and elsewhere as a tune book solely for use with other collections. In a dozen years from its publication not twenty hymns as given therein were sung in thousands of churches and chapels, where at the same time not twenty tunes therein were unsung in the same places of public worship. Another, and that not the least, important element of its success was the abuse which was heaped upon it. Apart altogether from the party spirit of those attacks, the hymnological ignorance of the critics was something astounding. But it helped the cause which they intended to hinder, and drew attention to a work, which but for them, would have remained unknown to a large multitude of people.

vi. Sixth Period. 1862-1887.

The hymnological works which followed the publication of *H. A. & M.* were, omitting reviews and pamphlets which were numerous: 1st, *Works on Hymnody*; 2nd, *Collections not for Congregational use*; 3rd, *New editions of old books and appendices*, and 4th, *Independent Collections*.

1. *Works on Hymnody*.—The contributions of Dr. Neale, Mrs. Charles, and others to hymnological history during the former period, and the spirit of inquiry created by the publication of *H. A. & M.*, were followed by numerous magazine articles, pamphlets, and works of various designs and degrees of excellence both within the Church and amongst Nonconformists, as Mr. Biggs's *Annotated H. A. & M.*, 1867; his *English Hymnody*, and his *Songs of other Churches*; Dr. Littledale's and Dr. Neale's *trs.* from the Greek with accompanying notes; the *Lyras* of Mr. Orby Shipley; translations from the German by Miss Winkworth, Miss Borthwick and others; original compositions by various persons; the hymnological researches of D. Sedgwick, Josiah Miller (*Singers and Songs of the Church*), and Major Crawford in England, and Dr. Hatfield, Professor Bird, and others in America; the later works on Latin hymns of *Daniel, Mone, Wackernagel, &c.*, in Germany; and the reprints of the *Missals of Sarum, York, St. Andrews* and *Hereford, &c.*, and the *Latin Hymns of the Anglo-Saxon Church*; these publications and many besides in Great Britain, Germany, and America, produced a wealth of material and an accuracy of text which were unknown to the Compilers of *H. A. & M.* in 1861, and became available to them and others in after years.

2. *Collections not for Congregational use*.—The leading works of this kind, and those which had the greatest influence upon the books published after *H. A. & M.* were:—

1. *Lyra Eucharistica: Hys. & Verses on the Holy Communion Ancient & Modern, with other Poems.* 1863. By the Rev. Orby Shipley, enlarged 1864.

2. *Lyra Messianica: Hys. & Verses on the Life of Christ, Ancient and Modern. With other Poems.* 1864. The same Editor.

3. *Lyra Mystica.* 1865. The same Editor.

4. *The Book of Praise, from the best English Hymn Writers, Sel. and Arranged by Roundell Palmer.* 1862. 3rd ed. enlarged, 1867.

5. *Lyra Britannica, A Collection of British Hymns printed from the Genuine Texts. With Biographical sketches of the Hymn-writers.* By the Rev. Charles Rogers, L.L.D., 1867. This was not a Church of England work; but it assisted materially in restoring the original texts of Church of England hymns.

These works contribute much in many ways in furthering the interest of English Hymnody, the *Book of Praise*, especially, in drawing attention to the incomplete texts of most hymn-books, and supplying the original readings, and the *Lyras* in furnishing translations from various sources.

3. *Supplements, New Editions of Old Books, &c.* These supplements and reprints included the following:—

1. *An Appendix to the Hymnal Noted.* By T. J. Ball. 1st ed., 1862, 213 hymns and 2 litanies; 2nd ed., 1863, 343 hymns; 3rd ed., 1867, 357 hymns; 6th ed., 1877, 371 hymns. The later editions are entitled *The Hymnal Noted, With Appendix revised and greatly enlarged.* Mr. Ball issued an additional *Supplement* at Edinburgh in 1882, which increased the total to 588 hymns. It has also *Introls, Graduals, Tracts, and Sequences* "according to the Roman Use."

2. *Appendix to the S. P. C. K. Ps.* & *Hys.* 1863.

3. *The Supplemental H. Book.* By the Rev. R. H. Baynes. 1866.

4. *The Appendix Hymnal.* By the Rev. H. L. Nicholson. 1866.

5. *The Supplementary Hymnal.* By the Rev. H. J. Palmer. 1866.

6. *Hys. for the Special Services and Festivals* [in Chester Cathedral.] Two Parts. 1867.

7. *Supplemental Hymn & Tune Book*. 1867. By the Rev. R. Brown-Borthwick.
8. *Appendix to H. A. & M.* 1868. By the Compilers.
9. *A Supplemental H. Bk.* [to the S. P. C. K. Ps. & Hys.] By Richard Harvey. 1869.
10. *Appendix to H. A. & M. for St. Philip's, Clerkenwell*. 1869. This collection contains several original hymns by Mr. Whiting.
11. *Appendix to the S. P. C. K. Ps. & Hys.* 1869.
12. *Appendix to The Hymnal for West Hackney*. 1869. This contains the Rev. T. Hugo's original hymns.
13. *Appendix to the Hymnal Companion for the Use of Christ Church, Everton*. By W. H. M. Aitken. 1872.
14. *A Supplemental Hymnal*. 1873. By the Rev. W. Stone. It contains many of the Rev. S. J. Stone's best hymns.
15. *Appendix to H. A. & M. For the Use of St. Michael's, Folkestone*; 1873. By the Rev. E. Husband. It contains several original hymns by the Rev. G. Moultrie, the Editor and others.
16. *Hys. for Use in the Church of St. Ethelburga, Bishopsgate*. 1873. This is a special *Appendix to the People's Hymnal*.
17. *Litany Appendix*. By the Rev. T. B. Pollock. 1873.
18. *The Additional H. Bk.* 1875. By the Rev. J. C. Ryle. This contains 300 hymns for Pub. Worship. Most of these are new to the collections.
19. *Supplement to Harland's Church Psalter and Hymnal* (1865). By Lady Victoria Wellesley. 1876.
20. *Supplemental Hymns & Tunes*. 1882. By the Rev. E. Husband. Contains originals by the Editor.
21. *Appendix to the Hymnal Companion*. 1884. For use in the Cheltenham Parish Church by Canon Bell, with originals by the Editor.
22. *The Hymnal*. 1862. By the Rev. R. R. Chope. An enlarged ed. of his *Words of the Cong. Hy. & Tune Bk.* 1857.
23. *Sel. from the Church Hy. & Tune Bk.* [J. W. Blew's, 1852.] By the Rev. Howard Rice, Vicar of Sutton Courtney, Berks. 1870.
24. *Church Psalter & H. Bk.* By the Rev. W. Mercer. Oxford ed., 1864.
25. *Ps. & Hys. for Pub. Worship. Sel. for the Use of the Parish Churches of Islington*. Enlarged ed., 1862.
26. *Songs of the Church. A Supplemental Hymnal*. 1867. By the Rev. G. S. Jellicoe, Vicar of St. Peter's, Chorley, Lancashire.
27. *A Sel. of Hys. suited to the Services of the Church of England. By the (late) Rev. Hugh Stowell, M.A. &c.* Manchester, 1877. This is the 15th ed. of Stowell's *Sel.*, and was edited by his son, the Rev. T. A. Stowell.
28. *Savoy Hymnary*. Chapel Royal, Savoy, N.D. Appendix to *The Hymnary*.
29. *Supplemental Hy. & Tune Bk.* 1874. By the Rev. A. E. Evans.
30. *Supplemental Hymnal to H. A. & M.*, 1875. Lincoln. By the Rev. A. W. Hutton.

These numerous *Appendices* and *Supplemental Hymn-books* not only pointed out the weaknesses of the collections which, when published, were supposed to have been complete, but also brought to the front hymn-writers of great promise and sterling merit whose services have been utilized to the full in the latest hymnals, not only of the Church of England, but of Nonconformists also.

4. *Independent Collections*.—These again are numerous:—

1. *Hys. Fitted to the Order of Common Prayer and Administration of the Sacraments, &c.* 1861. By the Rev. F. Pott.
2. *Hys. Used at the Church of St. Thomas the Martyr, Oxford*. 1861. Enlarged ed., 1870. By the Rev. T. Chamberlain.
3. *The Choral H. Bk., Ps. & Hys. for Pub. and Private Use, &c.* 1861. By the Rev. P. Maurice.
4. *Words of Hys. in the Appendix of the Brompton Metrical Psalter*. 1861. By the Rev. W. J. Irons.
5. *The Church & Home Metrical Psalter & Hymnal*. By the Rev. William Windle, M.A., Rector of St. Stephen's, Walbrook, and St. Benet's. London, 1862.
6. *A Hymnal for Use in The Services of the Church*. By the Rev. J. B. Trend, B.A., Fellow of St. Augustine's College, Canterbury. 1862. This contains several *trs.* from the Latin by Dr. Trend, the Father of the Editor.
7. *Hymns for the Church Services*. Lincoln, 1862.

Supplements, 1867 and 1871. Edited by Prebendary H. W. Hutton of Lincoln.

8. *Ps. & Hys. for the Church, School, and Home*. By the Rev. D. T. Barry, B.A., Incumbent of St. Ann's, Birkbeck, 1862; Rector of Fisley, Norfolk, 1880. This collection attached to extensive use. It was issued with a different arrangement in 1867, and an *Appendix* was added in 1871. In the latest edition the title is changed to *The Parish Hymn Book*, the title of the collection pub. by the Rev. H. W. Beadon and others in 1863.
9. *A Book of Praise; or, Hys. for Divine Worship in the United Church of England & Ireland, &c.* 1862. By the Rev. A. Gurney.
10. *The Daily Service Hymnal*. 1863. By the Rev. James Skinner. The revised small type ed. of 1864 contained an article explanatory of Commemoration Days, and Introits and Anthems.
11. *The Parish H. Bk.* 1863. By the Revs. H. W. Beadon, Greville Phillimore, and J. R. Woodford, all of whom contributed original hymns. In 1875 it was enlarged from 197 to 274 hymns.
12. *Hymnologia Christiana: or, Ps. & Hys. selected & arranged in the order of the Christian Seasons*. By B. H. Kennedy. 1863.
13. *The Canterbury Hymnal*. By the Rev. R. H. Baynes. 1863.
14. *A Book of Common Praise*. 1863.
15. *Hys. Old and New*. 1864. By the Rev. T. Davis.
16. *Hys. for the Use of the Parish Church of Albury*. By the Rev. G. R. Portal, M.A., Rector of Albury. 1864.
17. *Hys. New and Old*. 1864. By Lord Rollo.
18. *Hys. of the Church of God*. By the Rev. F. V. Mather, Perpetual Curate of St. Paul's Church, Clifton; Chaplain to the Bp. of Gloucester & Bristol. 2nd ed., 1864.
19. *A Book of Church Hys.* 1865. Compiled for the Use of St. Saviour's, Clapham. It was adopted by several churches in the neighbourhood. It is found with a change of title as *Hys. for St. Saviour's, Clapham; Holy Trinity, Clapham; St. Michael's, Mitcham, &c.*
20. *A Sel. of Ps. & Hys. for Pub. Worship*. 1865. By the Rev. Abner W. Brown.
21. *Hys. of Prayer and Praise for the Services of the Church and for Private Devotion*. Calne, 1865.
22. *Hys. for use in Church*. By the Rev. W. J. Irons. 1866. An enlargement of his *Appendix*, 1861.
23. *Church Song. A Compilation of Ps. & Hys. for Anglican Use*. 1866. By the Rev. W. J. Beaumont, Rector of Cole-Orton, Diocese of Peterborough.
24. *The People's Hymnal*. 1867. By the Rev. R. F. Littledale.
25. *The Book of Praise Hymnal*. 1867. By Lord Selborne.
26. *Hys. of Prayer and Praise*. 1867. By the Rev. S. F. Jones. Prepared for the Special Services in Westminster Abbey.
27. *The Year of Praise*. 1867. By the Rev. H. Alford.
28. *The Temple Church Hymn Book*. Lond., 1867.
29. *The Sarum Hymnal*. 1868. By Earl Nelson, and the Revs. J. R. Woodford and E. A. Dayman.
30. *The St. Michael's Hymnal*. Teignmouth, 1868.
31. *The Bonchurch H. Bk. for use in Pub. Worship, Devotional Meetings, and Schools*. By the Rev. J. G. Gregory, M.A., Rector. 1868. This has been superseded by *A Sel. of Hys. for use in Emmanuel Church, Hove, Brighton*, 1869, by the same Editor.
32. *The Anglican H. Bk.* 1868. By the Rev. R. C. Singleton. Revised and enlarged, 1871.
33. *Hymnal for the Church and Home*. By the Rev. B. A. Marshall, M.A., Incumbent of St. Cutbert's, Carlisle. 1868.
34. *Holy Song for All Seasons*. 1869. A Selection of 631 hymns. Contains much not found in other collections.
35. *Selections from a Hymnal suited for the Services of the Church, with some Introits and Antiphons, and an Appendix*. Privately printed by W. Knott, Greville St., Brook St., Holborn, E.C., 1869. This has three *Appendices*.
36. *The Hymnal Companion*. 1870. By the Rev. E. H. Bickersteth.
37. *The Hymnary*. 1870. By the Revs. W. Cooke and B. Webb. Revised, 1872.
38. *Select Hys. for Church & Home*. 1871. *Appendix* 1885. By the Rev. R. Brown-Borthwick.
39. *Songs of Grace & Glory for Private, Family, & Pub. Worship. Hymnal Treasures of the Church of Christ from the 6th to the 18th Century*. By Charles B. Sneepp, L.L.M., Vicar of Perry Barr. 1872. This collection is strongly Calvinistic in doctrine. It is very

rich in hymns of high merit, and not usually met with in modern hymn-books. Miss F. R. Havergal wrote for it and assisted in its compilation. It has a separate *Appendix*, which brings the number of hymns to 1094. The Indices are very full, and the ascriptions of Authors and dates are very accurate.

40. *Church Hymns*, S. P. C. K. 1871.
41. *Hymns for the Use of the University of Oxford in St. Mary's Church*. Oxford, 1872.
42. *A Book of Litanies*. Lond., Rivingtons. 1874.
43. *The Parish Hymnal, after the Order of the Book of Common Prayer*. 1873. By the Rev. J. S. B. Monsell.
44. *Ps. & Hys. for the Church*. 1873, 1875, 1884. By the Rev. W. J. Irons.
45. *The St. Margaret's Hymnal*. 1875. This collection, printed for St. Margaret's, East Grinstead, is noticeable as containing many hymns and *trs.* by Dr. Neale not in other hymn-books.
46. *An Improved Hymnal*. 1875. By Joshua W. Smith.
47. *A Book of Prayer & Praise*. 1875. By the Rev. T. W. Fowle, M.A., Rector of Ialip, Oxford.
48. *The New Mitre*. 1875. By the Rev. W. J. Hall, M.A. A small book of 202 hymns, some originals by B. Gough and the Rev. S. Baring-Gould, and many from the *Mitre* of 1836.
49. *Hymns Ancient & Modern*. Revised edition, 1875.
50. *The Churchman's Hymnal. A Bk. of Hys. fitted to the Order and Teaching of the Bk. of Common Prayer*. 1876. New ed. 18, n.d. Edited by the Rev. J. L. Porter, Vicar of St. John's, Ladywood, Birmingham.
51. *Hymnal Companion*. Revised edition, 1876.
52. *The Eucharistic Hymnal*. 1877. Contains original hymns of the highest Anglican type.
53. *Common Praise: Ps., Hys. & Spiritual Songs for use in the Church of England*. 1879. The Church of England Book Society's collection.
54. *The Church of England H. Bk.* By the Rev. G. Thring. 1880. Revised ed., 1882.
55. *Hys., Anthems, &c., for Pub. Worship*. Edited by the Rev. T. E. Powell for the Parish Church of Bisham. Contains several originals by the Editor.
56. *Hys. for the Church Catholic*. 1882. Edited by the Rev. J. B. Whiting, Vicar of St. Luke's, Ramsgate.
57. *Hys. from the Ancient English Service Books, together with Sequences from various sources*. Reprinted from the *Antiphoner & Grail*. Privately printed, 1882. The title on the cover of this small book is *The Hymner*. The *trs.* are direct from the Latin without any modification whatever, the Invocation of Saints and other features of a like kind being retained. The *Antiphoner & Grail* appeared in two parts in 1880.
58. *The Westminster Abbey Hymn Book*. Edited by the Rev. J. Troutbeck. 1883.
59. *The Berwick Hymnal*. 1887. By the Rev. A. W. Oxford, Vicar of St. Luke, Berwick St., London.
60. *The Altar Hymnal. A Bk. of Song for use at the Celebration of the Holy Eucharist*. 1884. Edited by Mrs. C. F. Hernaman. It contains much original matter and several new *trs.* from the Latin by Dr. Littledale and others.
61. *The Universal Hymn Book, &c.* By the Rev. A. J. Soden. 1885.
62. *Hymn Book for the Church of England*. By the Rev. A. Gault. 1886.
63. *Hymns for the Church of England*. By T. Darling. 1888. This is the last version of his *Hymns, &c.*, first pub. in 1857.
64. *Cantica Sanctorum, or Hymns for the Black Letter Saints' Days in the English and Scottish Calendars. To which are added A few Hymns for Special Occasions*. Edinburgh, 1880. Edited by the Rev. G. Moultrie.

The new names added to the roll of Church of England hymn-writers and translators during this period include:—

Mrs. Alderson, Sir H. W. Baker, S. Baring-Gould, A. Barry, H. W. Beadon, C. C. Bell, E. W. Benson, W. Bright, R. Brown-Borthwick, T. Chamberlain, R. R. Coope, J. S. Clarke, V. S. S. Coles, T. Davis, E. A. Dayman, W. C. Dix, H. Downton, J. Ellerton, A. E. Evans, F. W. Farrar, J. G. Gregory, Miss Havergal, E. Husband, W. J. Irons, B. H. Kennedy, R. F. Littledale, W. D. MacLagan, H. A. Martin, J. S. B. Monsell, G. Moultrie, F. T. Palgrave, G. Phillimore, E. H. Plumpton, T. B. Pullock, F. Pott, T. E. Powell, G. R. Prynne, A. P. Stanley, S. J. Stone, G. Thring, L. Tuttle, H. Twells, B. Webb, W. Whiting, C. Wordsworth, and many others.

The hymn-books named above number over 250. They represent about two-thirds of the whole published since J. Wesley printed his

little book at Charles-Town in 1736. If small local publications amounting to little more than pamphlets, and collections for the public schools, special institutions, soldiers and sailors, and for little children, are added, the total will be about 500. The authors and translators number 250 at the most. To these must be added the Foreign Mission work of the Church which has been productive of hymn-writing and translating in many languages, most stations being supplied with hymn-books in the vernacular, and suited to the people's needs.

An accurate classification of these books, many of which are still in use, is a matter of some difficulty. Of the oldest type of hymn-book, that of Madan and Toplady, there are three at the most, and of these the best in every way is Snapp's *Songs of Grace and Glory*, 1872. It is a large book, and from its standpoint, of exceptional merit. Of the more moderate Evangelical collections which inherit the traditions of *Cotterill*, *Elliott*, *Bickersteth*, *Stowell*, *Miller*, and others, there are about twenty. The books, which can be scarcely distinguished from *Hymns A. & M.*, except in their arrangements of hymns, the substitution of one translation for another, and the presence of a few original compositions, number about fifteen. *Church Hymns* and companion works are six at the most. Of the *People's Hymnal* type there are less than that; and the *Altar Hymnal* is almost alone. Although all the books published during this period are not included in the foregoing list, yet that list, and this somewhat rough outline of its distinctive features present a fair summary of the latest results of the hymnody of the Church of England.

Some of the books in this list are small in size, limited in design, and weak in execution. In others, although the size is enlarged, and the design is widened, the execution is still defective. Books of the highest merit are few. Taken as a whole the latest collections differ widely from the books of the former period. That distinct partiality for Latin hymnody on the one hand, and for German on the other, which was so marked in the last period, has given place to a broader basis of selection, which finds treasures in each, and valuable assistance from both. New translations and original hymns have also accumulated, the latter especially, and are of distinguished merit as a whole. Sermons in verse are passing out of the collections. Subjective hymns are much less popular than heretofore. The tone of those of praise and prayer is brighter, and more hopeful. The range of subjects and services has broadened out until few remain unrepresented in the best collections. A perfect book there is not, and cannot be. To attain the perfection of Holy Scriptures, Divine Inspiration is needed. To present a book to the Church which shall be *The Book of Common Praise*, in the same sense and with the same acceptableness as the *Prayer Book* is, as *The Book of Common Prayer*, requires a combination of circumstances and of men which does not exist. The rude beginning made by John Wesley in 1736 has developed in one hundred and fifty years into hymn-books of great merit and practical usefulness.

The best of these we have enumerated, and, concerning them as a whole, we have set down their distinctive features, and their suitability to the needs of the Church at the respective periods of their production. The needs of the Church of to-day differ widely from her needs one hundred and fifty years ago, and those needs are emphasized by the number of hymnals which are in common use. An united effort to blend the excellences of these works in one *Common Book of Praise* is much to be desired. The task would be a great one, probably too great to be accomplished with success, when the *known* difficulties are taken in hand, and the *unknown* are developed. Meanwhile the great schools of thought and work have their manuals of praise, and these are, as a whole, as distinct and definite in their utterances as they are hallowed in their devotion. Of these we can only name a few of the highest rank.

The most complete work for Daily Prayers, frequent Celebrations, and Occasional Services, with a careful provision for the time of the day and the season of the year, together with a high tone of Eucharistic teaching and devotion, is *The Hymnary* of 1872. It has more translations from the Latin, and especially from the old Anglican Use of *Sarum*, than any other collection. To those who hold that authors should speak in their own tongue, the extensive alterations in the texts of English hymns is a grievous error. The translations, and especially those from the Use of *Sarum*, are very massive, almost too massive, for ordinary congregational use. They lack the cadence and ring which hold the multitude, and the fire which stimulates and heightens the devotion of the ordinary worshipper. The book is a great work, the greatest on the lines in the high Anglican school of thought, but it is very cold, and almost passionless.

Midway between the first edition of *The Hymnary* in 1870, and the complete edition, in 1872, another book of great importance was published. Coming forth under the auspices, and with the imprimatur, of the Society for Promoting Christian Knowledge, and with the avowed object of meeting the common needs of the Church, and not the aspirations of a party, *Church Hymns* presents what is commonly known as the old-fashioned, non-Calvinistic doctrine of the old English divines, side by side with provision for the immense developments of modern Church work. Of the 114 hymns translated from other languages, 69 are from the Latin, 30 from the German, and 12 from the Greek; and of the Latin nearly one half date from the 17th and the 18th centuries. The known writers and translators number about 122, and the unknown possibly 25 more. The provision for extra Occasional Services is very full and well arranged. The literary standard is high, and the book as a whole is richer in poetic, as distinct from devotional, verse, than *The Hymnary*, the *Hymnal Companion*, or *Hys. A. and M.* Its great drawback is its mutilated texts. Some of these were inherited, but others, and they are many, were the gratuitous and, in most instances, the uncalled for offerings of the Editors.

The popular voice does by no means indi-

cate at all times or in all places the truest doctrine, or the noblest work; but it does at all times and in all places mark that which is acceptable to the greatest number; and this it has done for *Hymns Ancient and Modern*. From a hymnological and historical point of view its first edition was a somewhat feeble work. Its text was the most mutilated in the Church; its literary standard was not the highest possible; and its range of subjects was very limited. The *Appendix* of 1868 was an advance in each direction; whilst the revised edition of 1875 corrects many, but not all, of its serious shortcomings and faults. Its sale, including the editions of 1861, 1868, and 1875, of over twenty-five million copies shows its use to be far beyond that of any hymn-book in the English language, whether old or new; its success has created a host of imitators; its firm and courageous Church arrangement and tone have raised the whole character and complexion of English hymnody; and the stimulus which it has given to hymnological study has produced a rich harvest to all parties and many creeds. If the dates of the original Hebrew of the Psalms, paraphrases of which are found therein, are allowed, then the contents will date from about 1500 B.C. to 1875 A.D., or a period of 3375 years. In this respect, however, it is not unique, as all the best modern hymn-books begin with the same date. Its contents are gathered from most branches of the Church of Christ, both old and new, the oldest portion being, however, not so prominent as is usually supposed. This is specially the case with the Latin hymns, about one-half of which are not as old as the Psalm Versions of *Sternhold and Hopkins*, and not much older than the hymns of John Mason and Isaac Watts. The original writers and translators who are known number about 195, and another 20, which are anonymous, will represent the total with which it may be credited. The additions thereto which are being compiled and arranged as an *Appendix*, supplying as they do a fuller and more accurate provision for Daily Services, several Special Festivals and Occasional Services, and for the Home Mission movement, will give it the completeness which it now lacks, and ensure for it renewed popularity.

Bishop Bickersteth's *Hymnal Companion*, the first edition of which was published in 1870, and the revised edition in 1876, was compiled upon a plan adopted once before in principle, but not in detail (see § iii. 40), and has resulted in a great success. Taking twenty-five hymn-books, dating from 1836 to 1870, and embracing the high Anglican *Hymnary* on the one hand, and the Ultra-Calvinistic *Songs of Grace and Glory* on the other, he constituted them his "friends in council," and with their aid he laid the foundations and built up much of the body of his book. Two attempts have been made to ascertain what hymns may be regarded as standard hymns in the Church of England. The first was published in *The Churchman's Shilling Magazine*, in 1874, when 28 Anglican hymn-books were used. This resulted in 216 hymns standing the test, and were regarded as being in the first rank, 65 in the second, and 31 in the third. Of these the whole of the first rank,

64 of the second, and 10 of the third, were in the first edition of the *Hymnal Companion*. These were retained in the revised edition of 1876, and several others were added from the third rank. The second attempt to ascertain what were held in the Church of England as Standard Hymns, was published by the Rev. James King, in his *Anglican Hymnology*, in 1885. This work is an expansion of the first attempt, by using 52 works instead of 28, but the results are rendered untrustworthy through 5 of the 52 books being Dissenting collections, and 1 a volume of Essays. Mr. King gives 105 hymns in the first rank, 110 in the second, and 110 in the third. Of these 103, 96, and 78, respectively, are in the *Hymnal Companion*. If Mr. King's Dissenting collections and the volume of Essays, which he unwisely used, are deducted from these books, the result will be equally favourable to the *Hymnal Companion* with the first. In *Anglican* representativeness, as thus wrought out, Bishop Bickersteth's work is at the head of all hymnals in the Church of England; and in keeping with this unique position, it has also the purest texts, being in this respect almost as faultless as Lord Selborne's *Book of Praise*. Notwithstanding this excellence, and the very full provision made from nearly 200 authors and translators for the Ordinary Services and the Occasional Offices, its prevailing *subjectiveness*, together with its *non-representativeness* of the *Catholic* as distinct from the *Anglican* Church of the past fifty years, are serious drawbacks to many. Half-a-dozen hymns from the Greek, less than a dozen from the German, and something like fifteen from the Latin, do not make an imposing total from those vast stores. The book is undoubtedly one of the first in the Church, but it is seriously narrowed by this exclusiveness.

The Church of England Hymn-book adapted to the Daily Services of the Church throughout the Year, by Prebendary Thring, is built up mainly on the lines of *Church Hymns*, and, like it, is designed for services of every kind and degree. Its Eucharistic standpoint is that of the first edition of *Hys. A. & M.* Its original writers and translators number 300, without counting anonymous authors, and their hymns represent eight distinct languages, being one more than *Hys. A. & M.* or *Church Hymns*. The usual and well-known hymns from the Greek are repeated; and there are also 85 from the Latin, and 29 from the German. The texts rank next to the *Hymnal Companion* in purity, and the arrangement of the hymns is very distinct and clear. Hymns of a morbid cast and unnatural tone are rigidly excluded, as are those which breathe passionate entreaties for death, that there may be an immediate attainment of glory. Its literary standard is the highest amongst modern hymn-books, and its poetical merits are great. When to these features of excellence are added a list of contributors one-third larger than *Hys. A. & M.* or the *Hymnal Companion*, and twice as large as those represented in *Church Hymns*; a sound theological groundwork; and a provision for divine worship exceeding any other collection in fullness, and in minuteness of detail, it must be conceded that for practical Church use from the doc-

trinal standpoint which it holds, it will be difficult to find its equal, and impossible to name its superior.

In addition to these five books there are others of much merit in the foregoing list, especially T. Darling's *Hymns for the Church of England*; *The People's Hymnal*; the *Universal Hymn Book*, and the special tribute to Dean Stanley's memory, *The Westminster Abbey Hymn Book*. But when we are required by the general public of all denominations and creeds to set before them the hymnody of the Church of England in its highest forms, and in its fullest development for practical Church purposes, we are compelled to affirm that *The Hymnary of 1872*; *Church Hymns of 1871*; *Hys. A. & M. of 1875*; *The Hymnal Companion of 1876*, and *The Church of England Hymn-book of 1882*, each great in itself, do embody, when combined, the highest and richest results of a century and a half of hymnological labour and research in the Church of England. [J. J.]

English Hymnody, Early.—I. Introduction.—Lord Selborne has called Dr. Watts the father of English Hymnody; and, as having lifted English hymns out of obscurity into fame, the title is a just one. It will be seen however, that there are facts in the history of the metrical Psalters and obscure hymns, which conditioned and moulded the work of Watts; that several of our choicest hymns in present use are found in books of the 16th and 17th century; that there are signs that hymns might have become a recognized part of church worship, but for the Puritan reaction; and that hymns, as distinct from paraphrases of Scripture, had become an acknowledged part of public worship among the Baptists and Independents at the close of the 17th century. The causes of the long delay in their acknowledgment will appear in succeeding sections. Hatred of the Papacy may have helped to discredit the Latin hymns among the Reformers. The marvellous power of the English Bible excluded almost every thing but actual Scripture from the service of praise during the growing ascendancy of Puritanism. After the Restoration, all singing among the Nonconformists became dangerous under the Conventicle Act. Under the more merciful laws of William III., Nonconformist hymns began to appear freely, and in the hands of Watts and his followers became a power. But this very fact for a long period discredited them within the Church, which adhered rigidly to the *Old* and *New Versions* of the Psalms. The object of this article, which closes with Watts and Doddridge, is to trace this history; indicating at the same time the position of vernacular hymns and paraphrases previous to the Reformation, the gradual decay of the influence of Latin hymns, and the transient reflection in England of the hymns of Germany.

II. Hymn-singing before the Reformation.

There is every reason to believe that sacred songs would form part of the repertory of the old English gleemen. One of the plans of Bishop Aldhelm for the evangelisation of his countrymen was to stand on the bridge as a

gleaman, and mix sacred and secular songs together. The account of Cædmon, the old English Milton, who embraced the monastic habit for the express object of devoting himself to religious poetry (see *Bede*, B. 4, c. 24) points in the same direction. Scarcely anything however remains to us. The earliest piece of Anglo-Saxon poetry is the hymn which Cædmon composed in his sleep while watching in the stable at night, and which led him to make poetry his vocation. It is given in Sharon Turner's *Hist. of the Anglo-Saxons* (Bk. 12, cap. 1). In Cuthbert's letter, recounting the death of Bede, there is a short hymn sung by him in his last illness. (*Trs.* in Sharon Turner, *ibid.*, Bk. 12, cap. 4, and Bede's *Ecc. Hist.*, p. xix., Bohn Series.) In the *Latin Hymns of the Anglo-Saxon Church* (Surtees Society), there are interlinear glosses of the Latin Hymns. Bp. Aldhelm's *Psalter* is mentioned elsewhere. [*Psalter*, English, § III.] In Grein's *Bibliothek der Angelsächsischen Poesie*, there are paraphrases of the Lord's Prayer and Gloria Patri, which are translated in Professor Rawson Lumby's *Be Domes Doege* (Early Eng. Text Society). These, however, are not hymns, but meditations on the separate clauses for purposes of instruction. It would extend the scope of this article too widely in this and succeeding paragraphs to attempt to indicate hymn material in religious and devotional poetry (e.g. Cædmon's *Paraphrase*).

No collection of mediæval English hymns has yet been published: but the number of ancient Carols, and Hymns to the B. V. Mary, indicates a practice, which must have been more widely exemplified. (See Preface to Chope's *Carols*; and for hymns to B. V. M., *Our Lady's Dowry*, by Rev. T. E. Bridgett; a hymn to her in Chaucer; and an alliterative hymn in Warton's *History of English Poetry*.) Mr. Furnivall, in *Hymns to the Virgin and Christ* (circa 1430), has published some *Poems of Christ* of great sweetness, especially a "Prayer to Jesus" and "The Love of Jesus," from which centos might be made. In this volume are also metrical renderings of the Creed and Ten Commandments. In Myrc's *Instructions for Parish Priests*, and in Canon Simmons's *Lay-Folks Mass Book*, are similar renderings of *Pater Noster* and Creed. In the latter is also a metrical version of *Gloria in Excelsis*; and there are metrical devotions that under other circumstances might well be used as hymns. The object of them as they stand is, however, silent devotion during the celebration of Mass. If the mediæval literature could be explored, and any considerable number of vernacular hymns brought together, they would throw additional light on the devotions of the laity of England in those days, to that revealed in these volumes.

III. *The Influence of the Latin Hymns.*

It is not easy to account for the entire omission by our Reformers of those Latin Hymns, which formed an integral part of the Offices which they reproduced in the Book of Common Prayer. They were freely used by Luther, to whom they were endeared in the monastery; and Coverdale, following his precedent, has three pieces formed on "Veni

Creator," and another on "Christe, qui lux," in his *Goodly Psalmes and Spiritual Songs* (1539?). There is also a well-known letter of Cranmer to Henry VIII. (Oct. 7, 1544. *Works*, p. 412, Parker Society) in which he sends a translation of "Salve festa dies," which he has made in the same metre as the Latin, so that the Latin tune may be used to it: suggesting that the king should cause some other to undertake the task of translating "in more pleasant English" than his own. But for some reason nothing was done; and the c.m. rendering of "Veni Creator" (1549), and the L.M. rendering by Cosin (see below) (1662), are the only traces of the Latin hymns in the successive editions of the Book of Common Prayer. The omission is the more singular, because they were admitted in the books of private devotion, as appears from the history of the Primers. The Primers antecedent to the Reformation contain rude translations of the Latin hymns: so also do the illicit ones of the Gospellers and those of Henry VIII. But in 1553, just at Edward VI.'s death, a new Primer was issued, based on the Book of Common Prayer. Both this book and its immediate predecessors must have passed through Cranmer's hands; but here we seem to see the change of policy regarding the Latin hymns, perhaps the result of the influence of Calvin. This Primer has no hymns. They reappear, however, in Elizabeth's Primer (1559), which is a revision of Henry VIII.'s books, the original Latin being found in her *Horarium* (1560); some of the hymns, with the addition of "Christe, qui lux," appearing in her *Preces Prinatae* (1564). Perhaps the permission to use a "hymn or such-like song" in the Injunctions (1559) contemplated the introduction of naturalised Latin hymns among other things. But the fashion of psalm-singing was mastering the people; and in the Liturgical Forms put forth for special occasions as the reign went on *Sternhold and Hopkins* is almost an authorized psalm-book. Except in a few isolated instances among the high church party, and in the Roman books of devotion, the Latin hymns entirely cease to affect the history for the whole period of this article. A notable book in the Church of England of this sort is *A Collection of Private Devotions, called The Hours of Prayer, &c.*, by Bp. Cosin (1627), founded on the *Horarium* of Queen Elizabeth. The hymns are new. Some are original: others are fresh translations from the Latin, including at time of Holy Communion part of "Lauda Sion." It is in this book that the L.M. "Veni Creator," afterwards (1662) inserted in the Ordinal, first appears. The translation of "Jam lucis" ("Now that the day-star doth arise") was afterwards reprinted in Playford's musical edition of *Sternhold and Hopkins*. There is something of the feeling of Ken's great hymns in some of the phrases of the translations from the Matins and Vesper hymns. In Crashaw's *Poems* (circa 1646-52) will be found translations of hymns in the Office for the Holy Cross; and of "Vexilla Regis," "Lauda Sion," "Dies Irae," and others. Whether these pieces were composed before or after his entrance into the Roman communion seems uncertain. Two of

them are adopted by Austin in his *Devotions in the Way of Ancient Offices*. Austin (§ x.) has in this same book a tr. of "Veni Sancte Spiritus." Mr. W. T. Brooke has also pointed out two trs. by Austin from "Summe Pater, O Creator," in Horst's *Paradise*, 2nd ed., 1698. In William Drummond's *Works* (*Lib. of Old Authors*, by W. B. Turnbull) there are twenty translations of Latin hymns (among others "Veni Creator," "Urbs beata," "Christe Redemptor," and "Stabat Mater"). These trs. had appeared in *The Primer or Office of B. V. M.* 1615. They were only published as Drummond's in 1711 by Bishop Sage and Thomas Ruddiman. A doubt has been raised about the ascription to Drummond. [See Drummond, William.] This Primer of B. V. M. is one of a very interesting series of Offices for B. V. M. in English (1615, 1619, 1684, 1685, 1706) containing successive new trs. of the Latin hymns. In that for 1706 is found Dryden's well-known tr. of the "Veni Creator" ("Creator Spirit, by Whose aid"), and two other pieces of his. (Dryden, J.) [The entire series of Primers, those of Sarum, those of the Reformation, of Mary, of Elizabeth, and the Roman Primers of the 17th century, are treated under Primers.]

IV. German Influence at Reformation.

The English hymn-singing at the Reformation was the echo of that which roused the enthusiasm of Germany under Luther. The most notable proof of this is found in Coverdale's *Goodly Psalmes and Spiritual Songs*. [See *Psalters*, English, § v.] Following Luther's large-hearted adoption of material from many sources, it contains Psalm versions, paraphrases of Latin hymns (see § III.), and fifteen other hymns. Mr. Mearns has pointed out that only two of these fifteen hymns have not as yet been found in German sources. One is suggested evidently by the *Veni Creator*; the other is a controversial hymn of the time ("Let go the whore of Babilon"). Nearly all the rest of the book is a more or less close rendering from the German; and some of the finest hymns are Luther's. This same German influence appears again, after a reaction in Calvin's direction, in the final developments of *Sternhold and Hopkins*. The admission of hymns as an *Appendix to the Psalter* is a departure from Calvin's precedents. The hymn, "Preserve us, Lord, by Thy dear Word," which Warton ridiculed under the name of "Turk and Pope," is again originally Luther's, the translation alone being Wisdome's. The translation of the *Pater Noster* by D. Cox is also from Luther. This German influence unfortunately dies away with these pieces, until its revival in Wesley. The narrower canons of Calvin admitting nothing but paraphrases of Scripture, and even of Scripture little outside the Psalms, become the stern rule of our hymnody for the next century and a half.

V. Liturgical Paraphrases.

The origin of our hymns lies in the Paraphrases. Very few of our original hymns are of earlier date than the close of the 17th century. They arose out of a lengthened period of Paraphrases, derived partly from Liturgical

sources, but mainly from Holy Scripture. In Coverdale's *Goodly Psalmes and Spiritual Songs* (1539) there are metrical renderings of the *Crede* (2), the *Pater Noster* (2), the *Magnificat*, *Nunc Dimittis*, and *Misereatur*; and expansions of *Mediâ vitâ* and *Gloria in Excelsis*. These are evidently the suggestion of the Latin Offices. In Crowley's *Psalter* (1549) there are metrical Canticles. The English editions of *Sternhold and Hopkins* in Elizabeth's reign (1560-2) show an increasing effort to make the book a Companion to the Book of Common Prayer by means of paraphrases of Canticles, Creeds, the Decalogue, &c. [See *Sternhold and Hopkins*, § v.] Paraphrases of the Canticles and the *Quicumque* appear in Parker's *Psalter*, and are common in the long series of metrical *Psalters*. They appear in Wither's *Hymns and Songs of the Church*. Tate and Brady versified the Canticles, Creed, Ten Commandments, Lord's Prayer, and the Easter Anthem and *Gloria in Excelsis*. The Puritan Barton made four different versions of the *Te Deum* at the suggestion of Baxter. [Barton, W.]

These metrical Canticles however led to grave abuse. In Puritan churches they were substituted for those in the Prayer Book (*Heylin*). Whittingham had introduced the practice at Durham (*Warton*). Cosin's stand against this may have been the foundation of the charge made against him in the Long Parliament (a charge which he denied), "of forbidding the singing of the Psalms in metre." (*May, Hist. of Long Parliament*.) Wren had prohibited the substitution of them in the diocese of Norwich. The Lords' Committee (1641) recommended the legalization of the practice, and it lingered after the Restoration. Wheatley deprecated it in the 18th cent. (see his *Illustratio of the Book of Common Prayer*, cap. 3, sect. 13).

VI. Scripture Paraphrases.

The real cradle of English hymns is the English Bible; and its power on the mind of England is forcibly exhibited by their history. The new-found Bible seemed to the Reformers the divinely-given well-spring of praise: large portions of it were actual songs, or rapturous utterances of the saints; and in the Bible words alone they deemed themselves secure from human error. The great illustration of this belief is found in the long series of metrical *Psalters*, which formed the staple of public praise for Churchman and Nonconformist till the close of the 17th century. [*Psalters*, English.] To these were generally attached in England renderings of the Canticles [§ v.] (*The Te Deum* is of course not considered here.) Somewhat less frequently, the Songs of Moses, of Deborah, of Hannah and Habbakkuk (ch. iii.) were versified. Selections from Isaiah, the Lamentations of Jeremiah, the Book of Ecclesiastes and Book of Wisdom, certain chapters of the Proverbs (e.g. by *John Hall*, often wrongly attributed to *Sternhold*) were occasionally rendered. The book of the O. T. which was most frequently reproduced was the Song of Solomon (*inter alios* by Spenser, Dod, Wither, Sandys, John Mason and Watts). The most incongruous experi-

ments, showing the belief in the universal capability of Scripture for musical expression at the outset of the Reformation, are a *Metrical Version of the Genealogies*, twelve chapters of the *Acts of the Apostles*, rendered by *Christopher Tye* and sung in Edward VI.'s chapel, *Hunnis's Hyme full of Hunnye, containing the Firste Booke of Moses* (14 chaps.) (1578); and John Merbecke's *History of King David* in the Books of Samuel. Paraphrases of N. T., especially of passages of St. Paul's Epp., received a great development in Barton's *Chapter Hymns* (1659-88). [Barton, W.] They are a part of certain volumes which he calls *Centuries*, published at intervals in his lifetime, and the last after his death, containing paraphrases of Scripture and renderings of Psalms not admitted into his Psalters: The strictness of paraphrase was then beginning to relax, and in his later editions (e.g. *Six Centuries*, 1688) he allows himself to combine and omit chapters and verses in the same book of Scripture. A number of N. T. paraphrases, treated with increasing freedom of combination and omission, appeared in the next thirty years, and afterwards. Watts's 1st book of *Hymns*, consisting entirely of paraphrases, has several: so have Doddridge and many others.

The *Influence of the Paraphrases* has been great. With the exception of some by Watts, especially those preserved in The Scottish Paraphrases, the long series has indeed little direct interest now: but indirectly, as determining the character of the English hymn that sprang out of them, their interest is considerable. That grand note of our greatest hymns, impregnation with Scripture, is in great measure the heritage of the paraphrases. The limitation to Scripture had held its ground so long from dread of error. Hence if a hymn, not verbally derived from Scripture, was to be accepted, it had to give plain evidence of its ground in Holy Writ. There is a characteristic passage in the preface to Barton's *Four Centuries* (1668), in which he says that the absence of the check of Holy Scripture had led to "horrid blasphemy" in the Papist hymns. He calls also "The Complaint of a Sinner" (*O. V.*) "nonsensical," and stigmatizes the expression "Thy bloody wounds are yet to see," in "The Humble Sute," as erroneous, drawing as his inference, the danger of deserting the text of Scripture. Watts, in the Preface to his hymns, is careful to say that he "might have brought some Text . . . and applied it to the margin of every verse."

In the *second* place, in the paraphrases we find the origin of the great divisions of our hymns, *objective* and *subjective*. The free and joyous praise of Watts and Mason, and the simpler, less introspective expressions of sorrow and penitence are a heritage from the Psalms. The delineation of the subtler emotions, motives, and moods of Christian experience, as well as of the appropriation of gospel truths, though flowing partly from the running stream of religious poetry, is even more the reflection of the N. T. paraphrases.

And *thirdly*, in the free grouping of N. T. texts, which characterized the later paraphrases, we see how unconsciously the type of

hymn, which we shall find below in Watts, emerged. The habit of Sermon and Commentary made it an almost irresistible impulse to interweave the familiar parallel passages, to make one passage a theme for expansion by others, to omit and combine for the sake of unity; all the while, as they believed, keeping within the letter of Scripture. Then came the license of some connecting verse, as a piece of machinery. And only one step more converted the Scriptural Paraphrase into the Scriptural Hymn. In a volume of *Family Hymns* by Matthew Henry (1695), the precedent of sermons is put forth as an apology for his practice of combining texts of Scripture. The loose interpretation which Watts gave to the term paraphrase comes out clearly in his first book of hymns. His first hymn, which he is said to have produced in his 21st year, at his father's challenge, as something better than the hymns of the Southampton chapel, is a paraphrase of part of Rev. v. in the style of Barton, "Behold the glories of the Lamb:" but others are far more free. Very few probably would now consider "My God, how endless is Thy love" (Bk. i. 81), or "Come, let us join our cheerful songs" (Bk. i. 63), or "Join all the glorious names" (Bk. i. 150), and other noted hymns, as paraphrases, if Watts had not so classed them.

VII. *Original Hymns of the Elizabethan age.*

The Injunctions of Elizabeth (1559) gave free permission to use any "hymn or such like song to the praise of Almighty God," at the beginning and end of morning and evening prayer. [Psaltern, English, § VIII.] But, from the causes we have indicated, hymns, as such, were proscribed in public worship until the close of the 17th century; and the hymns that precede that period are found only in books of religious poetry, or private devotion. Until the publication of Wither's *Hymns* (1623) such hymns are few, and chiefly the utterance of simple and unlettered piety. The specimens here designated are of course not an exhaustive list of the pieces that lie buried in the dead volumes of devotional verse. Those for the Elizabethan age will be found chiefly in *Select Poetry, chiefly devotional, of the reign of Queen Elizabeth*, edited by E. Farr, Parker Society, 1845. The earliest are by William Hunnis, a gentleman of the Chapel Royal under Edward VI., and Master of the Children under Elizabeth. There are seven of his hymns in the *Select Poetry*, all of a simple, fervent tone. Next in order are the six original hymns, which enjoyed the exceptional honour of being sung publicly, through their attachment to Sternhold and Hopkins's *Psalter* (1560-2). These are "The Lamentation of a Sinner," by Marckant; "The Lamentation," anonymous; "The Humble Sute of a Sinner"; "The Complaint of a Sinner"; "A Prayer unto the Holy Ghost," to be sung before the sermon and "A Thanksgiving after the receiving of the Lord's Supper." Of a similar character to those of Hunnis are two by Nicolas Breton (*Sel. Poetry*, pp. 180-1), whose works have been reprinted by Grosart; two, by Francis Kinwelmersh (*Sel.*

Poetry, pp. 291-2), one (*ibid.*, p. 316), by Walter Devereux, Earl of Essex, published in *The Paradise of Dainty Devises* (1576-80); one by Timothy Kendal (1576. *Sel. Poetry*, p. 384); nine in John Norden's *Progress of Pietie* (1591, pub. by the Parker Society); and one by Abraham Fleming (1602. *Sel. Poetry*, p. 546). In the works of William Loc, pastor of the English Church at Hamburg (pub. by Grosart), are "*A Month's Minde—Nine Musings on Death, Seauen Dumps on the Seauen Words* (on the Cross). There are also metaphrases of the Psalms, Song of Songs, and Paull's Prayers in the volume. All the pieces are written purposely in monosyllables; and it is a singular testimony to the power of our short words, that the strength and simplicity of the compositions is enhanced rather than diminished by the restriction. In Dr. Donne's *Poems* (1633) are one or two hymns, composed in his sickness. One of these, "Wilt Thou forgive that sin?" was often sung in his presence at Evensong in St. Paul's. They are touching pieces. George Herbert is known to have sung some of his hymns to his viol. Walton has a beautiful story of his calling for it on the Sunday before he died, and singing, "The Sundays of man's life," &c. The music set to them was apparently known after his death. Some of them might be adapted to our freer musical settings. One, "Let all the world in every corner sing," has been treated successfully by both Sir George Elvey (*Ch. Hy.* 411) and Mr. Reay. "Throw away Thy rod" is also adapted in the *People's H.* (573). But notwithstanding their pungency and quaint devotion, they are too abrupt and irregular for congregational use. An attempt was made to regularize them in c. m. in a book which was much used after its publication in 1697—*Select Hymns from Mr. Herbert's Temple*. In the community at Little Gidding, hymns were used in the devotions, composed by Nicholas Ferrar, Herbert's friend and executor; but they are apparently lost, save a few specimens in J. E. B. Major's *Lives of Ferrar*. *The Synagogue*, by Christopher Harvie (1640), is an exact following of *The Temple* of Herbert which suggested it, but even less capable of congregational adaptation. In *Phineas Fletcher*, (1633, Grosart's edition), there are two hymns; one of which, "Drop, drop, slow tears," is of exceeding beauty for private use. The range of our hymns has nothing fresher, clearer, tenderer than a ms. hymn of 26 stanzas (4 lines), by F. B. P., "Hierusalem, my happie home" (1601). For a critical discussion of the date and author see the article in this Dictionary—*Jerusalem, my happy home*; Dr. Bonar's *New Jerusalem Hymns*; and letters in *The Literary Churchman*, July 20 and Aug. 3, 1884, by Major Crawford. The resemblances to "Urbs beata Hierusalem" are obvious, but the English hymn ignores the conception of the Church as the real Jerusalem, which is at the base of the Latin hymn. There is another hymn in L. M. in the ms. volume at the British Museum, which contains the longest, and probably the most authentic text of "Jerusalem, my happy home" (undated but earlier than 1616). This hymn is almost parallel in matter and plan, though not in versification.

VIII. *The first Hymn Book. George Wither.*

A great interest attaches to *Hymns and Songs of the Church* (1623), by George Wither. It is the earliest attempt at an English hymn-book, and we might almost think that, but for the Puritan reaction that set in immediately afterwards, the development of original hymns might have begun in the time of the Stuarts, within the church, instead of being delayed a century, to originate among the Nonconformists. Wither obtained a patent from the King, that his book should be bound up with every copy of the Metrical Psalms, and he evidently hoped that it would be used concurrently with them after morning and evening prayer, though "not as part of the Church's Liturgy." But the history of the book proved just the same as that of his subsequent version of the Psalms (1632). [*Psalters, English.*] Instead of fame and profit, it brought him persecution and loss, notwithstanding the approbation of the book by many members of Convocation. The first part of this book consists of the usual paraphrases of Scripture, including the Song of Solomon; the second is a series of hymns for all the Festivals, Holy Days (St. George's Day among them), Public Deliverances, Holy Communion, Ember Weeks, Seasonable Weather, Plenty, Peace, Victory, Deliverance from Public Sickness, and the King. Some of the poems in it were set to music by Orlando Gibbons. In 1641, many of these hymns were republished, with a few alterations, in the *Hallelujah, Britain's Second Remembrancer*, which was dedicated to the Long Parliament. No music is attached, but tunes are indicated at the head of the pieces, where they diverge from the usual metres of the *Old Version*. It is a book of Hymns for all sorts of times, states, and seasons, embracing a great circle of incidents, some of a minute character (e.g. When washing; On a boat; Sheep-shearing; House-warming; For lovers, Tailors, Jailer, Prisoner, Member of Parliament). Signs of the time, when the balance of power between King and Parliament hung so even and the great struggle was opening, will be easily seen in many hints and allusions. It is the work of a waverer on the border of the two camps. The general tone of it is one of simple practical piety, the language is of studied simplicity, and often of melodious grace; but much of it is not above the doggerel level of the *Old Version*, especially in the hymns peculiar to the *Hallelujah* itself. A list of Wither's best pieces (*Hymns: Encycl. Britan.* 9th ed.) and some choice specimens (*Book of Praise*) are given by Lord Selborne. There is too great a preponderance of meditation and recitative for general use. The very tender and sweet "Rocking Hymn" is only a lullaby. *The Sunset Hymn* is found in Thring's *Coll.* (Hy. 21), "Behold the sun that seemed but now." Far the finest—a noble lyric—is "Come, oh come, with pious lays" (*Hallel.*, Bk. 1, Hy. 1). Wither suffered as a poet, first from his political misfortunes, and afterwards from his rustic simplicity. His place in poetry is like that of Cowper, a reaction from a fantastic and artificial style to that of natural expression, singing of the wood-

land, the country and the home. As such, it earned the contempt of Pope ("wretched Withers") and Swift (Wither and Dryden are "Bavius and Mævius") and the sympathy of Southey and others. The first to do him justice was Percy. (See *Percy's Reliques*, "Shall I, wasting in despair?") [Wither George.]

IX. *Hymns of Herrick, Henry Vaughan, Jeremy Taylor, &c.*

The attention of the Puritans was engrossed in the Metrical Psalms. The so-called Hymns of Milton do not come under the definition of this work. The few hymns that were composed are consequently for the most part from royalist pens. Crashaw's belong more to the hymns of Latin origin, and are useless in their present shape. Herrick's *Noble Numbers* (pub. 1617, see Grosart's edition of *Robert Herrick*) contain hymns or hymn material. The carols for Christmas, The New Year, and the Circumcision, and a Star Song—all sung before Charles at Whitehall—are examples. His "Litanie to the Holy Ghost"—"In the hour of my distress," several verses of which are found in some hymn books (e.g. *Ch. H.* 390)—is full of tenderness; but the jocund humour of the man oddly intrudes on even his gravest thoughts in some of the stanzas (e.g. "When the artless doctor sees, No one hope but of his fees," &c. . . . "When his potion and his pill . . . meet for nothing but to kill," &c.). In Henry Vaughan's *Silex Scintillans* (1650-55. See Grosart's edition) there are many stanzas which might be admitted among hymns for private use, and expressed by freer and higher music. Two are admitted by Mr. Thring in his *Coll.*: "Beyond the veil" is of ethereal beauty. Jeremy Taylor's *Festival and Penitential Hymns*, 1654-5 (see Grosart's edition), are praised by Heber, and are characteristic of his genius; but it can scarcely be said that the poetic form adds anything to their eloquence, and they are odes rather than hymns, probably not intended for music. The Advent Hymn, "Lor! come away, Why dost Thou stay?" and that on Charity, "Full of mercy, full of love," are however admitted in Heber's *Hymns*, 1827. The Hymn on The Purification is one of the most regular and the best, and might perhaps be remodelled without losing its crystal lustre.

[Persons in search of the grotesque may be amused by two or three hymns composed by John Goodwin, William Barton, and others. Barton paraphrased Deborah's Song as a Thanksgiving for the battle of Worcester, and gives the congregation the alternative of singing Fairfax or Cromwell instead of Barak, "gunners" instead of "archers," &c.]

X. *Hymns of Crossman, Austin, Ken, &c.*

The Restoration was not favourable to the production of Nonconformist hymns. The Quaker and the Baptist held even psalm-singing a carnal ordinance; the raising of a tune among other congregations proscribed by the Conventicle Act was a signal to the constables. In 1664 was published a series of nine poems by Samuel Crossman, Prebendary and afterwards Dean of Bristol, entitled "The Young Man's Meditation" (reprinted by D. Sedgwick), which is worth attention.

The 5th poem is good, the 7th, on The Resurrection, "My life's a shade" (See *Bk. of Praise*, clliii.), is equally so. The most beautiful is the 8th, in two parts, called "Heaven," from which two well-known hymns, "Sweet place, sweet place alone," and "Jerusalem on high" (see *Ch. Hy.* 394, *Wes. H. Bk.* 942), have been taken. The vision of the Heavenly City and the delight and sadness which it inspires are portrayed with equal delicacy; and the crisp rhythm, the longing refrain, and a trace of Puritan feeling add to its charm. In Henry More's *Divine Dialogues* (1667) are seven long hymns on the doctrines of the Great Festivals, all written on the same plan,—a narrative portion succeeded by a practical application. Wesley made subsequent use of them; though not devoid of devotion, they are rather coldly didactic. In 1668 appeared *The Devotions in the Antient Way of Offices*, by that saintly son of the Roman Church, John Austin, which were afterwards edited for Anglican use by Hicke, Dorrington, and others. Besides one or two adaptations of Latin Hymns from Crashaw, they contain original hymns appended to the offices; and few compositions leave such an impression of simple love to the Saviour, and sweet bird-like praise. The 6th Hymn, "Hark, my soul, how everything" (*Bk. of Praise*, 26), and the 32nd, "Lord, now the time returns" (5 sts. in *Bk. of Praise*, 189), are perhaps the choicest. But the rest in the *Book of Praise* are in the same gentle strain, and the selection could be enlarged. At least as early as 1674 were composed Bp. Ken's three unique hymns, which so perfectly represent his saintly personality. The pieced verses of our hymn-books give little conception of the originals. In the matter of form, the harmonious strength of familiar stanzas scarcely prepares us for the abruptness and even weakness of those omitted. As regards substance, "The Midnight Hymn," with its Light of God illumining the darkness (cento in Thring's *Coll.* 62) has scarcely a place in our books; the extracts from "The Morning Hymn" mainly exhibit the manly piety, the inviolate conscience and energy of duty, which George Eliot accentuates in Adam Bede; and those from "The Evening Hymn" the spirit of serene humility and trust: but in Ken all this is but the lower side of a realization, in which his praise is mingling with the heard anthems of heaven, and life is only life because overstreamed by the presence of God. It is the intensity of this spiritual imagination—and not the thoughts, which are found in many similar hymns, as the natural suggestion of the time, and even less the language, which is bare of imagery, and only distinguished by the restraint of rhyme from direct massive prose—that lifts these hymns to an angel level reached by no other English hymns. The four volumes of Ken's *Poetical Works* have many passages full of pathos, and breathe his habitual spirit of high devotion. The *Anodynes* and *Preparations for Death* are very touching, read with the context of the suffrings they solaced: and we turn eagerly in search of ore to *The Hymns for the Festivals*. But they are the poems of old age; the natural force is abating; the

naked diction more conspicuous; and the metres too irregular for use. [Ken. Thomas.] In the *Poetical Fragments of Richard Baxter* there are three or four hymns of a grave character very similar to the style of the metrical psalms, and characteristic of his solid piety. The most pathetic is "The Covenant and Confidence of Faith," from which the hymn "Now it belongs not to my care" is taken.

XI. *Mason's Songs of Praise.*

Attention has been drawn of late, partly through their republication by Mr. Sedgwick, to the *Songs of Praise* by John Mason (1683). They ran through many editions in their day, and influenced Watts and the Wesleys, who grafted some of the terse lines into their stanzas. Beneath the crudity and sameness of the verse there is a robust thought and great vigour of praise. There is an ancient quaintness about his "homespun" phrases, and yet his familiarity with the Platonic school of Divinity, and one or two classical quotations, point to a scholarly training. They can seldom be used as they stand, not only from their length and want of unity, but from their unequal merit. But the pungency of single verses tempts selection and combination; more however for admission into collections of religious poetry than hymnals. His lines in the 11th Song, "Man's life's a book of history, The leaves thereof are days," are an instance. His 24th Song supplies the base of the 117th hymn in the *Sarum Hymnal* (1857), adapted probably by Keble, "A living stream as crystal clear." A revision of the 16th Song by Keble is also found in the *Salisbury Hymnal*, 1868. "How beautiful the feet that bring." *The Penitential Cries* by Thomas Shepherd (excepting the first six and the 86th Psalm, by his friend Mason) were attached to the *Songs of Praise* in 1693 and subsequent editions. They are of much lower merit than Mason's: the feeling of despondency and of the withdrawal of God's favour, which characterizes them, has a remarkable affinity with the *Olney Hymns*; and there seem to be echoes of his 12th Hymn, on "Lamenting the loss of First Love," in Cowper's "Oh! for a closer walk with God." One of those by Mason, "Ah! Lord, Ah! Lord, what have I done," is very pathetic. (See *Mason, John*.)

XII. *The first Baptist Hymn Book. Hymns adopted in Nonconformist Worship.*

At the close of the 17th century, the hymn disengages itself freely from paraphrase, and is cautiously admitted into Nonconformist worship. The first to adopt it was the Baptist congregation of Benjamin Keach. Keach was a man of considerable Biblical attainments. (See his *Treasury of Scripture Metaphors*.) He had led a hunted life, often endangered by his love of singing: his congregation surprised; and he himself on one occasion trampled under a trooper's horse, and on another imprisoned. From his little book in defence of hymns, *The Breach Repaired* (1691), it appears that for eighteen years previously his congregation had sung a hymn at the Lord's Supper. The object of his book was to establish the practice of sing-

ing as part of the service on every Lord's Day in his congregation at Horsley Down, Southwark. It was a contribution to a controversy, which for a time split the Baptist body into singing and non-singing congregations. A General Assembly in 1692 rebuked the bitterness of the discussion, and tried to mediate. In his own congregation Keach gained his point, and his *Spiritual Melody* (1691) and *Spiritual Songs* (1696) came into use in his own and other places of worship. The volumes are of considerable bulk; *Spiritual Melody* contains 300 hymns, *Spiritual Songs* are composed of 100 hymns and paraphrases. (See *History of the Baptists*, by Crosby, his son-in-law, and the R. T. S. *Life of Watts* by E. Paxton Hood.)

Hymns must have been introduced into the worship of the Independents about 1690. A *Collection of Divine Hymns* (1694) is a compilation from six different authors, including Baxter and Mason. Another (1707) by Samuel Bury is gathered from Crashaw, Herbert (turned into o.m.) Daniel Burgess, Foxton, Shepherd, Vincent, Clarke's *Annotations*, and the paraphrases of Boyse and Woodford. This is probably by no means a complete list of the hymn-writers of that time. The hymns themselves are of no value; but they present three points of interest. These "flat and dull" pieces, as Enoch Watts justly styled them, fought and won the battle as to the legitimacy of hymns, which made his brother Isaac's success possible. In the second place, as we review the field of their subjects—Keach dealing with the Person of God, the Work of Christ, the Holy Spirit, the Bible, the Church and Grace; Shepherd singing of Penitence; Mason, of Praise; others, of Christian experience—the wide range which Watts occupied seems less wonderful and less isolated from the past. And thirdly, it is curious to remark that while at present hymns at Holy Communion are scarcely used and are held in suspicion by many within the English Church, the Lord's Supper has been always the grand, at one time the sole, occasion for hymns among Nonconformists. Thus "When I survey the wondrous cross," is one of a whole book of sacramental hymns by Watts. The 4th book of Richard Davis's *Hymns* consists of 20 sacramental hymns. It may be that hymns were more used at Holy Communion within the Church than we imagine. Mr. W. T. Brooke has pointed out a curious note prefixed to a long sacramental hymn in Wither's *Hymns and Songs of the Church*, in which he speaks of a custom of singing a hymn during the administration: and a remark in *Enter into Thy Closet* (2nd ed. 1668, pp. 401-2) to the effect that the metrical psalms were generally sung during the communion of the people. There is also among the hymns appended to the *Old Version*, the Thanksgiving after receiving the Lord's Supper. Is it possible that the introduction of hymns in the Communion Service was not illegal under the Injunctions of Elizabeth, as being "after Morning Prayer"?

XIII. *Isaac Watts.*

Notwithstanding the contempt with which his name is often mentioned, and the faint

praise of his hymns by Dr. Johnson, few have left such a solid contribution to our best hymns as Isaac Watts (see *Book of Praise*, and Lord Selborne's article in the *Encycl. Britan.*, 9th ed.: *Hymns*), and none has so deeply impressed himself on their structure. Approaching him from the past, his advance beyond Keach, Barton, and Mason is immense. Inheriting from the tradition of the metrical Psalms a healthy strength of thought and a habit of broad and jubilant praise, impressed through the paraphrases with the necessity of a rich Scripture groundwork, and supplied with a wide range of subjects by his immediate predecessors, he is in his best pieces gifted with a soft richness of diction, and a free, vigorous rhythm (especially in his L.M.): the distinctive characteristic of his unaffected piety—a very remarkable one in such a suffering life—being a pervading joyousness and buoyant faith, lighting up even his saddest hymns. His faults are bombast and doggerel. Turgid epithets and tawdry ornaments were the fashion of the time; and they probably advertised his hymns in literary circles, as they did, in a parallel case, *The New Version*. No one that has studied the hymns that preceded him, will wonder that Watts was indifferent about doggerel. The Metrical Versions of the Psalms, from Sternhold to Tate and Brady, were full of it: so were Mason, Keach, and the rest: and the ignorance of the people, the decay of music, the slowing singing, the habit of giving out the verses line by line, were almost insuperable obstacles to continuous grace of expression. It is due to Watts to point out how frequently in his prefaces he speaks of the "fetter" of "the old narrow metres," the necessity of giving each line by itself a complete sense, and of "sinking it to the level of a whole congregation" as the accepted restraints under which he wrote: nor, though he strove to catch the ear of the world of letters, did he ever sacrifice to this object the edification of the people, to whom he ministered. It will be found that just in those pieces, where he is conscious of a refined audience on the one side and the unlettered congregation on the other, Watts's best work appears. With one or two exceptions (e.g. "He dies, the Friend of Sinners dies," *Hor. Lyr.*), neither the *Horæ Lyricæ* (1705), addressed to the literary world alone, nor, on the other hand, the sermonlike hymns attached to his London *Sermons* (1721-24), which are tamed down to the congregational level, and least of all the *Divine and Moral Songs for Children* (1715), contain his finest pieces; but his *Hymns* (1707-9) and *Psalms* (1719). See *Psalters, English*, § xv., both of which were composed for the primary use of the people, yet with some hope that they might allure a finer taste.

But Watts's place in this history is to be estimated not only by the pieces he has left us, but by his enduring influence on the structure of our hymns. This influence is exhibited not in his use of the old metres, which are a heritage of the metrical Psalters, but in that compact and balanced form—what Montgomery calls "having a beginning, middle, and end"—which characterizes a large section of our hymns, and which, though an English specialty not greatly regarded in the

hymns of antiquity, Montgomery lays down as essential. There is very little of this sense of proportion of parts and central unity in the hymns that precede Watts: but it is very perceptible in him: and the demand for it has steadily gained in strength since. It is curious to note that it originated probably not so much from artistic requirements as from the slow singing, which limited the number of verses, the clerk's practice of skipping and combining verses in the metrical Psalms, and the preacher's habit of condensing into a hymn, given out at the close, the substance or application of his sermon. (See also *Watts, Isaac*.)

The fullest representation of Watts is naturally found in *The New Congregational Hymn Book*. But that in *The Book of Praise* is also large. We can only note "Come we that love the Lord" (*Hymns*, Bk. 2, 30), "Why should the children of a King" (*ibid.*, Bk. 1, 144), as examples of simplicity; the well-known "Come let us join our cheerful songs" (*ibid.*, Bk. 1, 62), and the fine hymn of evangelical praise, "Join all the glorious Names" (*ibid.*, Bk. 1, 150), as specimens of Scriptural richness; several hymns on Death, the finest, spite of its ruggedness, being, "Do flesh and nature dread to die" (*Sermons*, 43): "My God, how endless is Thy love!" (*Hymns*, Bk. 1, 81), as a specimen of warmth and softness; and the masterpiece of impassioned contemplation, "When I survey the wondrous cross" (*Hymns*, Bk. 3, 7). [For *Psalms* see *Psalters, English*, § xv.]

XIV. P. Doddridge.

The hymns of Philip Doddridge were so plainly the immediate progeny of Watts, that a short notice of them may be given as the close of this article. His hymns were sung as the enforcement of his sermons, given out probably from the pulpit line by line. They were first published (1755), after his death, by his pupil, Job Orton. They have not the power or the richness of Watts, and a deficiency of ear gives them thinness of tone. But they excel Watts in simplicity, serenity, and tenderness; there is a sweetness in his c.m. which Watts rarely equals, while his L.M. is often cold and artificial. His 43rd, however, "Eternal Source of every joy," and 310th, "Lord of the Sabbath," have much of the melody of Watts: nor has Watts any hymn so perfect in the combined qualities of feeling, structure, melody, and diction as Doddridge's 171st, "My God, and is Thy table spread." The 363rd, "Interval of grateful shade," has a lustrous delicacy, but is a lyric rather than a hymn. His 210th, "Hark! the glad sound," which is in every hymn-book, is one of the purest examples of his style. The exquisitely tender 246th, "Do not I love Thee, oh! my Lord," is too spiritual for common use. A full selection of Doddridge's hymns will be found in the *New Cong. H. Bk.*, and in the *Book of Praise*. [See also *Doddridge, Philip*.] [H. L. B.]

Ennodius, Magnus Felix, was b. at Arles, circa 473, and was connected with several Romans of distinction. Losing his property at an early age through the invasion of the Visigoths, he went to Milan, where he

was received and educated by an aunt. In 489, through the death of his aunt, he was again reduced to destitution; but soon retrieved his fortunes by marrying a lady of wealth. A recovery from a dangerous sickness led him to reflect on his somewhat dissolute character, and to change his whole life. His wife retired into a convent, and he was ordained Deacon by the Bishop of Pavia. Under Pope Hermisilas he was advanced to the see of Pavia about 514, and was employed on two important missions to the Emperor Anastasius in order to oppose the spread of the Eutychian heresy; but in both instances he was unsuccessful. He d. in 521, and was buried in the Church of St. Michael, Pavia, July 17, 521. His works, eleven in all, were pub. amongst the *Auctores Orthodoxographici*, Basle, 1591; again, by Andrew Schott, Tournai, 1611, and in *Migne*, tom. lxxiii. Sixteen of his hymns, some consisting only of a few lines, were included in *Daniel*, i., cxxi.-cxxxvi. Of these the following have been tr. by the Rev. S. A. W. Duffield:—

1. *Christe humani perpetuum. Trust in Christ.* Tr. as "O Christ, the eternal light," in *Laudes Domini*, N. Y., 1863.

2. *Christe precamur annus. Evening.* Tr. as "To Thee, O Christ, we ever pray," in *Laudes Domini*, N. Y., 1863.

For fuller details concerning Ennodius and his works, see *Dicty. of Christ. Biog.*, art. *Ennodius*. [J. J.]

Enquire, ye pilgrims, for the way. *P. Doddridge.* [*Invitation.*] This is No. 137 of his posthumous *Hymns*, &c., 1755, in 6 st. of 4 l., and No. 155 in J. D. Humphreys's ed. of the same, 1839. It is based on Jer. l. 5. In most American hymnals it is given as "Inquire, ye pilgrims," &c. In the *Church Pastorale*, Boston, U.S., 1864, st. iv., iii., v., vi. are given in the order named as "Come, let us join our souls to God," and appointed for the admission of Church members. [J. J.]

Enslaved to sense, to pleasure prone. *C. Wesley.* [*Lent.*] This hymn, although of a penitential character, was pub. as a "Grace before Meat" in *Hys. and Sac. Poems*, 1739, in 8 st. of 4 l. (*P. Works*, 1868-72, vol. i. p. 32.) In the *Wes. H. Bk.*, 1780, it was given as the first hymn of section ii., "For mourners convicted of sin" (No. 104), and as such it was retained in the revised ed. of 1875. It is also used as a penitential hymn in several other collections in G. Britain and America. The *Grace*, "Come then, our heavenly Adam, come," *Wes. H. Bk.*, No. 1009, is st. v. of this hymn. [J. J.]

Enthroned on high, Almighty Lord. *T. Hauets.* [*Whitsuntide.*] 1st pub. in his *Carmina Christo*, &c., 1792 (2nd ed., 1802.). No. 15 in 5 st. of 4 l., and entitled, "Day of Pentecost." It was included in several of the older collections of G. Britain, but its modern use is mainly confined to America, where it is given in a large number of collections. In some of these, as in H. A. Boardman's *Presb. Sel. of Hymns*, 1860, it is attributed to "Humphrics." This error is as early as J. Conder's *Cong. H. Bk.*, 1836, if not earlier. Orig. text in *Lyra Brit.*, 1867, p. 286. [J. J.]

Ἐπάρατε πύλας. [*Ἀνάστης τριήμερος.*]

Ἐπέβη ὡς Λεών. *St. John of Damascus.* [*St. Paul.*] This is the ivth Ode in the Canon of St. Paul in the Office of SS. Peter and Paul, June 30, in the *Menæa*. It is given in *Pitra's Hym. Grec.* p. 76. Dr. Littledale's tr., "Against the Church of Jesus," is good, and close to the original with the omission of the Theotokion (address to the B. V. M.). The tr. was 1st pub. in the *People's H.*, 1867, No. 237, and signed "F." It is appointed for the "Conversion of St. Paul." [J. J.]

Ἐφέστηκεν ἡ ἡμέρα. [*Τὴν ἡμέραν τὴν φρικτὴν.*]

Ephrem, the Syrian. [*Syriac Hymnody.*]

Ἐπὶ τῆς θείας φυλακῆς. [*Ἀναστάσεως ἡμέρα.*]

Epiphaniam Domino canamus gloriosam. [*Epiphany.*] This Sequence occurs in a ms. of Sequences (circa 1000) in the Bodleian Library, Oxford, No. 775, f. 140. It is also in a Winchester ms. of the 11th cent. now at Corpus Christi College, Cambridge, and an 11th cent. ms. in the British Museum (Harl. 2961, f. 251 b). In the *Sarum Missal* it is the Sequence for the Feast of the Epiphany only. In the *Hereford Missal* it is appointed for the Epiphany itself, its Octave, and the Sunday in the Octave. In the *York Missal* it is divided into three parts: (1) "Epiphaniam Domini," (2) "Balaam de quo vaticinans," and (3) "Magi sibi stella." The first is to be said on the Feast of the Epiphany, the second on the first day after; the third on the second day after, and so on, to the Octave, when the entire Sequence has to be sung. If however the 2nd or 3rd part should fall upon a Sunday, then it gave place to the proper Sequence for the "Translation of St. William the Archbishop," the Festival of that day. Text in reprints of the *Sarum, Hereford, and York Missals*, and *Kehrein*, No. 27. [W. A. S.]

Translations in C. U. :—

1. *Sing we in triumphal gladness.* By R. F. Littledale, written for and 1st pub. in the *People's H.*, 1867, No. 45, and signed "A. L. P." It is in 7 st. of 6 l.

2. *O come and praise with chant and song.* By E. H. Plumtre, contributed to the *Hymnary*, 1872, in 6 st. of 8 l., and appointed for use at the Holy Communion during the Epiphany.

Translations not in C. U. :—

1. All glory to the Lord's Epiphany. C. B. Pearson. *The Sarum Missal in English*, 1868.

2. Let us duly magnify. C. B. Pearson. *Sequences from the Sarum Missal*, 1871. [J. J.]

Epistles, Hymns on the. [*Prayer, Book of Common.*]

Ἐψευσάμην σε τὴν ἀλήθειαν, λόγε. *St. Gregory of Nazianzus.* "A hymn at night, after failure to keep vow," found in various editions of his *Works*, and in the *Anth. Graec. Car. Christ.*, p. 28, 1871. From this latter work Mr. Chatfield made his tr., "O Thou, the Word of truth divine," and pub. the same in his *Songs and Hys.*, &c., 1876, p. 121, in 3 st. of 4 l. The original dates 324-389. [*Greek Hymnody*, § iv.] [J. J.]

Ere another Sabbath's close. [*Sunday.*] We have traced this popular hymn to the *Missionary Minstrel*, a little 48mo coll., edited by "O. P." and pub. by Nisbet, Lon., May, 1826, a much enlarged edition being issued a few years later. It reads:—

- i. Ere another Sabbath's close,
Ere again we seek repose,
Lord, our song ascends to Thee,
At Thy feet we bow the knee.
- ii. For the mercies of the day,
For this rest upon our way,
Thanks to Thee alone be given,
Lord of earth and King of heaven.
- iii. Cold our services have been,
Mingled every prayer with sin;
But 'Thou canst and wilt forgive,
By Thy grace alone we live.
- iv. One there is at Thy right hand,
Angels bow at His command;
Yet He suffered in our stead,
And His wounds our pardon plead.
- v. By the merits of Thy Son,
By the victory He won,
Pardoning grace and peace bestow,
Whilst we journey here below.
- vi. Whilst this thorny path we tread,
May Thy love our footsteps lead;
When our journey here is past,
May we rest with Thee at last.
- vii. Let these earthly Sabbaths prove
Sweet foretastes of joys above;
While their steps Thy pilgrims bend
To that rest which knows no end.

It has the initials appended, "O. P.," in common with about half of the hymns in the volume. One of the first, if not the first, to adopt it for congregational use was *Baptist W. Noel*, who included it with the omission of st. iv. and v. in his *Selection*, in 1832 (sometimes dated 1833 in error). From this fact arose the mistake of attributing it, at one time, to *Baptist W. Noel*, and at another, to his brother, *Gerard T. Noel*. In 1833 the same stanzas were repeated in *Bickersteth's Christian Psalmody*, and subsequently in other collections. Its use in all English-speaking countries is most extensive. From this hymn a cento beginning with st. ii., "For the mercies of the day," has come into extensive use in America, and is sometimes ascribed to "J. Montgomery, 1853," as in *Dr. Hatfield's Church H. Bk.*, N. Y., 1872. Its correct designation is "O. P., *Missionary Minstrel*, 1826."

[W. T. B.]

Ere Christ ascended to His throne. *B. Beddome.* [*Adult Baptism.*] Pub. in his posthumous *Hymns*, &c., 1817-18, No. 596, in 5 st. of 4 l., and headed "The Commission." In addition to its limited use in its full form, it is also abbreviated in some American collections. In the *Psalmist*, 1843, *Bapt. Praise Bk.*, N. Y., 1871, st. iii.-v. are given as, "Blest Saviour, we Thy will obey"; and in the *Sabbath H. [& Tune] Bk.*, N. Y., 1858 (*Bapt.* edition), the same stanzas as "Dear Saviour, we Thy will obey." These arrangements are not in use in G. Britain. [J. J.]

Ere God had built the mountains. *W. Couper.* [*Divine Wisdom.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 52, in 4 st. of 8 l. and based on Prov. viii. 22-31. It is found in several collections, both old and new, in G. Britain, and is also in use in America. A rendering into Latin, "Priusquam Deus altos montes," by R. Bingham, was given in his *Hymno. Christ. Lat.*, 1871, p. 251. [J. J.]

Ere I [we] sleep, for every favour *J. Cennick.* [*Evening.*] Pub. in his *Sacred Hys. for the Children of God*, &c., 1741, No. 14, in 7 st. of 4 l., as the second of two hymns for evening. It was repeated in later editions of the same work, in *Whitefield's Coll.*, 1754; in *M. Madan's Ps. & Hys.*, 1760; the early editions of *Lady Huntingdon's Coll.*, and others of the old collections, and is also well known to modern hymnals, but usually in an abbreviated form, and sometimes as "Ere we sleep," &c. Orig. text in *Stevenson's Hys. for the Ch. & Home*, 1873, with the omission of st. vii., which reads:—

"So whene'er in death I slumber,
Let me rise || With the wise,
Counted in their number."

[J. J.]

Ere mountains reared their forms sublime. *Harriet Auher.* [*God eternal—Man passing away.*] Appeared in her *Spirit of the Psalms*, 1829, in 4 st. of 4 l. In the American hymn-books it is given in its original L. M. form, as in *Hedge and Huntington's Hys. for the Ch. of Christ*, 1853, and several later Hymnals; and in a peculiar form to suit the music adopted in *Church Pastorals*, Boston, 1864. From *Miss Auher* and *H. F. Lyte* having both pub. works with the title *The Spirit of the Psalms*, this hymn has sometimes been attributed to *Lyte* in error. [J. J.]

Ere the blue heavens were stretch'd abroad. *I. Watts.* [*Divinity and Humanity of Christ.*] 1st pub. in his *H. & S. Songs*, 1709, Bk. i. No. 2, in 6 st. of 4 l. In addition to its somewhat extensive use in its original form in G. Britain and America, it is also given in an altered form as, "Before the heavens were spread abroad," in *Songs for the Sanctuary*, N. Y., 1865-72, and others. [J. J.]

Ere the words of peace and love. *Bp. E. H. Bickersteth.* [*Holy Matrimony.*] Written in 1869, and pub. in his *H. Companion*, 1870. It is also in his *The Two Brothers, and Other Poems*, 1871, and appointed to be sung after the blessing, "Almighty God, who at the beginning," &c. From *Bp. Bickersteth's Notes to the H. Comp.* we gather that it was written for that collection. [J. J.]

Erhalt uns, Herr, bei deinem Wort. *M. Luther.* [*Peace and Orthodoxy.*] This hymn was probably written 1541. In that year a service of prayer against the Turks was held at Wittenberg, for which *Luther* prepared a special office, in which most of the music was arranged for the boys of the choir. It was printed in broadsheet form at Wittenberg, 1542; appeared in Low German, in the *Magdeburg G. B.*, 1542; and then in High German in *Klug's Geistliche Lieder*, Wittenberg, 1543-4. In *Klug* it was entitled "A hymn for the children to sing against the two arch-enemies of Christ, and His Holy Church, the Pope and the Turks." Thence in *Wachernagel*, iii. p. 26, in 3 st. of 4 l., and *Schircks's* ed. of *Luther's Geist. Lieder*, 1854, p. 44. Additional stanzas from various sources have often been appended to this hymn, the most popular being those by *Justus Jonas*, probably written in 1545, against the Council of Trent. These are:—iv. "Ihr Anschlag, Herr, zu nichte mach"; v. "So werden wir

erkennen doch," and appear, added to Luther's three, at the end of the *Radtschlag des allerheiligsten Vaters Babets Pauli des Dritten, mit dem Collegio Cardinalium gehalten, wie das angesetzte Concilium zu Trient fürnehmlich sey.* Anno M.D.XLV. (Wackernagel's *Bibliographie*, 1855, p. 204.) This text, in 5 st., is No. 723 in Burg's *Breslau G. B.*, 1746.

The hymn soon came into universal use, at morning and evening devotions, before sermon, &c. Lauxmann, in *Koch*, viii. 133-134, gives various instances of the resentment of the Romanists, especially against st. 1, l. 2. "Und steur des Papst und Türken Mord," which in many recent hymn-books appears as "Und steure demer Feinde Mord." It came into use in England through Wisdom's version (see below), of which Warton in his *Hist. of Eng. Poetry*, sect. xiv. (evidently not knowing that Wisdom was merely the translator) thus speaks:—He is chiefly memorable for his metrical prayer, intended to be sung in the church, against the Pope and the Turk, of whom he seems to have conceived the most alarming apprehensions. It is probable that he thought Popery and Mahometanism were equally dangerous to Christianity, at least the most powerful and sole enemies of our religion. . . . Happily we have hitherto survived these two formidable evils!" The Turk, however, had come nearer to Wittenberg than to London, having under the rule of Suleiman the Law-giver (1520-1566) conquered the greater part of Hungary, and even besieged Vienna. Moreover we find that in England in 1566 a form of prayer was issued to excite all godly people to pray "for the delivery of these Christians that are now invaded by the Turk." One passage from Luther's *Table Talk* will sufficiently show his sentiments: "Antichrist is the Pope and the Turk together; a beast full of life must have a body and soul; the spirit or soul of Antichrist is the Pope, his flesh or body the Turk. The latter wastes and assails and persecutes God's Church corporally; the former spiritually and corporally too, with hanging, burning, murdering, &c. But, as in the apostles' time, the Church had the victory over the Jews and Romans, so now will she keep the field firm and solid against the hypocrisy and idolatry of the Pope, and the tyranny and devastation of the Turk and her other enemies." *Böhm's ed.*, p. 193.

Translations in C. U. :—

1. Preserve us Lords by Thy dearer Words. By E. Wisdom in *Day's Psalter*, 1560-1. St. i., ii., are close, iii. free, and iv. an added doxology. It was repeated in 1562, 1565, and many of the later eds. of *Sternhold and Hopkins*, and is found in a few hymnals of this century, e. g. st. i.-iii., altered to "blest Word," were included as No. 501 in J. Bickersteth's *Ps. & Hys.*, 1832.

2. Oh God! uphold us by Thy word, And let. A paraphrase of st. i.-v., in Miss Fry's *H. of the Reformation*, 1845, p. 73, and thence, reduced to 4 st. of 8 l., beginning, "Lord, send forth Thy mighty Word," as No. 205, in J. Whittemore's *Suppl. to All H. Bks.*, 1860.

3. O Lord, uphold us by Thy Word, And break. A tr. of st. i.-iii., v., by W. M. Reynolds, as No. 966 in the American Luth. Gen. Synod's *Hymns*, 1850-52.

4. From all her foes Thy Church, O Lord. A good tr. of st. i.-iii., by A. T. Russell, as No. 135 in his *Ps. & Hys.*, 1851, repeated as No. 129 in Dr. Pagenstecher's *Coll.*, 1864.

5. Lord, by Thy Word deliverance work. A tr. of st. i.-iii., in R. Massie's *M. Luther's Spir. Songs*, 1854, p. 37, repeated, altered, and with tr. of st. iv., v. added, as No. 148 in the *Ohio Luth. Hyl.*, 1880.

6. Lord, keep us steadfast in Thy word. A tr. of st. i.-iii. (set to the melody which appeared in *Klug*, 1543-4), as No. 103 in Miss Winkworth's *C. B. for England*, 1863; repeated as No. 316 in the *Pennsylvania Luth. Ch. Bk.*, 1868.

Translations not in C. U. :—

(1) "Keep us, O Lord, by Thy pure word," as No. 318 in pt. 1. of the *Moravian H. Bk.*, 1754. (2) "Oh God!

uphold us by Thy Word, And scatter," by Miss Fry, 1845, p. 145. (3) "Great God! preserve us by Thy Word," by J. Anderson, 1846, p. 36 (1847, p. 54). (4) "Preserve us, Lord, and grant that we," by Dr. J. Hunt, 1853, p. 63. (5) "Thou Father-God, our souls sustain," by Dr. H. Mills, 1856, p. 145. (6) "God, hold us up by Thy strong word," by E. Massie, 1867, p. 208. (7) "Lord, keep us by Thy word in hope," by Dr. G. Macdonald, in the *Sunday Magazine*, 1867, p. 460; repeated, altered, in his *Zoetica*, 1876, p. 69. (8) "Lord keep us in Thy word and work, Restrain," based on Miss Winkworth, in Dr. Bacon, 1894, p. 67. [J. M.]

Erskine, Ralph, was s. of Henry Erskine, who was Rector of Cornhill, Northumberland, before the Act of Uniformity in 1662, and after the Revolution of 1688 was Parish minister of Chirnside, Berwickshire. He was b. at Money-laws, Northumberland, March 15, 1685, his father being then in exile from Scotland for taking part in conventicles. He entered the University of Edinburgh in 1699, was licensed to preach in 1709, in 1711 ordained second minister of the Abbey Church, Dunfermline, and became first minister in 1716. Joining in 1737 with the "Four Brethren," who, protesting against the action of the General Assembly on Patronage, had been loosed from their charges by the Commission in 1733 and had formed themselves into a Presbytery at Gairney Bridge, near Kinross, Dec. 5, 1733, thus founding the Associate Church, he was with them and three others cited to, and deposed by, the General Assembly of 1740. In 1740 the majority of his congregation seceded with him and built him a church in Queen Anne Street, Dunfermline, in which he continued to minister till his death. He did not, however, cease to preach in his turn in the Abbey Church till after May, 1742. He d. at Dunfermline, Nov. 6, 1752. His published works are included in his

Sermons and other Practical Works (Glas. 1764-1765), the complete folio ed. in 2 vols. ed. by John Newlands (his son-in-law), contains a short memoir, 141 sermons, and (1) *Gospel Sonnets; or, Spiritual Songs*. These *Gospel Sonnets*, of which the 2nd and complete ed. appeared in Edinburgh, 1726, and the 5th finally revised, in London, 1741, though homely, enjoyed great popularity, and did much good in Scotland in the last century. (2) *A Paraphrase upon the Song of Solomon*. In this, first pub. in Edinburgh, 1736, the "Song" is spiritualized at great length. (3) *Scripture Songs*. These are in 2 Books. The Old Testament Songs are (i.) 14 Songs from Genesis to Job; (ii.) Job's Hymns, 100; (iii.) The Song of Solomon, complete; (iv.) 21 Songs from Ecclesiastes, Isaiah, and Jeremiah; (v.) Lamentations, complete; (vi.) 6 Songs from the Minor Prophets. The New Testament Songs are (i.) 17 Songs from the Gospels; (ii.) 24 Songs from the Epistles; (iii.) 16 Songs from the Revelation. Of these parts the 2nd (Glas., 1753), the 3rd (Glas., 1752), and the 5th (Glas., 1750), the Old Testament, were the first pub. separately. The remainder, pub. at Glasgow, in 1754 as *Scripture Songs*, in 3 Books, were undertaken by request of the Associate Synod, in 1748, but not being pub. before Erskine's death never came into Church use. Many are altered from Watts, and some from the *Trans. and Paraph.* of 1745. (4) *Miscellaneous Poems*. These include 3 English and 2 Latin Elegies, a poem on the Civil Magistrate and Religion, and 7 Epitaphs. *Smoking Spiritualised* is given at the end of the *Gospel Sonnets* (see *Scottish Hymnody*, § vi.). A number of pieces by Erskine were included, more or less altered, in the Moravian hymn-books. The only one found in a modern hymnal which is well known is annotated under, "Ah! mournful case, what can afford," and another not in C. U. under: "Aurora veils her rosy face." [J. M.]

Es giengen trew frewlach also frû. [Easter.] A 18th cent. Easter carol on the visit of the Holy Women to the Sepulchre on Easter morning. It is given by Wackernagel, ii. p. 360, in 10 st. of 4 l. with "Alleluia"

from a paper ms. of 1516 now at Heidelberg. Hoffmann von Fallersleben, 1861, p. 84, has a text reading "Es giengen dri fröulin," and in 13 st. The only tr. is "There went three damasels ere break of day," by Miss Winkworth, 1869, p. 85. [J. M.]

Es ist ein Ros (Reis) entsprungen. [*Christmas.*] *Wackernagel*, ii. p. 925, gives two forms, the first in 23 st. of 7 l. from the *Speier G. B.* (R. C.), 1600 (*Bäumker*, i. p. 156, cites it as in the ed. of 1599), the second in 6 st. from the *Andernach G. B.* (R. C.), 1608. In his *Kleines G. B.*, 1860, No. 8, he gives st. i.-v., xxiii., from the *Speier*, with the fine melody found there. He thinks it was originally a 15th or 16th cent. Christmas or Twelfth Night Carol in the diocese of Trier.

It is founded on St. Luke i. ii., and on Isaiah xi. 1, 2. It interprets Isaiah's "Shoot out of the stock of Jesse" not as our Lord Jesus Christ, but as the Virgin Mary. The only tr. is "A spotless Rose is blowing," a tr. of st. i., ii. of the *Speier*, by Miss Winkworth, 1869, p. 85. [J. M.]

Es ist nicht schwer ein Christ zu sein. *C. F. Richter.* [*True Christianity.*] 1st appeared as No. 228 in Freylinghausen's *Neues geistreiches G. B.*, 1714, in 8 st. of 4 l. It is a companion to his earlier hymn, "Es kostet viel ein Christ zu sein" (1st pub. as No. 659 in Freylinghausen's *G. B.*, 1704; but not tr. into English), and with it was republished in his *Erbauliche Betrachtungen vom Ursprung und Adel der Seelen*, Halle, 1718, where the earlier is entitled "On the seriousness and difficulty of True Christianity," and the later "on the Easiness and Lovableness of True Christianity." They are given as companion hymns in the *Unv. L. S.*, 1851, Nos. 305, 306, both in 8 st. The only tr. in C. U. of "Es ist nicht schwer" is:—

'Tis not a [too] hard, too high an aim. By Moses Browne. Included in *The Excellency of the Knowledge of Jesus Christ, &c.*, Lond., 1772. This work is a tr. of a treatise by J. L. Zimmermann (*Die überschwengliche Erkenntniß Jesu Christi*), pub. at Halle in 1732, in which the hymn is introduced with a Latin version by Zimmermann. Browne's tr. of this hymn is very free, and is in 8 st.; st. i., vi., vii. being of 12, ii.-v. of 8, and viii. of 4 l. It had previously been contributed to the *Christian's Magazine*, April, 1762, p. 182, where it is given as "Luther's Hymn, in eight practical rules," and begins "Tis not too arduous an essay." The text of 1762 was repeated, with variations, as No. 369, in *A Coll. of Ps. & Hys.*, York, R. Spence, 1780, and in the 6th ed., 1806, of Moses Browne's *Sunday Thoughts*. The text of 1772, however, is that which has come down, mainly in centos, to modern hymnals. It is given in full in Miss Warner's *H. for the Ch. Militant*, N. Y., 1858 (ed. 1861, p. 568), and in Collyer's *Coll.*, 1812, Nos. 853-855. Besides appearing under its original first line, it is also found as follows:—

1. The promis'd part in Christ to claim (st. i. altered), in J. Bickersteth's *Ps. and Hys.*, 1832, No. 490; E. Bickersteth's *Christ. Psal.*, 1833, and E. H. Bickersteth's *Ps. and Hys.*, 1858.

2. Be strong, my heart! be high thy aim (st. i. alt.) in Mosley's *Ch. H. Bk.*, 1826, No. 314.

3. Nature will raise up all her strife (l. 1. 5.), in Nettleton's *American Village Hys.*, 1826, No. 395.

4. Act but the infant's gentle part (ll.), in Dr. Bonar's *Bible H. Bk.*, 1845, No. 83.

5. The sovereign Father, good and kind (ll.) in Collyer's *Coll.*, 1812, No. 854.

6. The gentle sire, the best of friends (vi., l. 5), in Collyer's *Coll.*, 1812, No. 855.

7. Thy gracious God, thy best of friends (st. vi., l. 5, alt.), in Mosley's *Ch. H. Bk.*, 1826, No. 316.

Other trs. are, (1) "To be a Christian is not hard." By R. Massie, 1864. (2) "Give me, my child, the Father saith, thy heart." This begins with st. iii. as No. 357, in the *Moravian H. Bk.*, 1886. [J. M.]

Es kennt der Herr die Seinen. *C. J. P. Spitta.* [*The Lord's own.*] In the 2nd Series, 1843, of his *Psalter und Harfe*, p. 75, in 6 st. of 8 l., founded on ii. Tim. ii. 19, and entitled, "The Lord Knoweth His Own." Included as No. 1496 in Knapp's *Ev. L. S.*, 1850 (1865, No. 1561). The tr. in C. U. is:—

He knoweth all His people. A good and full tr. by Mrs. Findlater, in the 4th Series, 1862, of the *H. L. L.*, p. 25 (1884, p. 196), entitled, "The Little Flock." It was given in full as No. 439, in the *New App.*, 1869, to the S. P. C. K. *Ps. & Hys.* Included in Jellicoe's *Coll.*, 1867, omitting st. v., and in the Uppingham and Sherborne *School H. Bk.*, 1874, omitting st. ii., iii. In Stevenson's *H. for Ch. and Home*, 1873, st. i., iv., v. form No. 75, slightly altered and beginning, "God knoweth all His people."

Another tr. is, "The Lord His people all," by R. Massie, 1864, p. 63. [J. M.]

Es reden und träumen die Menschen viel. [*Hope.*] By Johann Christoph Friedrich von Schiller, b. Nov. 10, 1759, at Marbach, Württemberg, d. May 9, 1805, at Weimar. This little poem, hardly to be called a hymn, is one of his "Gedichte der dritten Periode," is entitled *Hoffnung* and is included in his *Werke*, Cotta, 1874, vol. i., p. 22, in 3 st. of 6 l. The only tr. in C. U. is:—

The world may change from old to new, a free tr. in 3 st. of 8 l., included as No. 127 in W. J. Fox's *Hys. & Anthems*, 1841, marked as by "Sarah F. Adams," but in later eds. as paraphrased from Schiller. This is repeated in E. Courtauld's *Coll.*, 1860, G. Gilfillan's *Selection*, 1875, and in America, in the *Book of Hys.*, 1846-48, Hedge & Huntington's *Coll.*, 1853, &c.

Among the trs. not in C. U. we note (1) "We children of men, we speak and dream," in *Stray Leaves*, Lond., 1827, p. 87. (2) "We speak with the lips and we dream in the soul," in Lord Lytton's *Poems & Ballads of Schiller*, 1844, vol. i. p. 74. (3) "Of better and brighter days to come," in E. A. Bowring's *Poems of Schiller*, 1861, p. 232. (4) "Men speak much and dream of a better time," in W. Wind's *German Lyrical*, 1856, p. 32. (5) "All men to speak and to dream are prone," in Dr. H. W. Dulcken's *Book of German Songs*, 1856, p. 278. (6) "Man talks and dreams that Time will unroll," in *Specimens of Schiller's Minor Poems*, Lond., 1867. (7) "Men talk with their lips and dream with their soul," in Dr. G. Macdonald's *Exotics*, 1876, p. 122. (8) "Of brighter and happier days to come," by J. D. Morell, in *English Echoes of German Song*, 1877, p. 116. [J. M.]

Es spricht der Unweisen Mund wohl. *M. Luther.* [*Ps. xiv.*] 1st pub. as No. 6 in the *Eitlich crätlich lider*, Wittenberg, 1524, in 6 st. of 7 l., entitled "The Thirteenth Psalm." *Wackernagel*, iii. p. 6, quotes it from *Eyn Enehrیدن*, Erfurt, 1524. In Schircks's ed. of *Luther's Geitl. Lieder*, 1854, p. 78, and in the *Unv. L. S.*, 1851, No. 221. The only tr. in C. U. is:—

The mouth of fools doth God confess. In full in R. Massie's *M. Luther's Spir. Songs*, 1854, p. 29, repeated as No. 146 in the *Ohio Luth. Hyl.*, 1880, and adopted by Dr. Bacon, 1884, p. 8.

Other trs. are :—

(1) "The foolish wicked men can say," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 581). (2) "Vain foolish men profanely boast," by J. C. Jacobi, 1725, p. 66 (ed. 1732, p. 84), repeated as No. 111, in pt. 1. of the *Moravian H. Bk.*, 1754. (3) "Thus speak the foolish with their mouth," by J. Anderson, 1846, p. 28 (ed. 1847, p. 49, altered to, "Thus with their mouth the foolish say"). (4) "Though fools in words may boldly say," by W. M. Reynolds, in the *Ecang. Review*, Gettysburg, Oct. 1849. (5) "Thus with their lips the foolish say," by Dr. J. Hunt, 1853, p. 68. (6) "Although the mouth say of the unwise," by Dr. G. Macdonald, in the *Sunday Magazine*, 1867, p. 460, altered in his *Exotics*, 1876, p. 64, to "Although the fools say with their mouth."

[J. M.]

Es wollt' uns Gott genädig sein. *M. Luther.* [*Ps. lxxvii.*] First printed at the end of Luther's *Ein weise christlich Mess subaltz*, Wittenberg, 1524, and then in *Eyn Enchiridion*, Erfurt, 1524. Thence in *Wacker-sagel*, iii p. 8, in 3 st. of 9 l., in Schircks's ed. of Luther's *Geistliche Lieder*, 1854, p. 45, and as No. 222 in the *Unv. L. S.*, 1851.

It is the ancient Psalm rewritten as a New Testament missionary hymn. It was thus appropriately used at the opening service conducted by C. F. Schwartz, July 11, 1792, of the Mission Church at Trichinopoly in Southern India (*Aoch*, viii. 114). It was sung by Gustavus Adolphus and his host just before the battle of Lützen (see *Attenburg*, No. 11.).

Translations in C. U. :—

1. Lord to us be merciful, a free tr. in 6 st. of 4 l. in J. Anderson's *H. from German of Dr. M. L.*, 1846, p. 45 (1847, p. 64). St. i.-iv. were taken slightly altered, and a st. v. added, by G. Rawson for the *Leeds H. Bk.*, 1853, No 82.

2. **May God unto us gracious be**, a good and full tr. by A. T. Russell as No. 147 in his *Ps. & Hys.*, 1851; repeated in *Dr. Bacon*, 1884, p. 35.

Other trs. are—(1) "God be mercyfull unto us, And sende," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 580), almost identical with (2) "O God, be mercyfull to us," in the *Gude and Godly Ballades* (ed. 1568, folio 60), ed. 1868, p. 119. (3) "God be mercyfull unto us, And grant," by R. Wisdome (probably based on Coverdale) in the 1560 *Psalmes of David*, but not repeated in the *English Psalter*, 1562, or the *Scottish Psalter*, 1564. Reprinted by Dr. Livingston in a tr. of 26 of his *Dissertations to The Scottish Metrical Psalter*, 1864. (4) "May God be gracious to us here," a tr. of st. 1 as No. 205 in the *Appendix of 1743 to the Moravian H. Bk.* 1742 (1754, pt. 1., No. 123). (5) "May God His grace to us dispense," a tr. of st. 1. as No. 1116 in the *Suppl.* of 1806 to the *Moravian H. Bk.*, 1801. In later eds. altered to, "Thy mercy, Lord, to us dispense" (1866, No. 902). (6) "Now may our God His mercy," by Miss Fry, 1845, p. 119. (7) "Father, let us Thy mercy see," by Dr. J. Hunt, 1853, p. 77. (8) "May God bestow on us His grace," by I. Massie, 1854, p. 45, repeated as No. 756 in Reid's *Praise Bk.*, 1872. (9) "To us, O God, impart Thy grace," by Dr. H. Mills, 1856, p. 201. (10) "God unto us right gracious be," by Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 670. In his *Exotics*, 1876, p. 77, altered to, "Would that the Lord would grant us grace." (11) "May God reveal to us His grace," by N. L. Frothingham, 1870, p. 215. (12) "Ah God, in mercy send Thy grace," in the *Monthly Packet*, vol. xiv., 1872, p. 206.

[J. M.]

Es zieht ein stiller Engel. C. J. P. Spitta. [*Cross and Consolation.*] In the 1st Series, 1833, of his *Psalter und Harfe* (p. 116), in 5 st. of 8 l., entitled "Patience." This beautiful little poem appears in many recent collections of German Sacred Poetry, often entitled "The Angel of Patience," and is included in J. Sturm's *Hausandacht*, 1868, p. 465. The only tr. in C. U. is :—

To weary hearts, to mourning homes. By J. G. Whittier, in 4 st. of 6 l. Mr. Whittier informs us that it was written in 1845 and 1st pub. in his *Poems*, Boston, U.S., 1849, p. 262.

In his *Poetical Works*, Lond., Macmillan & Co., 1874, p. 121, it is correctly described as "A Free Paraphrase from the German." It has been included in full in *The South Place Coll.*, 1873, Dr. Martineau's *H. of Praise and Prayer*, 1873, and Horder's *Cong. Hyl.*, 1884; and in America, omitting st. ii., in Hedge & Huntington's *Coll.*, 1853, Plymouth *Coll.*, 1855, and *Bapt. Praise Bk.*, 1871.

Other trs. are—(1) "A gentle angel walketh," by Miss Borthwick in *H. L. L.*, 1855, p. 19 (1884, p. 84); repeated in the *Schaff-Gilman Lib. of Rel. Poetry*, ed. 1883, p. 836. (2) "Lo, passed through Heaven's portals," in *Sacred Poems* by the Hon. S. R. Maxwell, 1857, p. 123. (3) "There goes a noiseless angel," by Miss Fry, 1859, p. 159. (4) "A gentle angel wendeth," by R. Massie, 1860, p. 20. (5) "A stilly angel wanders," by Miss Wainington, 1863, p. 47. (6) "On silent wings an angel," in Dr. H. W. Dulcken's *Golden Harp*, 1864, p. 68. (7) "Throughout this earth in stillness," by Miss May in *Christian Lyrics*, Norwich and London, 1860, p. 123. (8) "A silent angel wanders," by S. A. Storrs, 1867, p. 63.

[J. M.]

Ἐώσωε λαὸν, θαυματουργῶν Δεσπότης. *John the Monk*, commonly regarded as the same as *St. John of Damascus* (q.v.) Regarding it as a Canon by St. John it would date from about the middle of the 8th cent. It is a Canon for Christmas Day, and the Odes are sung in service alternatively with those of St. Cosmas's *Χριστὸς γεννᾶται δοξάζετε* ("Christ is born, Tell forth His fame," q.v.). In common with all festival Canons, Ode ii. is omitted. [See *Greek Hymnody*, xvi. 11.] The remaining eight are :—

Ode i. **Ἐώσωε λαὸν, θαυματουργῶν Δεσπότης.** "The Wonder-working Master saved His race." This is a rendering in blank verse by Dr. Little-dale, and was published in his *Offices of the H. E. Church*, 1863, pp. 188-9. W. Chatterton Dix's version in the *Lyra Messianica*, 1864, pp. 57-8, is Dr. Littledale's blank verse turned into 7-6 measure.

Ode iii. **Νεύσον πρὸς ἕμους, οὐκετῶν εὐεργέτα.** "Bend to our hymns, Redeemer of Thine own." Blank verse tr. Littledale's *Offices*, p. 190. W. Chatterton Dix, the same tr. in 7-6 measure, *Lyra Messianica*, pp. 74-5.

Ode iv. **Γένους βροσίου τὴν ἀνέπαισι πάλαι.** "The Prophet Habakkuk in ancient song." Blank verse tr. Littledale's *Offices*, &c., p. 193. "Habakkuk in ancient song," the same tr. in 6 of 7 measure by W. Chatterton Dix, *Lyra Messianica*, pp. 93-4.

Ode v. **Ἐκ νυκτὸς ἔργων ἐσκορπημένης πλάνης.** "From the night toils of darkened wandering." Littledale's *Offices*, &c., pp. 194-5.

Ode vi. **Ναίων Ἰωνᾶς ἐν μυχῶς θαλαττίοις.** "Jonah, abiding in the ocean depths." Little-dale's *Offices*, &c., p. 196.

Ode vii. **Τῷ παντάνακτος ἐξεφαύλισαι πόθρ.** "The Children, fascinated with the love." Little-dale's *Offices*, &c., pp. 199-200.

Ode viii. **Μήτρην ἀφλέκτους εἰκονίζουσι κόρης.** "The youths with fire circled, unconsumed." Littledale's *Offices*, &c., pp. 201-2.

Ode ix. **Σπέργειν μὲν ἡμᾶς ὡς ἀκίδυνον φόβω.** "Easy it is for us, as play from risk." Little-dale's *Offices*, &c., pp. 204-5.

The original Greek text is given in *Anth. Græc. Car. Christ.*, p. 205, in *Daniel*, accompanied with a short note; and in Little-dale's *Offices*, &c., pp. 53-85. This Canon,

with two others by the same author, are in Iambics. [See *Greek Hymnody*, § xvii. 2.] [J. J.]

Essex, J. B. [Burton, John.]

Esther, J. P. [Unitarian Hymnody.]

Etta, in E. P. Hammond's *Praises of Jesus*, 1864, i.e. Etta Campbell.

Eternal and immortal King. *P. Doddridge.* [Faith.] 1st pub. in his posthumous *Hymns*, &c., 1755, No. 321, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 347. It is based on Heb. xi. 17. In several American collections it is altered to: "Almighty and immortal King," and reduced to 3 st. [J. J.]

Eternal Beam of Light Divine. *C. Wesley.* [In Affliction.] Appeared in *Hys. & Sac. Poems*, 1739, p. 144, in 6 st. of 4 l. (*P. Works*, 1868-72, vol. i. p. 128; and again in the *Wes. H. Bk.*, 1780, No. 328. It has passed into several collections in G. Britain, America, and other English-speaking countries. In the Boston (U.S.) Unitarian *Hymn & Tune Bk. for the Ch. & Home*, 1868, it is altered to "Eternal God, Thou Light Divine": and in *Songs of Christian Praise*, N.Y., 1880, and others, as:—"Eternal Source of Light Divine." It is a soothing and inspiring hymn, and well adapted for use in affliction. [J. J.]

Eternal Father, strong to save. *W. Whiting.* [For those at Sea.] Of this hymn the following texts are known:—

1. The original ms., 1860, a reprint of which is preserved in Biggs's *Annotated H. A. & M.*, 1867, pp. 270-271.
2. The revised text by the Compilers of *Hymns A. & M.*, 1861, No. 222. This is most widely used of any.
3. A revision by the author made for the *App.* to the S. P. C. K., *Ps. and Hymns*, 1869, and repeated in *Church Hys.*, 1871, No. 321.
4. A Latin version also by Whiting, in Biggs's *Annotated H. A. & M.*, 1867, pp. 270-71. This version is of the *H. A. & M.*, revised text of 1861, and not of the original ms.

The lack of hymns for those at sea, together with its merits as a hymn, rendered it exceedingly popular from its first publication, and its use has become most extensive in English-speaking countries. Hodges, of Frome, has published a short tale founded thereupon, and entitled "Hymn 222." Orig. text as above, authorized text, *Church Hymns*, No. 321. [J. J.]

Eternal God, Almighty Cause. *S. Browne.* [Unity of God.] Given in his *Hys. and Spiritual Songs*, &c., 1720 (3rd ed. 1760), Bk. i., No. 176, in 8 st. of 4 l., and entitled, "One God." In its original form it is not in C. U., and the centos from it differ in almost every hymn-book. Usually st. i., ii., iv., viii. are given, as in Dr. Hatfield's *Church H. Bk.*, 1872. The stanza which is given in some American Unitarian collections, "Worship to Thee alone belongs," is not in the original, but is based on st. vi. [J. J.]

Eternal Light, eternal Light. *T. Binney.* [Sunday.] Mr. Binney's account of this hymn, supplied in 1866 to Miller's *Singers and Songs*, &c., p. 457, is, "It was written about 40 years ago, and was set to music and published by Power, of the Strand, on behalf of some charitable object to which the profits went. It was some little time since set to music also by Mr. Burnett, of Highgate. It

has appeared, I believe, in one or two books of sacred poetry, and in a mutilated state in a hymn-book in America." It was given in the *Bapt. Ps. & Hys.*, 1858, No. 103, and again in several others, in 5 st. of 5 l. The hymn—"O Thou Who art enrob'd in Light," in the Oberlin, U.S., *Manual of Praise*, 1880, No. 77, is an altered form of this hymn, with the omission of st. ii. Orig. text in *Lyra Brit.*, 1867, p. 63. [J. J.]

Eternal Lord, from land to land. [Missions.] Appeared in *The Missionary Minstrel*, London, Nisbet, 1826, edited by "O. P." It is No. 78 in 8 st. of 4 l., and is signed by the Editor. It came early into congregational use, and is still found in several collections, especially in America, the text varying from 4 stanzas in some hymnals to 6 stanzas in others. [J. J.]

Eternal Lord of earth and skies [sky]. *C. Wesley.* [Missions.] This cento was given in the *Supp.* to the *Wes. H. Bk.*, 1830, No. 694, in 4 st. of 6 l., and repeated in the revised ed., 1875. It is composed of parts of Nos. 1059, 1060, 1043, respectively of his *Short Hymns*, &c., 1762, vol. ii. These hymns are given in full in *P. Works*, 1868-72, vol. ix., and are based on Isaiah xlii. 4; xlv. 21, &c. [J. J.]

Eternal Power, Whose high abode. *I. Watts.* [Praise to God.] This hymn supplies what the author called "The Conclusion," to his *Horæ Lyricæ*, 1705. It is in 6 st. of 4 l., and is entitled "God exalted above all Praise." In 1743, J. Wesley included it, with the omission of st. ii., and the alteration of st. i., l. 3, of "length" to *lengths*, and of st. iii., l. 1, from "Thy dazzling beauties whilst he sings," to "Thee, while the first archangel sings" (a change necessitated by the omission) in *Ps. & Hymns*, 1743, p. 66. In 1780 this version of the text was given in the *Wes. H. Bk.*, No. 307, and from the *Wes. H. Bk.* has passed into numerous collections in all English-speaking countries. According to Methodist usage Dr. J. Beaumont read the lines,

"Thee, while the first archangel sings,
He hides his face behind his wings,"

to the congregation in Waltham Street Chapel, Hull, on Sunday, Jan. 23, 1855; and during the singing of the second line he fell dead in the pulpit. The incident is given in detail in Stevenson's *Meth. H. Bk. and its Associations*, 1883, p. 225. [J. J.]

Eternal Source of every joy. *P. Doddridge.* [New Year.] Dated in the *D. mss* Jan. 1, 1736, and 1st pub. by Job Orton in his posthumous ed. of Doddridge's *Hymns*, &c., 1755, No. 43, in 7 st. of 4 l., and in J. D. Humphreys's ed. of the same, 1839, No. 55. In the *D. mss.* the title is, "God crowning the Year with His goodness"; and in the *Hymns*, "The Year crowned with the divine goodness." It is usually given in an abbreviated form, the number of stanzas varying in the various hymn-books. Its use in G. Britain is much less extensive than in America. The text usually adopted is from the 1755 book, as in *Lyra Brit.*, 1867, p. 193; that, however, in the *Methodist S. S. H. Bk.* is from the Brooke ms. of Doddridge's *Hymns*. [See *English Hymnody*, Early, § ix.] [J. J.]

Eternal Spirit, by Whose power. *W. H. Bathurst.* [*Whitsuntide.*] Appeared in his *Ps. & Hys. for Public & Private Use*, 1831 (2nd ed., 1842), Hy. 57, in 5 st. of 4 l., and entitled, "Offices of the Spirit." Since its introduction into the *Bapt. Ps. & Hys.*, 1858-80, it has attained to a good position in modern hymn-books in G. Britain. It is also in use in America. Dr. Hatfield gives in his *Church H. Bk.*, 1872, the original text, with the date of the Preface [Nov. 15], 1830, and not the date of the publication of the *Ps. & Hys.* [J. J.]

Eternal Spirit, come. *C. Wesley.* [*Whitsuntide.*] Appeared in *Hys. of Petition and Thanksgiving for the Promise of the Father*, 1746, as No. 3 of the "Hymns for Whitsunday," in 4 st. of 6 l. (*P. Works*, 1868-72, vol. iv. p. 167). It is in C. U. in two forms:—

1. The first form is in 5 st., the additional st. being from No. 16 of the "Hys. for Whitsunday" as above. This arrangement was given in *Toplady's Ps. & Hys.*, 1776, No. 246.

2. The second form is that in the *Wes. H. Bk.* revised ed., 1875, No. 762. It was included in the *Supp.* to the *Wes. H. Bk.*, 1830, in 3 st. The stanzas omitted in 1875 are st. iii., iv. [J. J.]

Eternal Spirit, gone up on high. *C. Wesley.* [*Holy Communion.*] Appeared in *Hymns on the Lord's Supper*, by J. & C. Wesley, 1745, No. cxii. in 3 st. of 8 l. (*P. Works*, 1868-72, vol. iii. p. 298). In this form it is not in common use. A cento therefrom:—"O Jesu, Lord, gone up on high," was given in the *Hymnary*, 1870-72, No. 498, in 5 st., in which the text was both altered and transposed. Its use is limited. [J. J.]

Eternal Spirit, Source of truth. *T. Cotterill.* [*Assurance of Salvation desired.*] Appeared in his *Sel. of Ps. & Hys.*, &c., 1810, No. 66, in 5 st. of 4 l., and entitled, "For a well grounded hope of Salvation," st. ii. being based on J. Hart's "Bless'd Spirit of truth, Eternal God" (1759), st. ii. It was repeated in all subsequent editions of his *Sel.* In modern hymn-books it usually reads, "Eternal Spirit, God of truth," as in Dr. Hatfield's *Church H. Bk.*, N. Y., 1872." In this form it is in extensive use in America. Its use in G. Britain is limited. Stauza iv. of this hymn is st. iv. of the cento "Spirit of Truth, Thy grace impart," q.v. [J. J.]

Eternal Wisdom, Thee we praise. *I. Watts.* [*Praise to the Creator.*] 1st pub. in his *Horæ Lyricæ*, 1705, as "A Song to Creating Wisdom," in 18 st. of 4 l., divided into five parts, and repeated in later editions of the same, and in *Watts's* complete *Works*. Centos from this poem, all beginning with the first stanza, are numerous, specially in the American hymn-books. J. Wesley set the example by giving 12 stanzas in his *Ps. & Hys.*, 3rd ed., 1743. This arrangement was published in the *Wes. H. Bk.*, 1780, No. 217 (revised ed. 1875, No. 226), and in several other collections. Usually, however, the centos are much shorter than this, from 4 to 6 stanzas being the rule. [J. J.]

Eternity! eternity! How vast, yet near eternity. *A. T. Russell.* [*Eternal Life contemplated.*] Appeared in his *Ps. &*

Hys., 1851, No. 259, in 5 st. of 7 l. In the index it is marked as original, but it is in the metre and set to the melody of "O Ewigkeit" (q.v.). It is suggested by the German but cannot be called a *tr.* of it. It is included (generally from the altered text in *Kennedy*, 1863, No. 163) in the *Ibrox Hyl.*, 1871, *Snepp's Songs of G. & G.*, 1872, No. 1021 (where the ascription to "Daniel Wülfler, 1660, (tr.) F. E. Cox, 1841," is an error), *J. L. Porter's Coll.*, 1876, &c.; and in America in the *Sabbath H. Bk.*, 1858, *College Hyl.*, 1876, &c. [J. M.]

Eternity, Eternity, That boundless, &c. *J. Montgomery.* [*Eternity.*] In the m. mss. this hymn is dated, "The Mount, December 20, 1836" (the "Mount" was his Sheffield residence), but it did not appear in print, so far as has been traced, until his *Original Hymns*, 1853, where it is given as No. 238 in 4 st. of 4 l., and headed with a line of one of his most popular hymns, "For ever with the Lord." [J. J.]

Etheridge, Elizabeth Ayton. [*Godwin, E. A.*]

Euchologion, The. [*Greek Hymnody, § xiv.*]

Εὐφραίνεσθωσαν οἱ οὐρανοί. *John the Monk.* [*Annunciation.*] From the Greek Office of the Annunciation of B. V. M., in the *Menæa*. It dates from the middle of the eighth century. The only *tr.* into English is Dr. Littledale's:—"Let heaven rejoice and earth be glad," which was 1st pub. in the *Church Times*, July 2, 1864, as a "Hymn for Lady-Day," and again in the *People's H.*, 1867, No. 244, signed "L," and appointed for the Annunciation of B. V. M. This is one of Dr. Littledale's best *trs.* from the Greek, and is very close to the original. [J. J.]

Evans, Albert Eubule, B.A., was educated at St. Mary Hall, Oxford (B.A. 1860), and took Holy Orders in 1864. He held successively the Curacies of Slough, New Windsor, and Walmer; was an Organising Secretary of the S. P. C. K., Secretary to the South American Missionary Society, and Assistant Examiner to the Civil Service Commissioners; and became Rector of Kirk-Hallam, Ilkston, in 1875. Mr. Evans pub. *Pietas Puerilis*, 1865; *The Fourfold Message of Advent*, 1870; and some tales. His hymns appeared in the *Rev. R. Brown-Borthwick's Sixteen Hys.*, &c., 1870; his *Select Hys. for Church & Home*, 1871; *Dr. Martineau's Hymns*, &c., 1873; and the S. P. C. K. *Church Hymns*, 1871. These collections include the following:

1. Lo! the voice of Jesus. *Voice of Jesus.*
2. Look up, look up, my soul, still higher. *Upwards and onwards.*
3. Lord, to Thee alone we turn. *Lent.*
4. Many mansions, O what rapture. *Heaven.*
5. O render thanks unto the Lord. *Septuagesima.*
6. There is a road that all may tread. *Christian Life a Pilgrimage.*
7. Trust in God and God alone. *Trust.* [J. J.]

Evans, James Harrington, M.A., s. of the Rev. Dr. Evans, priest-vicar of Salisbury Cathedral, was b. April 15, 1785, and educated at Wudham College, Oxford, where he graduated in 1803, and became a Fellow in 1805. Taking Holy Orders in 1808 he remained in the Church of England until 1815,

when he seceded, and became a Baptist Minister. He was the Minister of John Street Baptist Chapel, Gray's Inn Road, London, for many years. He d. at Stonehaven, Scotland, Dec. 1, 1849. His *Memoir and Remains* were pub. by his son in 1852. In addition to various prose works, *Dialogues on Important Subjects*, 1819; *Checks to Infidelity*, 1840; and others, he also pub. :—

Hymns, Selected Chiefly for Public Worship, London, printed by E. Justus, 1818. This ed. contained 179 hymns, several of which he wrote. This *Sel.* was enlarged from time to time; the 3rd ed., 1822, contained 211 hymns; and the last, 1843, 461 hymns. Of his hymns, "Change is our portion here," and "Faint not, Christian, though the road," are the best known. Mr. Evans contributed to Carus Wilson's *Friendly Visitor* of 1827, &c., under the signature of "Alix." [W. R. S.]

Evans, Evan. [*Glangetrionydd*]. Born at Trefriw in Caernarvonshire. He is considered the chief Welsh Hymn-writer of this century, as Williams was of the last century. He published two books of hymns and tunes between 1829 and 1841. He was Vicar of Rhyl, and d. in 1850. Although his hymn-books and tunes are not in use now, yet many of his hymns are found in every collection in Wales. [W. G. T.]

Evans, Jonathan, b. at Coventry in 1748 or 1749. He was the son of a working man, and as a youth was employed in a ribbon manufactory. About 1778 he joined the congregation at Coventry, over which the Rev. G. Burder was pastor. He began preaching at Foleshill, near Coventry, in 1782, and in 1795 he began his stated ministry there, retaining the same to his death on Aug. 31, 1809. Two biographical notices of him appeared in the *Evangelical Magazine* (Oct. 1809 and March 1847), and also several of his hymns. Two of his hymns appeared in Burder's *Coll.*, 1784, and another in the 2nd ed. the same year. His best known hymns are, "Come, Thou soul-transforming Spirit," and "Hark! the voice of love and mercy," q.v. He published no poetical work or collection of hymns. [J. J.]

Ever fainting with desire. *C. Wesley.* [*Holiness desired.*] Appeared in *Hys. and Sac. Poems*, 1742, p. 219, in 10 st. of 8 l., and headed, "A Prayer for Holiness" (*P. Works*, 1868-72, vol. ii. p. 274). In 1780 it was included in the *Wes. H. Bk.*, No. 344, with the omission of st. iii.-vi., and in this form it has been repeated in several hymn-books. The omitted stanzas contain expressions concerning entire holiness, which gave rise to much controversy, and caused J. Wesley to mark them for omission in later editions of the *H. & Sac. Poems* (*Works*, vol. x. p. 397; and *P. Works*, vol. ii. p. 274). [J. J.]

Ever patient, gentle [loving], meek. *Charlotte Elliott.* [*Resignation.*] Contributed to *The Invalid's H. Bk.*, 1834, No. 97, in 4 st. of 6 l., and headed, "Let this mind be in you which was also in Christ Jesus," Phil. ii. 5. It was repeated in subsequent editions of the same. In Longfellow and Johnson's *Book of Hys.*, Boston, U. S., 1846, it was given with the omission of st. ii., anonymously, and with the opening line as "Ever patient, loving, meek." The original text was restored in the *Andover Sabbath H. Bk.*, 1858. [J. J.]

Ever round Thy glorious throne. *J. S. B. Monsell.* [*St. Michael and All Angels.*] Appeared in his *Spiritual Songs, &c.*, 1857 (People's ed., 1875, p. 189), in 33 st. of 4 l., and based upon the words "Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation," Heb. i. 14. In 1861, the Rev. F. Pott included 14 stanzas in his *Hymns, &c.*, No. 221, and divided them into three parts :—i. as above; ii. "From the world's remotest prime"; and iii. "Angels marked with wondering gaze." A very effective cento of 6 stanzas might be compiled from this poem. [J. J.]

Everest, Charles William, M.A., b. at East Windsor, Connecticut, May 27, 1814, graduated at Trinity College, Hartford, 1838, and took Holy Orders in 1842. He was rector at Hamden, Connecticut, from 1842 to 1873, and also agent for the Society for the Increase of the Ministry. He d. at Waterbury, Connecticut, Jan. 11, 1877 (See *Poets of Connecticut*, 1843). In 1833 he pub. *Visions of Death, and Other Poems*; from this work his popular hymn is taken :—

Take up thy cross, the Saviour said. *Following Jesus.* The original text of this hymn differs very materially from that which is usually found in the hymn-books. The most widely known form of the text is that in *H. A. & M.*, where it appeared in 1861. It was copied by the Compilers from another collection, but by whom the alterations were made is unknown. The nearest approach to the original is in Horder's *Cong. Hys.*, 1884. Orig. text in Biggs's *English Hymnology*, 1873, p. 24. [F. M. B.]

Everett, James, b. at Alwrick, Northumberland, May 16, 1784. His early education was of a very elementary character, and gave little promise of the literary position which he subsequently attained. In his 19th year he underwent a great spiritual change, which led him to become a member of the Wesleyan Society, and subsequently a local preacher and minister of that connection. His work in the ministry, his controversy with the Wesleyan Conference, his expulsion from their Society in 1849, and his part in founding the Wesleyan Reform Connection, which, by amalgamation with the Wesleyan Methodist Association in 1857, constitute the United Methodist Free Churches, were matters of Methodist history. Although deeply involved in Methodist polity and work, he found time to publish some forty works, chiefly biographical, but including some which were poetical and hymnological. He d. at Sunderland, May 10, 1872. His poetical works include :—

(1) *Edwin*, 1831; (2) *The Reign of Terror & other Poems*, 1832; (3) *A Collection of Hymns for Sunday Schools, &c.*, 1831. Mr. Everett also edited the *Wesleyan Reform H. Bk.*, 1853 (See *Methodist Hymnody*, § v.), and with the Rev. M. Baxter, *Hymn Bk. of the United Methodist Free Churches*, 1860 [*Methodist Hymnody*, § v.]. His Life by Richard Chew was pub. in 1875, as *James Everett; A Biography*.

His hymns, which are republished in the *H. Bk. of the United Methodist Free Churches*, 1860, are :—

1. Beneath the altar of the Lord. *Divine Worship and the Altar.*

2. Lo, Creation springs to birth. *The Thorn and its historical and spiritual associations.* Pub. in his *Reign of Terror, &c.*, 1832.

3. More anxious than the Persian sage. *S. S. Anniversary*. Printed in the *S. S. Magazine*, May 19, 1823.

During Mr. Everett's residence in Sheffield in 1820-21, he wrote several hymns for the Sheffield S. Schools, which are pre-served in fly-sheet form but not incorporated in any collection. [J. J.]

Everlasting! changing never. *T. H. Gill*. [*Holiness desired.*] Written in 1845, and 1st pub. in *G. Dawson's Ps. & Hys.*, 1846, No. 117, in 8 st. of 6 l. In 1853 it was transferred to Hedge and Huntington's *American Hys. for the Ch. of Christ*, No. 837. In later American collections as the *Hys. of the Spirit*, Boston, 1864, No. 431, and others. St. ii., iii., vi., vii., are given with slight alterations from this text, as "We the weak ones, we the sinners." In the author's *Golden Chain*, &c., 1869, p. 81, the hymn is given in a revised form. Concerning this revision the author says:—

"It was the most popular of my early hymns, and exactly expressed that spirit of general aspiration so prominent with ardent youth in the fifth decade of the century. The alterations introduced in the *Golden Chain* improved and strengthened the diction, as well as Christianised the hymn. Still the original has a newness, liveliness and charm which the altered version hardly retains." [J. J.]

Every morning the red sun. *Cecil F. Alexander*. [*Heaven.*] This hymn, in 5 st. of 6 l., is based on the article of the Apostles Creed, "And the life everlasting." It appeared in Mrs. Alexander's *Hys. for Little Children*, 1848, No. 20, and is repeated in later editions. It is found in several collections in G. Britain and America. In the *American Church Praise Bk.*, N. Y., 1882, it is altered to, "Every morn the glowing sun"; but the advantage of the change is questionable. [J. J.]

Every morning they are new. *G. Phillimore*. [*Morning.*] Written for and 1st pub. in the *Parish H. Bk.*, 1863, in 4 st. of 6 l. On being transferred to the *Hymnary*, 1872, No. 57, it was altered to "Every morning mercies new." This altered text was repeated in Thring's *Coll.*, 1882, and several others. In the *American Evang. Hymnal*, 1880; and the *Laudes Domini*, 1884, it is attributed to Dr. H. Bonar in error. [J. J.]

Ex more docti mystico. [*Lent.*] This hymn is found in two mss. of the 11th cent. in the *British Museum* (Vesp. D. xii. f. 54; Harl. 2961, f. 237); and in the *Latin Hys. of the Anglo-Saxon Church*, printed from an 11th cent. ms. at Durham (B. iii. 32, f. 18 b), by the Surtees Society, in 1851. *Mone's* (No. 73) text from a 15 cent. ms. is slightly different from this; as is also that in *Daniel*, i., No. 86; and in the *Hymn. Sarsib.*, 1851. *Daniel* prints also the text of the *Roman Brev.*, 1632, and in iv. p. 121, he gives readings from a Rheinau ms. of the 10th cent. *Mone* holds that the hymn is by St. Gregory the Great. Concerning its use we may note:—

In the *Uses of Sarum* and *York* it is the hymn at Vespers of the 1st Sun. In *Lent* to the second Vespers of the 3rd Sunday. In the *Rom. Brev.* it is the hymn at Matins for the 1st Sun. In *Lent* to Passion Sunday exclusively. In the *Uses of Exeterham, Canterbury, and St. Albans*, st. 1-iv. are to be said at Matins, and the rest at Lauds, from the 1st to the 3rd Sun. In *Lent*. Some continental Breviaries differ from each of these.

The hymn *Quod lex adumbravit vetus*, in the revised *Paris Brev.*, 1736, given as the hymn on Sundays and Ferial days at Matins from Ash Wednesday to Passion Sunday (as also in the *Lyons* and other modern French Breviaries) is a recast of this hymn made by Charles Coffin for the *Paris Brev.*, and also pub. in his *Hymni Sacri*, 1736, p. 102. This text is in Card. Newman's *Hymni Ecclesiae*, 1838-65; and J. Chandler's *Hys. of the Prim. Church*, 1837, No. 60. The old text is in the works noted above: *Wackernagel*; and (*Roman*) *Card. Newman*, 1838-65; and *Biggs's Annotated H. A. & M.*, 1867. [W. A. S.]

Translations in C. U.:—

i. **Ex more docti mystico.** Of this there are the following *trs.* in C. U.:—

1. **Now with the slow-revolving year.** By E. Caswall from the *Rom. Brev.* text, in his *Lyra Catholica*, 1849, p. 72, and his *Hymns*, &c., 1873, p. 40. In 1850 it was included in Dr. Oldknow's *Coll.*, No. 70, and later in *The Crown of Jesus H. Bk.*, and other Roman Catholic hymn-books for Schools and Missions. In the *Hymnary*, 1872, No. 212, this *tr.* is also given as, "By precepts taught in ages past, Again the fast," &c.

2. **In solemn course, as holy lore.** By J. D. Chambers (*Sarum* text), pub. in his *Order of Household Devotion*, 1854, and his *Lauda Syon*, 1857, p. 126. In the *People's H.*, 1867, No. 61, st. iv. is omitted.

3. **The fast as taught by holy lore.** By J. M. Neale, from the *Sarum* text. Appeared in the *Hymnal N.*, 1854; and repeated in the *Hymner*, 1880. In *Skinner's Daily Service Hymnal*, 1864, it begins with st. iv., "In prayer together let us fall." This form is also in some American collections.

4. **By precepts taught in ages past, Now let us, &c.** This is Dr. Neale's *tr.* rewritten by the Compilers of *H. A. & M.*, and given in their trial copy, 1859, and the 1st and later editions, 1861-75. It retains the greater portion of Dr. Neale's rendering, but is cast in a more popular form.

Translations not in C. U.:—

1. From heaven's own school's mysterious ways. *Primer*. 1706.
2. Of sacred usage old. *Ep. Mant.* 1837.
3. By rite religious bound. *W. J. Copeland*. 1848.
4. Let us, the scholars of Christ's school. *W. J. Blew*. 1851.
5. By mystic lessons wisely taught. *J. W. Hewett*. 1859.
6. Come, let us keep this solemn feast. *J. Wallace*. 1874.

ii. **Quod lex adumbravit vetus.** Of this text from the *Paris Breviary*, 1736, the following *trs.* are in C. U.:—

1. **The solemn fast the Fathers saw.** By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 67, in 6 st. of 4 l. In *Kennedy*, 1863, it was given with the omission of st. ii. as "With fast and prayer for sinful man."

2. **It is the holy fast.** By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 108. It was repeated, with the omission of st. iii. and viii., in *The Child's Christian Year*, 1841, and later editions, &c.

3. **Good it is to keep the fast.** By Sir H. W. Baker, written for and 1st pub. in *H. A. & M.*, revised ed., 1875, No. 89. [J. J.]

Ex quo, salus mortalium. [*Jean Baptiste de Santeuil.*] Pub. in the

Cluniae Breviary, 1686, and in his *Hymni Sacri et Novi*, 1689, p. 199 (ed. 1698, p. 242), in 6 st. of 4 l. In 1736 it was included in the revised ed. of the *Paris Brev.*, and appointed as the hymn at 1st and 2nd Vespers of the Common of One Martyr; and again in the *Lyons*, and other modern French Breviaries. *Paris Brev.* text in Card. Newman's *Hymni Ecclesiae*, 1838-65. [W. A. S.]

Translation in C. U. :—

Our Lord the path of suffering trod. By I. Williams. In his *Hys. tr. from the Parisian Brev.*, 1839, p. 281, in 7 st. of 4 l. In 1861, it was recast by the Compilers of *H. A. & M.*, and given in that collection as, "For man the Saviour shed." This is repeated in the revised ed., 1875.

Translation not in C. U. :—

Since Christ His precious life-blood gave. *J. D. Chambers*, 1866, ii. p. 8.

Exalted high at God's right hand.

[*Saints in Glory.*] In *A Coll. of Ps. and Hys. chiefly intended for Public Worship*, pub. by Rowland Hill, in 1783, No. xciii., this hymn appeared in 9 st. of 4 l., in the form of a dialogue, the opening stanzas being:—

"Q. Exalted high at God's right hand,
Nearer the throne than cherubs stand,
With glory crown'd in white array,
My wondering soul says, Who are they?"

"A. These are the saints belov'd of God,
Wash'd are their robes in Jesus' blood;
More spotless than the purest white,
They shine in uncreated light."

The hymn thus proceeds, following the order of thought in Rev. vii. 12-17 to the end. No name is given by which its authorship may be identified. It is usually attributed to Rowland Hill on the ground that it appeared first in his *Coll.*, and no one has been known to dispute his claims. Orig. text in *Lyra Brit.*, p. 309. The popular form of this hymn is that given to it by Cotterill in his *Selection*, 1810, No. 122, which reads:—"Lo! round the throne at God's right hand," &c., as in Mercer's *Ch. Psalter & H. Bk.*, Ox. ed., No. 429, with st. 4, l. 4, thus, "And thus the loud hosanna raise." It is sometimes included in hymnals with the first line, "Lo, near the throne at God's right hand," "Lo! round the throne a glorious band," and one or two minor alterations. The authorship of the Rowland Hill form of the text has been attributed to John Duncan, on the authority of John Dobell; but we regard this as an error [see p. 42]. It is rightly described in *Thring's Coll.*, 1880, as "From Cotterill's *Sel.*, 1810, based on Rowland Hill, 1783." [J. J.]

Ἐξαποστειλάριον. [Greek Hymnod, § xvi. 7.]

Excelsorum civium inclita gaudia.

[*St. Michael and All Angels.*] This anonymous hymn is given in the *Hereford Breviary* of 1505 for "St. Raphael." In Dr. Neale's *Hymni Ecclesiae*, 1851, p. 212, it is given as *Celsorum civium inclita gaudia*, and the same is repeated in *Daniel*, iv. p. 287. *Tr.* as:—

The mighty host on high. By J. M. Neale, in the *H. Noted*, 1854, in 5 st. of 7 l., and repeated in the *Hymnary*, 1872. This is from the text in his *H. Ecclesiae*, 1851.

Another tr. is:—

The exalted heavenly choir. *J. D. Chambers*, 1866. [J. J.]

Exite filiae Sion, Regis pudicae virgines. Isaac Habert. [*The Crown of Jesus.*] Contributed to the *Paris Brev.*, 1643, Aest. p. 604, for use at Vespers on the festival of The Crown of Thorns, Aug. 11, together with a second part for use at Lauds, beginning *Legis figuris pingitur*, at p. 610. Both parts were given in the *Paris Brev.*, 1713, and also in some of the recent editions of the *Roman Brev.*, as in the *Tournay ed.*, 1879, where the first part begins *Exite Sion filiae* (see *Daniel*, ii. p. 360). In the *Paris Brev.*, 1736, Pt. i. as above only is given. The *trs.* are from the *Roman Brev.* :—

i. Exite Sion filiae.

Daughters of Sion! Royal Maids. By E. Caswall, in his *Lyra Catholica*, 1849, p. 68; and his *Hys. & Poems*, 1873, p. 38. It is repeated in the 1862 *Appendix to the H. Noted*, No. 242, and Shipley's *Annus Sanctus*, 1884, p. 63.

ii. Legis figuris pingitur.

Christ's peerless crown is pictured in. By E. Caswall, as above (1849), p. 69; 1872, p. 39) into the 1862 *Appendix to the H. Noted*, No. 243, and Shipley's *Annus Sanctus*, 1884, p. 64. [J. M.]

Exultet coelum laudibus. [*Festival of Apostles.*] The oldest known form of this hymn is in four mss. of the 11th cent. in the *British Museum* (Jul. A. vi. f. 63; Veap. D. xii. f. 96 b; Harl. 2961, f. 246 b; Add. 30851, f. 153), and in the *Latin Hys. of the Anglo-Saxon Ch.*, printed from an 11th cent. ms. at Durham (B. iii. 32 f. 36 a). It is also in one or two of the older French Breviaries. In the *Roman Brev.*, 1632, it begins *Exultet orbis gaudia*. *Daniel*, i., No. 232, gives both texts, together with notes and readings. *Mone*, No. 663, refers to five mss. dating from the 12th to the 15th cent., and his text differs slightly from that of *Daniel*. In the *Parisian Brev.*, 1736, it was altered by C. Coffin to *Laetare coelum plausibus*. The *trs.* which we have are from:—

i. Exultet coelum laudibus. This is *tr.* as:—

1. Let heaven resound with praises. By W. J. Blew, in *The Church Hy. and Tune Bk.*, 1852-55; and again in Rice's *Hymns, &c.*, selected from the same, 1870.

2. Ye heavens, exult with joyful praise. By J. D. Chambers, in his *Lauda Sion*, 1857, p. 92, in 6 st. of 4 l., and is repeated in the *Appendix to the Hymnal N.*, No. 188; and in the *Hymner*, 1882.

ii. Exultet orbis gaudia. This is the text of the *Roman Brev.*, 1632, and is *tr.* as:—

1. Let the round world with songs rejoice. By Bp. R. Mant, in his *Ancient Hymns, &c.*, 1837, p. 72. (New ed., 1871, p. 127.) This is given without alteration in the *People's H.*, 1867, but usually it is altered, as in the following instances:—

(1) Let all on earth with songs rejoice." This was given in Murray's *Hymnal*, 1852; the *Salisbury*, 1857; in the *New Mitre* (with slight alterations), 1875; and with an additional stanza (st. ii.) and alterations in the *Hymnary*, 1872.

(2) "Let earth be glad and joyful sing." This appeared in the *English Hyl.*, 1852-51.

(3) "Let all on earth their voices raise." In this arrangement in *Church Hys.*, 1871, the older form of the text, earth re-echoing the praise of heaven, instead of heaven repeating the songs of earth, as in the *Roman*

Brev., has been adopted. Otherwise the text is from *Bp. Mant.*, but somewhat altered.

2. *Now let the earth with joy resound.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 202, and his *Hys. & Poems*, 1873, p. 107. It is included in the Roman Catholic *Hys. for the Year*.

Translations set in C. U. :—

1. *Exult, thou world, exult with praise.* *J. R. Beste*, 1849.

2. *Now let the world with joy abound.* *J. Wallace*, 1874.

Hil. Laetare coelum plangibus.

1. *Let heaven with acclamations ring.* *J. D. Chambers*, 1866. [J. J.]

Exultet cor precordiis. [*Most Holy Name of Jesus.*] An anonymous hymn given at 1st Vespers on the "Feast of the Most Sweet Name of Jesus," Aug. 7, in the *Sarum Brev.*, Venice, 1495, *Estiv.* pt. ii. f. 178. *Tr. as* :—

1. *Exult all hearts, right gladly.* By W. J. Blew, in *The Church Hy. and Tune Bk.*, 1852-55; and again in *Rice's Hymns, &c.*, selected from the same, 1870.

2. *Let every heart exulting beat.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 243, in 8 st. of 4 l. This is repeated in an abbreviated, and sometimes altered, form in *H. A. & M.*, 1861; the *Hymnary*, 1872; *Allon's Suppl. Hys.*, 1868-75, and others.

3. *Exult, all hearts, with gladness.* This rendering, which is given in the Roman Catholic *Hys. for the Year* (N. D.), and in *Spurgeon's O. O. H. Bk.*, 1866, is an arrangement of a part of J. D. Chambers's *tr.*, very much altered, and with the L. M. changed to 7-6.

4. *O let the heart exulting beat.* By R. F. Littledale, written for and 1st pub. in the *People's H.*, 1867, No. 272, and signed "F. R."

Translation set in C. U. :—

With joyous strains, by ev'ry tongue. *J. W. Hewett*, 1869. [J. J.]

F

F., in the *Gospel Magazine*, 1776; i.e. James Fanch.

F., in *Bristol Bap. Coll.* of Ash & Evans, 1st ed., 1769; i.e. T. Flatman.

F—s, in the same; i.e. John Fellows.

F. J. C., in *Bright Jewels*, N.Y., 1869; i.e. Mrs. F. J. Van Alstyne.

F. R., initials of Dr. R. F. Littledale, reversed in the *People's Hymnal*; i.e. "Frederick Richard."

Faber, Frederick William, D.D., s. of the Rev. G. S. Faber, was b. at Calverley Vicarage, Yorkshire, June 28, 1814, and educated at Balliol College, Oxford, graduating B.A. in 1836. He was for some time a Fellow of University College, in the same University. Taking Holy Orders in 1837, he became Rector of Elton, Huntingdonshire, in 1843, but in 1846 he seceded to the Church of Rome. After residing for some time at St. Wilfrid's, Staffordshire, he went to London in 1849, and established the London "Orato-

rians," or, "Priests of the Congregation of St. Philip Neri," in King William Street, Strand. In 1854 the Oratory was removed to Brompton. Dr. Faber d. Sept. 26, 1863. Before his secession he published several prose works, some of which were in defence of the Church of England; and afterwards several followed as *Spiritual Conferences, All for Jesus, &c.* Although he published his *Cherwell Waterlily and Other Poems*, 1840; *The Styrian Lake, and Other Poems*, 1842; *Sir Lancelot*, 1844; and *The Rosary and Other Poems*, 1845; and his *Lives of the Saints*, in verse, before he joined the Church of Rome, all his hymns were published after he joined that communion. They were included in his:—

(1) A small book of eleven *Hymns*, 1849, for the School at St. Wilfrid's, Staffordshire. (2) *Jesus and Mary: or, Catholic Hymns for Singing and Reading*, Lond. 1849. In 1852 the 2nd ed. was pub. with an addition of 20 new hymns. (3) *Oratory Hymns*, 1864; and (4) *Hymns*, 1862, being a collected ed. of what he had written and published from time to time.

Dr. Faber's account of the origin of his hymn-writing is given in his Preface to *Jesus & Mary*. After dwelling on the influence, respectively, of St. Theresa, of St. Ignatius, and of St. Philip Neri, on Catholicism, and of the last that "sanctity in the world, perfection at home, high attainments in common earthly callings... was the principal end of his apostolate," he says:—

"It was natural then that an English son of St. Philip should feel the want of a collection of English Catholic hymns fitted for singing. The few in the *Garden of the Soul* were all that were at hand, and of course they were not numerous enough to furnish the requisite variety. As to translations they do not express Saxon thought and feelings, and consequently the poor do not seem to take to them. The domestic wants of the Oratory, too, keep alive the feeling that something of the sort was needed; though at the same time the Author's ignorance of music appeared in some measure to disqualify him for the work of supplying the defect. Eleven, however, of the hymns were written, most of them, for particular tunes and on particular occasions, and became very popular with a country congregation. They were afterwards printed for the Schools at St. Wilfrid's, and the very numerous applications to the printer for them seemed to show that, in spite of very glaring literary defects, such as careless grammar and slipshod metre, people were anxious to have Catholic hymns of any sort. The ms. of the present volume was submitted to a musical friend, who replied that certain verses of all or nearly all of the hymns would do for singing; and this encouragement has led to the publication of the volume."

In the same Preface he clearly points to the *Olney Hymns* and those of the Wesleys as being the models which for simplicity and intense fervour he would endeavour to emulate. From the small book of twelve hymns printed for the schools at St. Wilfrid's, his hymn-writing resulted in a total of 150 pieces, all of which are in his *Hymns*, 1862, and many of them in various Roman Catholic collections for missions and schools. Few hymns are more popular than his "My God, how wonderful Thou art," "O come and mourn with me awhile," and "Sweet Saviour, bless us ere we go." They excel in directness, simplicity, and pathos. "Hark, hark, my soul, angelic songs are swelling," and "O Paradise, O Paradise," are also widely known. These possess, however, an element of unreality which is against their permanent popularity. Many of Faber's hymns are annotated under their respective first lines; the rest in C. U. include:—

i. From his *Jesus and Mary*, 1849 and 1852.

1. Fountain of love, Thyself true God. *The Holy Ghost.*
2. How shalt thou bear the Cross, that now *The Eternal Years.*
3. I come to Thee, once more, O God. *Returning to God.*
4. Joy, joy, the Mother comes. *The Purification.*
5. My soul, what hast thou done for God? *Self-Examination.*
6. O how the thought of God attracts. *Holiness Desired.*
7. O soul of Jesus, sick to death. *Passiontide.* Sometimes this is divided into two parts, Pt. ii. beginning, "My God, my God, and can it be."
8. Christians, to the war! Gather from afar. *The Christian Warfare.*
9. O come to the merciful Saviour that calls you. *Divine Invitation.* In many collections.
10. O God, Thy power is wonderful. *Power and Eternity of God.*
11. O it is sweet to think, Of those that are departed. *Memory of the Dead.*
12. O what are the wages of sin? *The Wages of Sin.*
13. O what is this splendour that beams on me now? *Heaven.*
14. Saint of the Sacred Heart. *St. John the Evangelist.*

iii. From his *Hymns*, 1862.

15. Father, the sweetest, dearest Name. *The Eternal Father.*
16. Full of glory, full of wonders, Majesty Divine. *Holy Trinity.*
17. Hark! the sound of the fight. *Processions.*
18. How pleasant are thy paths, O death. *Death Contemplated.*
19. O God, Whose thoughts are brightest light. *Thinking no Evil.*
20. O why art thou sorrowful, servant of God? *Trust in God.*
21. Souls of men, why will ye scatter? *The Divine Call.*
22. The land beyond the sea. *Heaven Contemplated.*
23. The thought of God, the thought of thee. *Thoughts of God.*
24. We come to Thee, sweet Saviour. *Jesus, our Rest.*

In addition to these there are also several hymns which are confined to those collections. In the *Hys. for the Year*, by Dr. Rawes, Nos. 77, 110, 112, 117, 120, 121, 122, 125, 127, 128, 131, 140, 152, 154, 169, 170, 174, 179, 180, 192, 222, 226, 230, 271, 272, are also by Faber, and relate principally to the Blessed Virgin Mary. Several of these are repeated in other Roman Catholic collections. [J. J.]

Faber, Johann Ludwig, was b. at Nürnberg, 1635. He studied at the Universities of Altdorf, Tübingen and Heidelberg, became in 1657 conrector, and in 1664 rector of the school at Ottingen, in 1666 rector of the school at Hersbruck, and in 1670 became fifth master in the Egidien Gymnasium at Nürnberg. He d. at Nürnberg, Nov. 28, 1678.

He was crowned as a poet by Sigmund von Birken in 1669. In 1664 he was admitted a member of the Pegnitz Shepherd and Flower Order, and his hymns were contributed to the *Poetische Andachtsklang*, Nürnberg, 1673, — a collection of verses by various members of the Order founded on the meditations in Dr. Heinrich Müller's *Geistliche Ruckstunden*, Rostock, 1664-1666. One of these has passed into English, viz. —

Ioh lass ihn nicht, der sich gelassen [Love to Christ], 1673, as above, No 50, in 8 st., founded on No. 300 of Müller's meditations. Sometimes erroneously ascribed to Gottfried Arnold. *Tr.* as "I leave Him not, Who came to save," by Miss Winkworth, 1869, p. 296. [J. M.]

Fading, still fading, the last beam is shining. [*Evening.*] This anonymous hymn appeared in *Hys. for Vestry and Fireside*, Boston, U.S., 1841, where it is ascribed to the *Sacred Minstrel*, a book of tunes, dated 1830.

It has attained to great popularity in America, and is given in a great number of modern hymn-books, although unknown to those in G. Britain. It is in a peculiar metre and of exceptional merit. Orig. text in *Songs for the Sanctuary*, N. Y., 1865 and 1872. [J. J.]

Fain would my thoughts fly up to Thee. *J. Austin.* [*Hope.*] From his *Devotions in the Antient Way of Offices*, 1668, into Lord Selborne's *Bk. of Praise*, 1862-1867, and T. Darling's *Hymns*, &c., 1855 and 1887.

Faint not, Christian, though the road. *J. H. Evans.* [*Patient Endurance.*] Appeared in the 4th ed. of his *Hys. Selected chiefly for Pub. Worship*, 1833, in 7 st. of 4 l., and in the Rev. Carus Wilson's *Friendly Visitor*, Aug., 1835, with the signature "Alix." It is based on Heb. xii. 3. The hymn, "Fear not, children, though the road," in the *Meth. Free Ch. S. S. H. Bk.*, 1860, No. 311, is composed of st. i.-iii., and vi. of this hymn, slightly altered, together with a chorus from another source. It is popular in America. [J. J.]

Fair are the feet which bring the news. *J. Mason.* [*Missions.*] 1st pub. in his *Spiritual Songs; or, Songs of Praise*, 1833, p. 36, as "A Song of Praise for a Gospel Ministry," in 5 st. of 8 l. (Sedgwick's reprint, 1859, p. 26). In its full form it is unknown to modern hymn-books. The following centos therefrom are in C. U. :—

1. Fair are the feet which bring the news. In Longfellow and Johnson's *Hys. of the Spirit*, Boston, U.S., 1864, No. 343 is compiled from st. i., iii. and iv., considerably altered.

2. Bless'd are the feet which bring the news. This was given in Bickersteth's *Christ. Psalmody*, 1833, No. 429, and is altered from st. i., iii.-v.

3. How blest the feet which bring the news. In *Hall's Metre*, 1836, No. 117 is st. i., v. altered.

4. How beautiful the feet that bring. This altered form of st. i.-iii., v. is by the Rev. J. Keble. It was given in the *Salisbury H. Bk.*, 1857, No. 188, the *Sarum H.*, 1868, *Kennedy*, 1863, and others. [J. J.]

Fair shines the morning star. *J. Montgomery.* [*Year of Jubilee.*] Appeared in his *Christian Psalmist*, 1825, No. 556, in 5 st. of 6 l., and in his *Original Hymns*, 1853, No. 263, the title in each case being "The Year of Jubilee." In 1836 J. Conder adopted it for the *Cong. H. Bk.*, and others have followed, both in G. Britain and America: but its use is not so extensive as many of Montgomery's hymns. In the N. Y. *Church Praise Bk.*, 1882, No. 227, is a cento beginning with st. i. of this hymn, and st. ii.-iv. from C. Wesley's "Blow ye the trumpet, blow" (q.v.). [J. J.]

Fair waved the golden corn. *J. H. Gurney.* [*Dedication of First Fruits.*] This application of the "First Fruits" as a hymn of prayer and praise for Children appeared in the author's *Marylebone Ps. & Hys.*, 1851, No. 38, in 6 st. of 4 l., and not in his *Lutherworth Coll. of Hys.*, 1838, as sometimes stated. It has attained to great popularity, and is found, generally unaltered, in most of the leading modern hymn-books. Bingham, in his *Hymno. Christ. Lat.*, 1871, has rendered it into Latin as "Pulchrius in Judæ campis crepitante susurro." [J. J.]

Faith, hope, and charity, these three. *J. Montgomery.* [*Faith, Hope, and Charity.*]

In the *M. M.* this hymn is dated "Jan. 27, 1834." It was printed in his *Original Hymns*, 1853, No. 164, in 4 st. of 4 l., and entitled "The Christian Graces." It is given in a few hymn-books in G. Britain and America: as Dr. Martineau's *Hys. of Praise and Prayer*, 1873; the New York *Hys. & Songs of Praise*, 1874, and others. [J. J.]

Faith of our fathers! living still.
F. W. Faber. [*A Pledge of Faithfulness.*]
 This hymn appeared as the first of two hymns, one "Faith of our Fathers," for England; and the second the same for Ireland, in his *Jesus and Mary; or, Catholic Hys. for Singing and Reading*, 1849, in 4 st. of 6 l. It was repeated in his *Oratory Hymns*, and several Roman Catholic collections for missions and schools. Its use illustrates most forcibly how in hymnody, as in other things, "extremes meet." In the original st. iii., ll. 1, 2, read:—

"Faith of our Fathers! Mary's prayers
 Shall win our country back to thee."

In 1853 Drs. Hedge & Huntington altered these lines to:—

"Faith of our Fathers! Good men's prayers
 Shall win our country all to thee."

for their Unitarian *Hys. for the Church of Christ*, No. 455. With this alteration it has passed into several Nonconformist collections in G. Britain and America. With the alteration of these few words the hymn is regularly sung by Unitarians on the one hand, and by Roman Catholics on the other, as a metrical embodiment of their history and aspirations. [J. J.]

Faith, 'tis a precious gift. *B. Beddome.* [*Faith described.*] Of this popular hymn various forms are in C. U. both in G. Britain and America as follows:—

1. The original, which was given in the Bristol *Bap. Coll.* of Ash & Evans, 1769, No. 232, in 4 st. of 4 l. This was repeated in Rippon's *Sel.*, 1787, and later editions, and several modern hymn-books.
2. The text as in R. Hall's posthumous ed. of *Beddome's Hymns*, 1817, No. 165, where after st. ii. alterations are introduced, and another stanza (iv.) is added. This text is given in the *Bap. Ps. & Hys.*, 1858.
3. "Faith is a precious gift." This is an altered form of the hymn, in Dr. Alexander's *Augustine H. Bk.*, 1849-65, partly from the 1769, and partly from the 1817 texts; and in the American *Bap. Praise Bk.*, 1871, from the 1769 text.
4. "Faith is the gift of God," in *Snepp's Songs of G. & G.*, 1872, is an alteration of the 1817 text in 6 st.

Taken in its various forms this hymn is very extensively used. [J. J.]

Faithful, O Lord, Thy mercies are.
C. Wesley. [*God's Faithfulness.*] In several American hymn-books two hymns are given with this opening line, as follows:—

- (1) No. 306, in Longfellow and Johnson's *Hys. of the Spirit*, 1864, in 2 st. of 4 l. This is No. 171 of *C. Wesley's Short Hymns, &c.*, 1762, vol. 1., on Ex. xxxiv. 6.
- (2) The second is in the *Bapt. Praise Bk.*, 1871, No. 216, and is composed of portions of Nos. 169, 170, 171 of the *Short Hymns, &c.* (*P. Works*, 1868-72, vol. ix. p. 55).

[J. J.]

Falkner, Justus, from his interest as the first Lutheran clergyman ordained in America, demands a somewhat fuller notice than would otherwise be given.

He was fourth s. of Daniel Falkner, Lutheran pastor at Langenreinsdorf, Crimmitschau, Zwickau, Saxony, and was b. there, Nov. 22, 1672. He entered the University of Halle, Jan. 20, 1693, as a student of theology under A. H. Francke; but on completing his course felt the responsibility of the ministerial office in the German

Church of that time too great for him to undertake. Along with his elder brother Daniel, who had shortly before returned from America, we find Justus accepting at Rotterdam, April 23, 1700, a power of attorney for the sale of Penn's lands in Pennsylvania. In 1701 ten thousand acres of Penn's lands were sold to Provost Andreas Rudman and other Swedes residing on the Manatawny. By intercourse with Rudman or otherwise Justus was led to reconsider his views on the ministry, and was on Nov. 24, 1703, ordained in the Swedish Church of Wicacoa, Philadelphia, by Rudman, T. E. Björck, and Anders Sandel, all Swedish Pastors. His first charge was the pastoral oversight of the Dutch settlers on the Manatawny, near New Hannover; but shortly afterwards he was sent by Rudman to take his place as pastor of the Lutheran Congregations at New York and Albany. There he proved himself an earnest, faithful and diligent worker, ministering also as occasion permitted, until their organization became consolidated, to three congregations in New Jersey (on the Hackensack, in Bergen County, and on the Raritan) and two in the State of New York (Loonenburg and Neuburg). In 1723 the pastorate at New York became vacant either by the death or removal of Falkner. Michael Knoll, who became pastor at New York in 1732, states that Falkner d. in 1723. The entries in Church registers which have been held to prove that when he felt the weight of years he retired to New Jersey as a smaller and easier field of labour, seem to be signed by a Daniel Falkner—whether brother, nephew or son does not appear (*ms.*, &c., from Pastor Köhler, Langenreinsdorf; from Dr. B. M. Schmucker, Pottstown, Pennsylvania, &c. Details from these sources are given more fully in the *Blätter für Hymnologie*, 1885, pp. 3-8).

To his *Catechism*, the first known publication by a Lutheran minister in America (written in Dutch and pub. at New York, 1708, as *Grondlycke Onderricht*, &c.), three hymns are appended which seem to be *trs.* from the German. The only hymn by Falkner *tr.* into English is:—

Auf! ihr Christen, Christi Glieder. [*Christian Warfare.*] It seems to have been written while he was a student at Halle, and appears in the *Geistreiches G. B.*, Halle, 1697, p. 430, in 11 st. of 6 l., entitled "Encouragement to conflict in the spiritual warfare." It is a vigorous and stirring hymn, and after its reception into Freylinghausen's *G. B.*, 1704, came into extended use, and is still found in many collections as in the *Unv. L. S.* 1851. The only *tr.* in C. U. is:—

Rise, ye children of salvation, omitting st. 4 in *Mrs. Bevan's Songs of Eternal Life*, 1858, p. 10. Three centos have come into use—the *trs.* of st. 1, 3, 9 in Dr. Pagenstecher's *Coll.*, 1864; of st. 1, 5, 9, 11 in the *Eng. Presb. Ps. & Hys.*, 1867, and the *Temple H. Bk.*, 1867; and of st. 1, 5, 11 in *Laudes Domini*, N. Y., 1884.

Another *tr.* is: "If our all on Him we venture," a *tr.* of st. iii. as st. ii. of No. 1064 in the *Supplement* of 1808 to the *Moravian H. B.*, 1801 (1886, No. 509).

[J. M.]

Falk, Johannes Daniel, was b. Oct. 28, 1768, at Danzig, where his father was a wig-maker. With a stipend from the Town Council of Danzig, he entered the University of Halle in 1791, where he studied the classics and theology, remaining as a private tutor for some time after completing his course. In 1798 he married and settled as a man of letters at Weimar, where he was welcomed by Herder, Goethe and Wieland, and where he gained some reputation as a writer of satirical works. During the Napoleonic wars, after the battle of Jena, 1806, Falk found his true vocation as a philanthropist, first in the field hospitals and then in the care of destitute children. With the court preacher Horn he founded the "Society of Friends in Need," and shortly thereafter began his Refuge for poor children; receiving them

without restrictions as to age, birth, country or creed, and after giving them a godly industrial training sought to find the girls places as domestic servants and to apprentice the boys to trade. He lived to see the Refuge in permanent buildings (which in 1829 were made into a public training school for neglected children, under the name of *Falk's Institute*) and saw some 300 of his scholars fairly started in life. He d. at Weimar, Dec. 14, 1826 (*Kraus*, pp. 120-125; *Allg. Deutsche Biog.*, vi. 549-551). His hymns are few in number, but one has attained considerable popularity:—

O du frühliche. [*For the Great Festivals.*] Written in 1816, and included in his *Auserlesene Werke*, Leipzig, 1819, vol. i. p. 357, in 3 st. of 6 l., entitled "Hymn for all the Three Festivals." St. i. is for Christmas, ii. for Easter, iii. for Whitsuntide. This form is No. 667 in the *Unv. L. S.*, 1851, but being easy of expansion we find in the *Speier G. B.*, 1859, No. 247, two other stanzas for each season added—in all 9 st. The only *tr.* in C. U. is:—

Hail, thou glorious, thou victorious. A free version by Dr. Kennedy of Falk's three sts., with original st. for Sunday and for the Second Advent, in his *Hymno. Christ.*, 1863. [J. M.]

Fanch, James, known as the joint author with Daniel Turner of the hymn "Beyond the glittering, starry skies" (q.v.), was b. in 1704, and d. Dec. 12, 1767. He was for many years a Baptist Minister at Romsey, and Lockerly, Hants. In addition to Sermons, &c., he pub. a

Paraphrase on a Select Number of the Psalms of David, done from the Latin of Buchanan, to which are added some Occasional Pieces, 1764. [J. J.]

Fannie. *A nom de plume* of Mrs. Van Alstyne (q.v.) in *Bright Jewels*, N. Y., 1869, *Royal Diadem*, N. Y., 1873, &c.

Far down the ages now. *H. Bonar.* [*The Church Militant.*] Pub. in his *Hys. of Faith and Hope*, 1st Series, 1857, in 14 st. of 4 l. The centos in C. U. all begin with st. i., but differ in the choice of stanzas, and range from five in the S. P. C. K. *Church Hys.*, 1871, to eight in the New York *Hys. and Songs of Praise*, 1874. Although in extensive use in various forms, it is seldom that any two collections have the same arrangement. [J. J.]

Far from my [our] heavenly home. *H. F. Lyte.* [*Ps. cxxxvii.*] This s. m. version of Ps. 137 is the most complete example of the author's method in paraphrasing the Psalms that we have: and furnishes us with a beautiful illustration of his tenderness and melody. It appeared in his *Spirit of the Psalms*, 1834, in 5 st. of 4 l. Its use exceeds that of any other of his Psalm versions, and is extensive both in G. Britain and America. Sometimes it is changed to "Far from our heavenly home;" and in other cases, as in *H. A. & M.*, st. ii., which reads:—

"Upon the willows long My harp has silent hung;
How should I sing a cheerful song Till Thou inspire my tongue?"

is omitted. Full orig. text in *H. Comp.*, No. 135. [*Psalms, English*, § xvii.] [J. J.]

Far from my thoughts, vain world, begone. *I. Watts.* [*Holy Communion.*] This hymn was given in his *H. & Sa. Songs*,

1707: and again in 1709 (Bk. ii., Nos. 15, 16), in two parts, each part consisting of 6 st. of 4 l., and the second beginning, "Lord, what a heav'n of saving grace." Pt. i. was given with alterations and the omission of st. iii., iv. in G. Whitefield's *Coll.*, 1753, No. 2, thereby rendering it a most suitable hymn for the opening of Divine Service. This use of the hymn is still followed, especially in America, as in Dr. Hatfield's *Church H. Bk.*, 1872, &c. In the *American Church Pastorals*, Boston, 1864, No. 710, st. v., vi. are given as "Blest Jesus! what delicious fare!" Pt. ii. is also somewhat extensively used in G. Britain and America. [J. J.]

Far from my thoughts, vain world, depart. *J. Conder.* [*Holy Communion.*] Appeared in his *Cong. H. Bk.*, 1836, No. 148, in 6 st. of 4 l., on the words, "He was known of them in breaking of bread." In this same form it was repeated in his work *The Choir and the Oratory*, 1837, p. 190; and again in his *Hys. of Praise, Prayer, &c.*, 1856, p. 85. A rearrangement of this hymn, given in the *Leeds H. Bk.*, 1853, No. 727, is more popular than the original. It begins with st. iii., "Lord, in this blest and hallowed hour," and is composed of st. iii., ii. and iv. Another arrangement is st. iii., ii., iv.-vi. This is in the *Bap. Ps. & Hys.*, 1858. [J. J.]

Far from the world, O Lord, I flee. *W. Cowper.* [*Retirement.*] In 1765, when the poet had recovered his balance of mind and had to leave the charge of Dr. Cotton at St. Albans, under whose care he had been placed by his family, his friends

"Subscribed amongst themselves an annual allowance, such as made his own diminished means just sufficient to maintain him respectably, but frugally, in retirement, and left him to follow his own course. His resolution to withdraw from the business of the world, and from its society, occasioned those poems which, because of the circumstances that gave rise to them, belong properly to the personal history of an author."

"Far from the world, O Lord, I flee,
From strife and tumult far;
From scenes where Satan wages still
His most successful war."

Southey, from whose *Life and Works of William Cowper*, ed. 1853, vol. i. pp. 105-6, the above is taken, quotes the complete hymn, and then goes on to say:—

"After many unsuccessful attempts to procure lodgings nearer Cambridge, John Cowper wrote to say he had found some at Huntingdon, which he believed might suit him."

On Saturday, June 22, 1765, Cowper was taken to Huntingdon by his brother, and there left alone.

"No sooner," says Cowper, "had he left me, than finding myself surrounded by strangers, and in a strange place, my spirits began to sink, and I felt (such was the backsliding state of my heart) like a traveller in the midst of an inhospitable desert, without friend to comfort, or a guide to direct him. I walked forth, towards the close of the day, and in this melancholy frame of mind, and having wandered about a mile from the town, I found my heart, at length so powerfully drawn towards the Lord, that having a retired and secret nook in the corner of a field, I knelt down under a bank and poured forth my complaints before him. It pleased my Saviour to hear me, so that this oppression was taken off, and I was enabled to trust in him that careth for the stranger, to roll my burden upon him, and to rest assured that whosoever he might cast my lot, the God of all consolation would still be with me. But this was not all. He did for me more than either I had asked or thought."

The following day, Sunday, June 23, 1765, Cowper attended church for the first time after his recovery. He was specially impressed by the devotion of one of the worshippers, and with the reading of the Gospel of the day (1st S. after Trinity), which contained the parable of the Prodigal Son. He says:—

"I went immediately after church to the place where I had prayed the day before, and found the relief I had there received was but the earnest of a richer blessing. How shall I express what the Lord did for me, except by saying, that he made all his goodness to pass before me. I seemed to speak to him face to face, as a man conversing with his friend, except that my speech was only in tears of joy, and groanings which cannot be uttered: 'I could say indeed with Jacob, not 'how dreadful,' but how lovely, 'is this place! This is none other than the house of God.'"—*Southey*, l. pp. 108-9.

Although Southey does not say that this hymn was written on this special occasion, and although he quotes the hymn three pages before he gives these details, yet, when we read in st. ii.,

"The calm retreat, the silent shade,
With prayer and praise agree;
And seem, by Thy sweet bounty, made
For those who follow Thee,"

we feel that these must have been the circumstances and this the birth-place of the hymn. If so, its date will be *June 23, 1765*.

The publication of this hymn we have not been able to trace beyond the *Olney Hymns*, 1779, Bk. iii., No. 45, in 6 st. of 4 l., and headed "Retirement." We have seen it stated that it appeared in the *Gospel Magazine* prior to this, but this is an error. Its use is extensive for a hymn of so personal a character. It is very beautiful, and its associations with the poet's personal history give it a position of historical importance. [J. J.]

Far from these narrow scenes of night. *Anne Steele*. [*Heaven*.] This hymn ranks in popularity as one of the first of Miss Steele's hymns. It was first pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 157, in 11 st. of 4 l., and entitled "The Promised Land." It was repeated in her *Poems, &c.*, 1780, and in D. Sedgwick's ed. of her *Hymns*, 1863, p. 96. In modern hymn-books it is found in various forms, ranging from 4 st. in the *American Bap. Hy. [& Tune] Bk.*, 1871, to 8 st. in the *Westminster Abbey H. Bk.*, 1883. It was brought into use in an abbreviated form in the Church of England through R. Conyers's *Coll.*, 1767, and A. M. Toplady's *Ps. & Hys.*, 1776; and amongst Nonconformists by the *Bristol Bap. Coll. of Ash & Evans*, 1769. In most American Unitarian collections a selection of stanzas rearranged from c.m. to s.m. is given, sometimes in 7 st., as in Dabney's *Sel. of Hys. & Ps.*, Andover, 1821; and again, in 5 st., as in the *Hy. [& Tune] Bk. for the Ch. & Home, &c.*, Boston, 1868. [J. J.]

Farewell, poor world, I must be gone. *S. Crossman*. [*Death anticipated*.] This is his "Pilgrim's Farewell to the World," in 7 st. of 4 l., in his *Young Man's Meditation, or Some few Sacred Poems, &c.*, 1664 (Sedgwick's reprint [1863], p. 7). The form in which it appeared in the "Sacred Melodies," appended to the *Comprehensive* ed. of Rippon's *Sel.*, 1844, is 4 st. of 4 l. and a chorus. Of these, st. ii. and the chorus are anonymous. In 1855 Mr. Beecher adopted this form of the hymn

for his *Plymouth Coll.*, No 1220. In this the first four lines are from *Crossman* and *Rippon*, but altered to "Farewell, dear friends, I must be gone!" The second four lines and the chorus are from *Rippon*; and st. iii., iv. are anonymous. [J. J.]

Farewell, thou once a sinner. *C. Wesley*. [*Death*.] Appeared in his *Hys. & Sacred Poems*, 1749, vol. ii., No. 56, in 7 st. of 8 l., and headed "On the Death of a Friend" (*P. Works*, 1868-1872, vol. v. p. 216). In Dr. Martineau's *Hymns, &c.*, 1840, No. 402, beginning "Farewell, thou once a mortal," is a cento from this hymn. It was repeated in his *Hys. of Praise and Prayer*, 1873. [J. J.]

Farningham, Marianne. [*Hearn, M.*]

Farrar, Frederic William, D.D., s. of the Rev. Charles Penhorn Farrar, sometime a missionary in India, and late Rector of Sidcup, Kent. He was b. at Bombay, Aug. 7th, 1831; and educated at King William's College, Isle of Man, and at King's College, London. In 1850 he obtained a classical exhibition, and in 1852 a scholarship at the University of London, whence, after taking the degree of B.A., he passed to Trinity College, Cambridge. There, in 1852, he took (with other prizes) the Chancellor's Prize in English verse, and graduated in first-class classical honours in 1854. In the same year he entered Holy Orders, and was subsequently for some time an assistant master at Harrow School. In 1871 he was appointed to the head mastership of Marlborough College, which he held until 1876, when he was nominated a Canon of Westminster Abbey and Rector of St. Margaret's, Westminster. He had previously been chosen Select Preacher before the University of Cambridge in 1868, and again in 1874, 1875, and Hulsean Lecturer in 1870. He was also appointed in 1869 a Chaplain to the Queen, and in 1883, Archdeacon of Westminster. Archdeacon Farrar has achieved a high reputation both as a writer and a preacher. He is the author of some volumes of fiction for the young which soon attained great popularity, as well as of several important works in the departments of philology and theology. Of the latter, his *Life of Christ* and *Life and Work of St. Paul* are the best known. As a preacher, Archdeacon Farrar stands in the first rank as a master of graceful eloquence. His contributions to hymnody include, "Father, before Thy throne of light," "God and Father, great and holy," and a beautiful carol, "In the fields with their flocks abiding." [G. A. C.]

Father, abide with us! the storm-clouds gather. [*The Divine Presence desired*.] Given anonymously as No. 60 in the Rev. E. Clay's *Appendix*, issued in Feb., 1869, to his *Ps. & Hys., adapted for the Services of the Ch. of England* (1st ed., 1858). In Snapp's *Songs of G. & G.*, 1872, No. 708, it is repeated without alteration. [J. J.]

Father, again in Jesus' Name we meet. *Lady Lucy E. G. Whitmore*. [*Lent Evening*.] 1st pub. in her *Family Prayers, &c.*, 1824, in 4 st. of 4 l., as No. 8 of the 14 hymns appended thereto. It is based on St. Luke xv. 20. In 1833 Bickersteth gave it, with slight alteration, in his *Christ*.

Psalmody, No. 584. This was repeated by several editors as the original text. In the Rev. F. Pott's *Hymns*, &c., 1861; the S.P.C.K. *Church Hys.*, 1871, and others, st. ii. is omitted. It is a hymn of more than usual merit, and is in extensive use in G. Britain. In America it is also found in a few collections, including *Laudes Domini*, 1884. In Windle it is attributed in error to "White." Orig. text in *H. Comp.* No. 14. [J. J.]

Father, and can it be? *C. Wesley.* [Lent.] Appeared in his *Hys. & Sac. Poems*, 1749, vol. i., No. 92, in 7 st. of 8 l. It is No. 5 of 7 hymns written "After a Recovery" (*P. Works*, 1868-1872, vol. iv. p. 447). The hymn, "O unexhausted Grace," which is given in most of the Methodist hymn-books, is composed of st. iv.-viii., and was included in the *Wes. H. Bk.*, 1780, as No. 165. [J. J.]

Father and Lord of our whole life. *J. Keble.* [Easter Eve.] Written at Llandudno, Aug. 14, 1856, and first pub. in the *Salisbury H. Bk.*, 1857, and again in the *Sarum Hymnal*, 1868, No. 135. The original contains 9 st. of 4 l., and is found in Keble's *Miscellaneous Poems*, 1869, pp. 116-118. In the *Hymnary*, No. 260, beginning "Jesus, the Author of our Life," is a slightly altered form of this hymn. [J. J.]

Father, at Thy footstool see. *C. Wesley.* [For Unity.] In his *Hymns & Sac. Poems*, 1749, vol. ii., this is No. 3 of 55 hymns "For Christian Friends," in 6 st. of 4 l. (*P. Works*, 1868-1872, vol. v. p. 408). When given in the *Wes. H. Bk.*, 1780, No. 500, st. v., vi. were omitted. This is repeated in the revised ed., 1875, and several collections in G. Britain and America. The hymn in Dr. Martineau's *Hymns* of 1840, and of 1873, beginning with the same first line, is a cento, a few lines of which are from this hymn, but the rest we have been unable to trace. [J. J.]

Father, before Thy throne of light. *F. W. Farrar.* [St. Michael and All Angels.] Written for the Anniversary of the Dedication of Marlborough College Chapel, 1855, the author being at that time Assistant Master of the College under Dr. Cotton. In 1856 it was included in the *Marlborough College H. Book*; and again in the revised edition of the same collection in 1869, No. 106. From the latter it passed into the *Savoy Chapel Appendix to the Hymnary* (Chapel Royal), the S. P. C. K. *Church Hymns*, 1871, No. 184, the *H. Comp.*, 1876, and many other collections. It is admirably suited for daily use in public schools. [J. J.]

Father, behold with gracious eyes. *C. Wesley.* [Public Worship.] In the *Hys. for those that Seek and those that Have Redemption*, &c., 1747 (*P. Works*, 1868-1872, vol. iv. p. 270), this hymn, in 6 st. of 4 l., is set forth for use "At the Hour of Retirement." A. M. Toplady, on including it in his *Ps. & Hys.*, 1776, No. 60, omitted st. iii., added st. vi., vii. from Wesley's "Father of Jesus Christ, my Lord" (in the same *Hymns*, &c., 1747), and appointed the same for "Public Worship." From this text, and not the original, No. 780 in the *New Cong.*, 1859-1874, is taken; Top-

lady's st. iv., v. being omitted, and the rest somewhat altered. [J. J.]

Father, by Thy love and power. *J. Anstice.* [Evening.] Printed by his widow for private circulation in *Hymns by the late Joseph Anstice, M.A.*, &c., 1836, No. 3, in 4 st. of 10 l. In 1841 it was given in *The Child's Christian Year*, with one change only, that of st. i., l. 8, "Lull Thy children to repose," to "Lull Thy creatures to repose," which in the *H. Comp.* is again changed to "Grant Thy children sweet repose," and accompanied by a note (*Notes*, 31) which shows that Bp. Bickersteth used *The Child's Christian Year* text as the original, in error. In the numerous hymn-books in which this beautiful hymn is found, not this line, but st. iv., l. i.-iv., have been the source of difficulty. They read in the original:—

"Blessed Trinity! be near
Through the hours of darkness drear;
When the help of man is far,
Ye more clearly present are."

The attempts which have been made to overcome the weakness of these lines have been many. The most important of these are:—

1. "Blessed Trinity, be near,
Through the hours of darkness drear;
Then, when shrinks the lonely heart,
Thou more clearly present art."

S. P. C. K. *Appendix to Ps. & Hys.*, 1869, their *Church Hymns*, 1871, and many others.

2. "Blessed Trinity, be near
Through the hours of darkness drear;
Oh, enfold us in Thine arm,
Screen from danger, save from harm."
Hymnary, 1872.

3. "Blessed Trinity, be near
Through the hour of darkness drear;
Then when shrinks the lonely heart,
Thou, O God, most present art."

Hymnal Companion, 1870-76; Thring's *Coll.*, 1882; *Laudes Domini*, N. Y. 1884, and others.

Other arrangements of these lines are also given in some of the collections, but these are the most important. In addition there is also a re-arrangement of the text in the Cooke & Denton *Church Hyl.*, enlarged ed., 1855, No. 338, in 4 st. of 8 l.; and in the Rev. F. Pott's *Hymns*, &c., 1861, No. 23, in 4 st. of 6 l. In its various forms the use of this hymn is extensive. [J. J.]

Father, ere we hence depart. *J. Hart.* [Dismission.] 1st pub. in his *Supplement to his Hymns composed on Various Subjects*, 1762, No. 82, in 2 st. of 4 l. In 1767 it was given in R. Conyers's *Coll.* as "Father, before we hence depart." This was repeated in Toplady's *Ps. & Hys.*, 1776, No. 159, and is the received text of modern hymn-books in G. Britain and America. [J. J.]

Father, God, Who seest in me. *C. Wesley.* [Pleading the Atonement.] Four hymns beginning with the same stanza are known to hymnodists as follows:—

1. The original in C. Wesley's *Hymns on the Lord's Supper*, 1745, No. 119, in 4 st. of 4 l. (*P. Works*, 1868-1872, vol. iii. p. 304); R. Conyers's *Coll.*, 1767, &c.
2. The same with the omission of st. iv. in *Hys. for the Chapel of Harrow School*, 1855-1866.
3. "Father, Lord, Who seest in me," in a few of the older collections, and in *Windle*.
4. "Gracious God, Thou seest me," in the Meth. New Connexion *H. Bk.*, 1847, No. 462, and later editions.
5. A curious cento, also associated with this hymn, and beginning with st. i., is in Rippon's *Bapt. Sel.*, 1787, and later editions. This remarkable patchwork is made up from C. Wesley's four hymns: (1) "Father, God, Who

seest in me;" (2) "Father, see the victim slain;" (3) "Depth of mercy can there be;" (4) "Rise, my soul, with ardour rise," as follows:—

St. i., ll. 1-4, from No. 1; st. i. ll. 5-6, from No. 2.
St. ii., ll. 1-3, from No. 4; st. ii., ll. 3-6, from No. 3.
St. iii., ll. 1-8, from No. 4; st. iv., ll. 1-4, from No. 1.
St. iv., ll. 5, 6, from No. 2; st. v., ll. 1-4, from No. 3.
St. v., ll. 5, 6, from No. 4; st. vi., ll. 1, 2, from No. 2.
St. vi., ll. 3-6, from No. 1. [J. J.]

Father, hear our humble claim. C. Wesley. [*For Unity.*] In Longfellow & Johnson's *Hymns of the Spirit*, Boston, U.S., 1864, No. 227, and in the *Songs for the Sanctuary*, 1865-1872, No. 823. This cento is taken from two hymns by C. Wesley: (1) "Come, and let us sweetly join"; and (2) "Father, Son and Spirit, hear," both of which appeared in *Hymns & Sac. Poems*, 1740, and each of which has furnished several centos to the hymn-books. This cento is st. i. from No. 1, and st. ii.-v. from No. 2. (See *P. Works*, 1868-1872, vol. i. pp. 351, 356, 357.) [J. J.]

Father, hear the blood of Jesus. C. Wesley. [*Holy Communion.*] In Toplady's *Ps. & Hys.*, 1776, and others of the older collections, this hymn is composed of two hymns by C. Wesley, 1st pub. in his *Hymns on the Lord's Supper*, 1745; "Father, hear the blood of Jesus," in 2 st. of 8 l., and "Dying Friend of Sinners, hear us," in 2 st. of 8 l. (*P. Works*, 1868-1872, vol. iii. pp. 225-226). In modern hymn-books the first of these hymns is given alone, as in the *Laudes Domini*, N. Y., 1884. [J. J.]

Father, hear the prayer we offer. [*Prayer.*] Given anonymously in J. S. Adams's *Psalms of Life*, 1857, No. 285, in 5 st. of 4 l.; in Longfellow and Johnson's *Unitarian Hymns of the Spirit*, Boston, U.S., 1864, No. 558, in 4 st. of 4 l.; in the *Songs for the Sanctuary*, N. Y., 1865; *Laudes Domini*, 1884, and others; and, with an additional stanza, in W. G. Herder's *Cong. Hymns*, Lond., 1884. [J. J.]

Father, hear Thy children's praises. H. J. Buckoll. [*Commemoration.*] Appeared in the *Ps. & Hys. for the Use of Rugby School Chapel*, 1850, No. 54, in 5 st. of 4 l., and appointed "For the Founder's Commemoration, October 20th." From the *Rugby* book it has passed into that of *Harrow*, and others of the public schools, and a few general collections. [J. J.]

Father, how wide Thy glory shines. I. Watts. [*Glory of God and Salvation of Men.*] 1st pub. in his *Horæ Lyricæ*, 1705, in 9 st. of 4 l., and headed "God glorious and Sinners saved." As early as 1738-1741 J. Wesley included it in an abbreviated form in his *Ps. & Hymns*, and it was subsequently given about 1800, in the *Wes. H. Bk.* Its early use in the Church of England was furthered by R. Conyers, De Courcy, A. M. Toplady, and others. Its use, but usually in an abbreviated form, is extensive in G. Britain and America. Full original text in modern editions of the *Horæ Lyricæ*, and Watts's *Works*. [J. J.]

Father, I dare believe. C. Wesley. [*Holiness desired.*] This hymn is composed as follows:—
I. from *Short Hymns, &c.*, 1762, vol. i., No. 881, Ps. cxxx. 8.
II. from *Short Hymns, &c.*, 1762, vol. ii., No. 1178, Jer. iv. 1.

III. from *Short Hymns, &c.*, 1762, vol. ii., No. 1179, Jer. iv. 14.

In this form it was given in the *Wes. H. Bk.*, 1780, No. 398, and has been retained in subsequent editions of the same, and has also passed into other hymn-books. Orig. text, *P. Works*, 1868-72, vols. ix., x. [J. J.]

Father, I know that all my life. Anna L. Waring. [*Resignation.*] 1st pub. in her *Hymns and Meditations*, 1850, No. 1, in 8 st. of 6 l., and headed, "My times are in Thy hand." (Enlarged ed. 1863-1871.) One of the first, if not the first, hymn-book to bring it into C. U., was the *Leeds H. Bk.*, 1853, No. 892. Since then it has passed into numerous collections in G. Britain and America. Although faulty, and awkward in rhythm, it has attained to a considerable circulation, its deep devotional spirit and intense personality being very attractive to many. Although best adapted for private reading, it is suitable, under special circumstances, for congregational use. In the American Unitarian *Hymns*, [*& Tunes*] *Bk. for the Church and the Home*, Boston, 1868, No. 224, st. v., vii., viii., are given in an altered form as:—"I ask Thee for the daily strength:" at. i-iv. being given as No. 223. [J. J.]

Father, I stretch my hands to Thee. C. Wesley. [*Faith desired.*] From *Psalms & Hymns*, 1741, in 6 st. of 4 l., and entitled "A Prayer for Faith" (*P. Works*, 1868-72, vol. ii. p. 18). In 1760 M. Madan included 3 st. in his *Coll.*, and thus introduced it into the Church of England. The altered text in the *Wes. H. Bk.* was given in the *Supp.* of that hymnal in 1830. Our authority for ascribing this hymn to C. Wesley with an expression of doubt is the following note by Dr. Osborn in the *P. Works*, 1868-72, vol. ii. p. 8.

"The reader will observe that of the 160 hymns contained in this volume as originally published (*Ps. & Hymns*, 1741), more than 130 may be traced (by reference given above in brackets) to previous publications by other authors; and were merely selected, arranged, and more or less altered by Wesley. Only three of those which have been so treated have been reprinted here; viz. 'Resignation,' 'Submission,' and the first 'Hymn to Christ.' The second with that title, together with 'A Thought in Affliction,' 'A Prayer for the Light of Life,' 'A Prayer of Faith' (the above hymn), and 'God's Love and Power,' are also reprinted, because they have not been identified in other collections, and may possibly be Wesley's."

The hymn is in several modern collections both in G. Britain and America. [J. J.]

Father, I want a thankful heart. C. Wesley. [*Desiring to know God.*] This cento in the *Scottish Evang. Union Hymnal*, 1878, No. 212, in 2 st. of 6 l. (where it is ascribed to A. M. Toplady in error), is composed of st. vi. of C. Wesley's "Father of Lights, from Whom proceeds": and st. v. of his "Jesu! my Great High Priest above." These two hymns appeared in the *Wesley Hys & Sac. Poems*, 1739. (*P. Works*, 1868-1872, vol. i. pp. 77, 88.) [J. J.]

Father, if Thou my Father art. C. Wesley. [*Prayer for the Witness of the Spirit.*] Pub. in *Hys. and Sacred Poems*, 1740, p. 131, in 6 st. of 6 l., and headed, "Groaning for the Spirit of Adoption" (*P. Works*, 1868-72, vol. i. p. 307). In the *Wes. H. Bk.*, 1780, No. 365, st. ii.-vi. were given as "I want the Spirit of power within." This form of the hymn has been repeated in several collections in G. Brit. and America. [J. J.]

Father, in high heaven dwelling. *G. Rawson.* [Evening.] 1st pub. in the *Leeds H. Bk.*, 1853, No. 762, in 4 st. of 6 l., and based on a portion of Our Lord's Prayer (St. Luke xi. 3, 4). It was repeated in the *Bapt. Ps. & Hys.*, 1858-80, and several other collections in Great Britain and America. Mr. Rawson revised the text for his *Hymns*, 1876. In *Kennedy*, 1863, it is given as, "Father, who in heaven art dwelling." [J. J.]

Father, in Whom we live. *C. Wesley.* [Holy Trinity.] 1st pub. in his *Hymns for those that Seek, and those that Have Redemption*, &c., 1747, No. 34, in 4 st. of 8 l., and entitled "To the Trinity." In 1776 Toplady included it in his *Ps. & Hys.*, No. 349, and thus brought it into use in the Church of England. It was included unaltered in the *Wes. H. Bk.* in 1797, and retained in the revised ed. of 1875, No. 258. It is also in several American hymn-books. A portion of the cento "Father of all, to Thee; Let endless," &c. (q.v.) is taken from this hymn. [J. J.]

Father, let me dedicate. *L. Tuttielt.* [New Year.] A New Year's Hymn in 4 st. of 8 l., which appeared in his *Germs of Thought on the Sunday Special Services*, 1864. It passed into the *S. P. C. K. Ps. & Hys.*, 1869, *The Anglican H. Bk.* 1868, and other collections. It is one of the best known of the author's compositions. Orig. text in *H. A. & M.*, 1875, No. 74. An abbreviated form of this hymn, beginning with st. i. l. 2, altered "This new year to Thee," is found in some collections. In a few American hymn-books it begins, "Father, here we dedicate." This is also in some English collections, as *W. G. Horner's Cong. Hymns*, 1884, &c. [J. J.]

Father, Lord of earth and heaven, Spare or take, &c. *C. Wesley.* [Resignation.] Written at Bristol during the illness of one of his children, and 1st pub. in his *Funeral Hymns*, 2nd Series, 1759, in 10 st. of 4 l., and entitled "A Prayer for a dying Child." It was not given in the *Wes. H. Bk.* until the revised ed., 1875 (*P. Works*, 1868-72, vol. vi. p. 251). [J. J.]

Father of all, from land and sea. *C. Wordsworth, Bp. of Lincoln.* [For Unity.] Written by request after the Nottingham Church Congress, 1871, and set to music by H. J. Gauntlett, Mus.D. It was added to the *Holy Year*, 6th ed., 1872, and to *H. A. & M.*, 1875. It is also in a few American books.

Father of all, in Whom we live. *C. Wordsworth, Bp. of Lincoln.* [Confirmation.] This hymn in three parts appeared in his *Holy Year*, 1862, pp. 207-210, with directions for their use as follows:—

i. **Father of all, in Whom.** "Referring to the whole congregation," in 3 st. of 8 l.

ii. **O God, in whose all-searching eye.** "Referring to those who come to be confirmed: to be used before the laying on of hands," in 5 st. of 8 l.

iii. **Our hearts and voices let us raise.** "After the laying on of the hands of the Bishop: to be sung specially by those who have been confirmed."

From pt. ii. the following hymns have been taken, and are in C. U.:—

1. **Arm these Thy soldiers, mighty Lord.**
2. **Come, ever blessed Spirit, come.** In *Skinner's Daily*

Service Hymnal, 1864; the *Hymnary*, 1872, and others and also several American collections.

3. **O Christ, Who didst at Pentecost.** In the *People's H.*, 1867. [J. J.]

Father of all, my soul defend. *J. Merrick.* [Ps. xvi.] 1st pub. in his *Psalms Tr. and Paraphrased in English Verse*, 1765, p. 27, and again in *W. D. Tattersall's* rearranged edition of the same, 1797. In the 8th ed. of his *Sel.*, 1819, No. 16, Cotterill gave a cento from this version (st. i., viii.-xi.) beginning, "God of our life, our souls defend." This was repeated in later collections. In the *Calcutta H. Bk.*, 1862, No. 16, this cento is repeated with the omission of st. ii., and the alteration of the opening line to "God of my life, my soul defend." Another cento is given in *Ps. & Hys. Selected for Public Worship*, &c., Belford, 1859-64. It is composed of Cotterill's first stanza as above, and three stanzas from I. Watts's version of Ps. xvii., in his *Psalms of David*, &c., 1719, "Lord, I am Thine; but Thou wilt prove." [J. J.]

Father of all, to Thee; With loving hearts we pray. *J. Julian.* [Lent.] Written in 1874, and pub. in *Thring's Coll.*, 1882, and again in others.

Father of all! we bow to Thee. *Hugh Blair?* [The Lord's Prayer.] First appeared as No. 10 in the *Draft Scottish Translations and Paraphrases*, 1745, as a version of Matthew vi. 9-14, in 7 st. of 4 l. In the *Draft* of 1781 it is No. 33 slightly altered, and in the public worship ed. issued in that year by the Church of Scotland, and still in use, st. ii. and st. vi. l. 1, were rewritten. In the markings by the eldest daughter of *W. Cameron* (q.v.) ascribed to Blair. The revised text of 1781 has been included in the *Eng. Presb. Ps. & Hys.*, 1867, No. 133; in *Worcester's Select Hys.*, Boston, U.S., 1835, No. 133; the *American Presb. Ps. & Hys.*, 1843, No. 307, and a few other modern hymnals. A considerably altered form, reduced to 6 st., and beginning, "Father of all! to Thee we bow," is No. 21 in *Cotterill's Sel.*, 1819. [J. M.]

Father of all, Whose powerful voice. *C. Wesley.* [The Lord's Prayer.] 1st pub. in *Hymns & Sac. Poems*, 1742, p. 275, in 9 st. of 8 l., as a Paraphrase of the Lord's Prayer (*P. Works*, 1868-1872, vol. ii. p. 335). In the *Wes. H. Bk.*, 1780, it was given in three parts:—Pt. i. "Father of all, Whose powerful voice"; Pt. ii. "Son of Thy Sire's Eternal love"; Pt. iii. "Eternal, spotless Lamb of God," and numbered respectively 225, 226, 227. In this form it has been repeated in later editions of the *Wes. H. Bk.*, and has passed into other collections. In addition the hymn, "Father, 'tis Thine each day to yield," in *Hall's Mitre*, 1836, No. 214, and *E. Osler's Church & King*, June, 1837, is composed of Wesley's st. vi. altered, and a new stanza by Osler. The popular doxology "Blessing and honour, praise and love," much used in America, is the closing stanza of Wesley's paraphrase. This hymn is sometimes ascribed to *John Wesley*, but upon what authority we have been unable to ascertain. [J. J.]

Father of earth and sky. *C. Wesley.* [The Lord's Prayer.] In his *Short Hymns*,

&c., 1762, vol. ii., seven short hymns were given on the seven clauses of the Lord's Prayer as in St. Matthew vi. 9-13, and numbered 60-66. In the *P. Works*, 1868-1872, vol. x. p. 178, these short hymns are massed together as one hymn of 7 st. This arrangement was made for the *Supplement* to the *Wes. H. Bk.*, 1830, and is repeated in the revised ed., 1875, No. 653. The version of the Lord's Prayer as in St. Luke xi. 2-4, begins, "Father of me and all mankind," q.v. [J. J.]

Father of eternal grace [love]. *J. Montgomery.* [*The Image of God desired.*] Written in 1807, at the request of Mr. Gardiner, of Leicester, and pub. by him in his *Sacred Melodies*, 1808, in 4 st. of 4 l. In 1812 it was included in Dr. Collyer's *Coll.*, No. 919; in 1825 in Montgomery's *Christian Psalmist*, No. 464; and in 1853 in his *Original Hymns*, No. 186. It is in C. U. both in G. Britain and America. The hymn, "Father of eternal love," in Dr. Martineau's *Hymns*, &c., 1840 and 1873, is the same with slight alterations and the omission of st. ii. [J. J.]

Father of eternal grace! Thou hast loved, &c. *J. Conder.* [*Missions.*] Appeared in his *Cong. H. Bk.*, 1836, No. 241, in 3 st. of 4 l., and again as the last three stanzas of the hymn, "Thou from Whom all being sprang," which was given as the third of six hymns on "The Lord's Prayer," in 8 st. of 4 l., in his work, *The Choir and the Oratory*, 1837, p. 31. In its original form of three stanzas it was repeated in the *Leeds H. Bk.*, 1853; the *Bapt. Ps. & Hys.*, 1858 and 1880; the *New Cong.*, 1859 and 1874, and other collections, and in Conder's *Hys. of Praise, Prayer, &c.*, 1856, p. 48. [J. J.]

Father of heaven above. *Bp. E. H. Bickersteth.* [*Holy Trinity.*] Written in 1870, and 1st pub. in his *H. Comp.* in 1870, the following note being added in the Annotated edition:—

"This hymn by the Editor was written for this hymnal in imitation of No. 2 'Supplemental Hymns,' by the Rev. Henry Moule. It is in the same measure, and, with that author's kind permission, includes two or three of his lines."

It was also given in his work, *The Two Brothers*, 1871, p. 232, and has passed into American use. [J. J.]

Father of heaven, whose love profound. *E. Cooper.* [*Holy Trinity.*] This hymn, the authorship of which was for a long time uncertain, is now known (on the authority of his son, the Rev. Henry Gisborne Cooper) to be the production of the Rev. Edward Cooper. It was contributed by him to the *Uttoxeter Selection*, 1805 (see *Staffordshire Hymn-books*, No. i.), whence it passed into the *Ashbourne Coll.*, 1808 (*ib.* No. ii.); Cooper's own *Selection*, Lichfield, 1811 (*ib.* iv.); Cotterill's *Selection*, 1810-1820; and subsequently into most hymnals throughout English-speaking countries. It is based on the Litany and consists of 4 st. of 4 l., the doxology as in *H. A. & M.*, being a subsequent addition. In st. 4, l. 4, some hymnals read "all" instead of "us," but the original text follows the Litany in confining the prayer to the suppliant who offers it. The opening line has also been altered as follows:—(1) "Father of all, whose

love from heaven," in the Rev. I. Gregory Smith's *Hymn Book*, &c., 1855; (2) "Father of all, Whose wondrous grace," in the Rev. F. H. Murray's *Hymnal*, 1852; (3) "Father of all, Whose wondrous love," in the Cooke and Denton *Church Hymnal*, 1853. It has also been adapted as a hymn of praise by Miss Harriett Auber, in her *Spirit of the Psalms*, 1829. This is accomplished by rewriting ll. 3, 4 of each stanza. The first stanza reads:—

"Father of heaven! Whose love profound
A ransom for our souls hath found,
To Thee, great God! the song we raise;
Thee for Thy pardoning love we praise."

This form of the hymn is No. 74 in Dr. Dale's *English H. Bk.*, 1874. Original text in *Hy. Comp.*, No. 254. [G. A. C.]

Father of Jesus Christ my Lord, I humbly seek Thy face. *C. Wesley.* [*Before Private Prayer.*] This hymn is No. 2 of six hymns given at the end of a tract entitled, *A Short View of the Differences between the Moravian Brethren in England and J. and C. Wesley*, 1745, in 7 st. of 4 l. It was also included in the *Hymns for those who Seek, and those who Have Redemption*, &c., 1747, No. 39' (*P. Works*, 1868-1872, vol. iv. p. 259). Sometime after J. Wesley's death in 1791, but before 1809, it was given, unaltered, in the *Wes. H. Bk.* It has passed into several collections, and is in C. U. in G. Britain and America. [J. J.]

Father of Jesus Christ my Lord, My Saviour, &c. *C. Wesley.* [*Faith in the Promises and Power of God.*] From a hymn of 10 st. in 4 l. on Rom. iv. 16, &c., in *Hymns & Sac. Poems*, 1742, p. 248, 11 st. were given in the *Wes. H. Bk.*, 1780, as No. 350. The same arrangement is in the revised ed., 1875, and other collections (*P. Works*, 1868-72, vol. ii. p. 309). A cento from the original beginning (st. ix.), "In hope against all human hope," was given in the American *Meth. Episco. Hymns*, 1849. [J. J.]

Father of light, and life, and love. *J. Montgomery.* [*Public Worship.*] Written on Nov. 24, 1842, for the Molyneux Hospital, Dublin (m. mss.), but omitted from its *Coll.* of hymns, 1854. In 1853 it was included in Montgomery's *Original Hymns*, No. 287, in 6 st. of 4 l., and in 1873 in Dr. Martineau's *Hys. of Praise & Prayer*, No. 757. [J. J.]

Father of lights, from Whom proceeds. *C. Wesley.* 1st pub. in *Hys. & Sac. Poems*, 1739, in 8 st. of 6 l., and entitled "A Prayer under Convictions." The first five stanzas were given in the *Wes. H. Bk.*, 1780, as No. 96, and repeated in later editions, and in other collections. Another arrangement appeared in Toplady's *Ps. & Hys.*, 1776, No. 284, and subsequent editions. It is in 8 st. The first six are from the original as above, and the remaining two are the first and last stanzas of Ps. cxxxix. in the *Wesley Hys. & Sac. Poems*, 1739. This cento is sometimes found in Church of England hymnals. Orig. texts, *P. Works*, 1868-72, vol. i. 76, 87. [J. J.]

Father of lights, we sing Thy Name. *P. Doddridge.* [*Ps. lxxxix.*] This hymn is No. xviii. in the v. mss. in 6 st. of 4 l., and

entitled "Providential Bounties Surveyed and Improved, St. Matt. v. 45." A slightly different text was given by Job Orton in his posthumous ed. of Doddridge's *Hymns*, 1755, No. 176, and the text in J. D. Humphreys's ed. of the *Hymns, &c.*, 1839, No. 197, differs in a few words from both. The 1755 text is that in C. U. sometimes in an altered form. The hymn is given in most of the American Unitarian collections. [J. J.]

Father of love and power. *G. Rawson.* [*Evening.*] 1st pub. in the *Leeds H. Bk.*, 1853, No. 761, in 3 st. of 7 l., again in the *Bapt. Ps. and Hys.*, 1858-1880, No. 917, and others; and in his *Hymns, &c.*, 1876, No. 51. In a ms. note to this hymn (in the editor's copy) in the last named work, the author, finding that he had unconsciously given three lines from Marriott's "Thou Whose Almighty Word," in st. iii., has substituted the following stanza:—

"Spirit of holiness,
Gentle transforming Grace,
Indwelling Light;
Soothe Thy each weary breast,
Now let Thy peace possessed,
Calm us to perfect rest,—
Bless us to-night."

This, together with stanzas i. and ii. in his *Hymns, &c.*, constitute the author's revised text. In Skinner's *Daily Service Hyl.*, 1864, No. 28, the text is considerably altered, a doxology is added, and the whole is attributed to "C.L.," i.e. *Christian Lyrics*, 1860. [J. J.]

Father of Love, our Guide and Friend. *W. J. Irons.* [*Confirmation.*] Written for a confirmation, held at Brompton in 1844, in 3 st. of 8 l. One of the earliest collections in which it is found is *The Hys. for the Christian Seasons*, by the Rev. R. T. Lowe, Gainsburgh, 1854, No. 185. In 1861 the author included it in his *Words of the Hys. in the App. of the Brompton Metrical Psalter*, No. 7; in 1866 in his *Hys. for use in Church*, No. 20; in 1873 in his *Hys. for the Church*; and in 1875 in his *Ps. and Hys. for the Church*. In the last two it is divided into 6 st. of 4 l. as in the Gainsburgh book of 1854. Outside of Dr. Irons's collections it has attained to a somewhat extensive use in G. Britain and America, and is found in many of the best selections. Originally written for Confirmation, it is also adapted for "The New Year," or, in "Time of Trial." Original text in Thring's *Coll.*, 1882, No. 284. [J. J.]

Father of me and all mankind. *C. Wesley.* [*The Lord's Prayer.*] This paraphrase of The Lord's Prayer as in St. Luke xi. 2-4, was given in his *Short Hymns, &c.*, 1762, vol. ii, in 8 separate hymns numbered 342-349; but in the *P. Works*, 1868-72, vol. xi. p. 200, these hymns are massed as one, No. 1366, in 10 st. of 8 l. The cento in C. U. appeared in the *Wes. H. Bk.*, 1780, No. 242, in 5 st. of 4 l., and is compiled from the original hymns, No. 342 and 343. It is found in several collections in G. Britain and America, and sometimes as "Father and God of all mankind," as in Longfellow and Johnson's *Bk. of Hymns*, Boston, 1846-8, &c. Wesley's version of the Lord's Prayer as in St. Matthew vi. 9-13, begins, "Father of earth and sky," q. v. [J. J.]

Father of [man] men, Thy care we bless. *P. Doddridge.* [*Family Worship.*] Appeared in J. Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 2, in 4 st. of 4 l., and headed, "God's gracious approbation of a religious care of our families." In J. D. Humphreys's ed. of the *Hymns*, printed from the original ms. in 1839, a considerable difference is found in the hymns, showing that Orton took more than usual liberties with Doddridge's text. The first st. reads:—

"Father of men, Thy care we trace,
That crowns with love our infant race;
From Thee they sprung, and by Thy power
Are still sustain'd through every hour."

The text followed by the compilers of hymn-books from Ash & Evans in their *Bristol Bapt. Coll.*, 1769, to the *New Cong.*, 1859-69, was that of Orton, 1755: often altered as in Ash & Evans's *Coll.* to "Father of all, Thy care we bless." This latter is the more popular reading of the two. The *Meth. New Connexion Hymns, &c.*, 1835-60, has it as "Father of man, Thy care we bless." [J. J.]

Father of mercies, God of love; My [Our] Father and my [our] God. *O. Heginbothom.* [*Praise to and Adoration of the Father.*] Pub. in his (posthumous) *Hys. by the late Rev. Ottiwell Heginbothom, of Sudbury, Suffolk*, 1794; and in J. M. Ray's *Coll. of Hys., &c.*, 1799. It is in C. U. in G. Britain and America, and is sometimes attributed to T. Raffles in error. It is also in limited use as, "Father of mercies, God of love, Our Father, and our God." [J. J.]

Father of mercies, God of love; O hear a suppliant's cry. *T. Raffles.* [*The Penitent's Prayer.*] Published in Dr. Collyer's *Hymns, &c.*, 1812, No. 909, in 6 st. of 6 l., and headed "The Penitent's Prayer." It was repeated in several of the older collections, and at the present time it is in somewhat extensive use. In America it is often ascribed to O. Heginbothom in error. [J. J.]

Father of mercies, God of peace. [*Harvest.*] Appeared anonymously in the revised ed. of Longfellow and Johnson's *Unitarian Book of Hymns*, 1848 (1st ed. 1846), in 4 st. of 6 l., and entitled "Thanksgiving Hymn." It is in their *Hys. of the Spirit*, Boston, 1864, and in other American Unitarian hymn-books. [J. J.]

Father of mercies, in Thine house. *P. Doddridge.* [*Ordination.*] 1st pub. in J. Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, in 7 st. of 4 l., and headed, "The Institution of a Gospel Ministry from Christ, Eph. iv. 11, 12. For an Ordination." In 1839, it was pub. from the original ms. by J. D. Humphreys in his ed. of the *Hymns, &c.*, No. 315, as "Father of mercies, in Thy house," and with several additional differences. It is curious that Orton retained the original first line in the index of the 1st ed. of the *Hymns, &c.*, but altered it in the body of the book. Orton's text is followed by all compilers. In the *Supp.* to the *Wes. H. Bk.*, st. ii., iii., v.-vii., were given as "The Saviour, when to heaven He rose." This cento is retained in the revised ed., 1875. [J. J.]

Father of mercies, in Thy word.
Anne Steele. [*Holy Scripture.*] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i p 58, in 12 st. of 4 l., repeated in the enlarged ed., 1780, and in Sedgwick's reprint of her *Hymns*, 1863, p. 36. In 1769, Ash & Evans gave a selection of 6 stanzas in their *Bristol Bapt. Coll.*, No. 79, and from this arrangement mainly the well-known hymn is taken. It is in extensive use in G. Britain and America, and is one of the most popular of Miss Steele's hymns. [J. J.]

Father of Peace and God of Love.
P. Doddridge. [*Holiness desired*] This hymn, from its historical connection with the *Scottish Translations and Paraphrases* of 1745 and 1781, has more than usual interest. Its history in detail is this:—
 i. In Doddridge's ms. in the "Rooker ms." No. iii. (see Doddridge), the text in his own handwriting is as follows:—

"H. The Christian Perfected by the Grace of God in Christ; from Heb. xiii. 20, 21.

"Father of Peace, and God of Love,
 We own thy pow'r to save;
 That pow'r by which our Shepherd rose
 Victorious o'er the Grave.

"We triumph in that Shepherd's name,
 Still watchful for our good;
 Who brought th' eternal cov'nant down
 And seal'd it with his blood.

"So may thy spirit seal my soul,
 And mould it to thy will;
 That my fond heart no more may stray,
 But keep thy cov'nant still.

"Still may we gain superior strength,
 And press with vigour on;
 Till full perfection crown our hopes,
 And fix us near thy throne."

Another ms. of Doddridge's *Hymns* is in the possession of the writer, dated Mar. 16, 1739-40. This hymn is No. 2, and reads, st. i. l. 3, *Saviour for Shepherd*; st. iii. l. 4, *that for thy*; and st. iv. l. 7, *crowns for crown*.

ii. Through the kind offices of Robert Blair a copy of the hymn fell into the hands of the Committee appointed to compile the *Scottish Trans. and Paraphs.*, and by them was included therein as No. 34, in 1745, with st. ii. l. 1, "Saviour's name" for "Shepherd's name," and st. iii. "our souls" for "my soul," "them to" for "it to," and "our weak hearts" for "my fond heart."

iii. In the revised ed. of the same work, in 1751, it was altered thus: st. i. as above; st. ii. :—

"Him from the Dead thou brought again,
 When, by his sacred Blood,
 Confirm'd and seal'd for evermore
 th' eternal Cov'nant stood.

3. "O may thy Spirit seal our Souls,
 and mould them to thy Will;
 That our weak Hearts no more may stray,
 but keep thy Precepts still.

4. "Work in us all thy holy Will
 to man by Jesu's shown:
 Till we, thro' him, improving still,
 at last approach thy Throne."

iv. In 1755, Job Orton included the text as in the "Rooker ms." in Doddridge's *Hymns*, No. 325, and the same text was included in the ed. pub. by J. D. Humphreys in 1839.

v. In 1781 the Scottish Committee included the form of the text now in common use in the *Trans. and Paraphs.*, No. LX. It is thus composed:—

St. 1. Original as in "Rooker ms."

St. 2 and 3, corresponding stanzas from the revised ed. of *Trs. and Pars.*, 1751, as above.

St. 4, a new st. by W. Cameron, thus:—

"That to perfection's sacred height
 we nearer still may rise,
 And all we think, and all we do,
 be pleasing in thine eyes."

This arrangement and last stanza are assigned to Cameron on the authority of his daughter (see Cameron, W.) This form of the hymn is in somewhat extensive use in all English-speaking countries. It should be designated, "P. Doddridge, *Scottish Tr. & Par.*, 1751, and W. Cameron." [J. J.]

Father of the human race. *W. B. Collyer.* [*Holy Matrimony.*] 1st pub. in his *Services Suited to the Solemnization of Matrimony, &c.*, 1837, No. 10, in 3 st. of 4 l., and thence unaltered into Spurgeon's *O. O. H. Bk.*, 1866, No. 1046, and others in G. Britain and America. [J. J.]

Father, our hearts we lift. *C. Wesley.* [*Christmas.*] 1st pub. in his *Hymns for the Nativity of our Lord*, 1745, No. 9, in 5 st. of 8 l. (*P. Works*, 1868-72, vol. iv. p. 114). In its full form it is not in C. U., but a cento beginning with the first four lines, and completed with odd lines from the rest of the hymn, is in C. U. in America. See Dr. Hatfield's *Church H. Bk.*, 1872, No. 408. [J. J.]

Father, see this living clod. *C. Wesley.* [*Holiness desired.*] This hymn is composed as follows:—

i. From *Short Hymns, &c.*, 1762, vol. i., No. 8. Gen. ii. 7.

ii. From *Short Hymns, &c.*, 1762, vol. i., No. 197. Lev. xxvi. 13.

iii. From *Short Hymns, &c.*, 1762, vol. i., No. 55. Gen. xvii. 1.

iv. From *Short Hymns, &c.*, 1762, vol. i., No. 5. Gen. i. 26.

In this form it was given in the *Wes. H. Bk.*, 1780, No. 357, and has been repeated in later editions and has passed into other collections. (*P. Works*, 1868-72, vol. ix.) [J. J.]

Father, Son, and Holy Ghost. In solemn power, &c. *C. Wesley.* [*Adult Holy Baptism.*] Written for the baptism of a female adult, and pub. in *Hymns and Sac. Poems*, 1749, vol. ii., No. 183, in 2 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 389). In 1868 it was included in the *Sarum Hymnal*, No. 233; the S. P. C. K. *Church Hymns*, 1871, and one or two American collections. By the change of "her" to "his," as circumstances require, it can be used for both sexes. This plan is adopted in some hymn-books. [J. J.]

Father, Son, and Holy Ghost, One in Three, &c. *C. Wesley.* [*Personal dedication to God.*] 1st pub. in the *Hymns on the Lord's Supper*, 1745, No. 155, in 6 st. of 6 l., and included in the *Wes. H. Bk.*, 1780, No. 418. It has been repeated in subsequent editions, and is also found in other hymn-books in G. Britain and America (*P. Works*, 1868-72, vol. iii. p. 333), sometimes beginning with st. v., "Now, O God, Thine own I am." The stanza (iv.)

"Take my soul and body's powers;
 Take my memory, mind, and will,
 All my goods, and all my hours,
 All I know, and all I feel.
 All I think, or speak, or do,
 Take my heart;—but make it new!"

has been a favourite quotation in some religious bodies for more than a hundred years. Its spirit of self-surrender, and its deep fervour have suited both the strongly enthusiastic and the truly devout. Other parts of the hymn have also awakened more than usual interest. (See G. J. Stevenson's *Meth. H. Bk. Notes*, 1883, p. 290.) In the *Ohio Evan. Lutheran Hymn.*, 1880, this hymn is ascribed to *I. Watts* in error. [J. J.]

Father, Son, and Spirit, hear. *C. Wesley.* [*Communion of Saints.*] This poem on "The Communion of Saints," in 39 st. (in six parts), was pub. in the *Hys. and S. Poems*, 1740, p. 188 (*P. Works*, 1868-72, i. p. 356). From it the following centos have come into C. U. :—

1. **Father, Son, and Spirit, hear.**
2. **Other ground can no man lay.**
3. **Christ our head, gone up on high.**
4. **Christ from whom all blessings flow.**

These were given in the *Wes. H. Bk.*, 1780, as one hymn in four parts and numbered 501-504. They are repeated in the same form in later editions, and also in other collections.

5. **Father, Son, and Spirit, hear.** A cento in 8 st. of 4 l. from the original poem, given in *Toplady's Ps. & Hys.*, 1776, No. 240.
6. **Christ from whom all blessings flow.** St. i., iii. and v., of Pt. iv. of the original in *W. F. Stevenson's Hys. for Ch. & Home*, 1873.
7. **Lord from whom all blessings flow.** St. i., iii. and iv., from Pt. iv. of the original in the *Bapt. Ps. & Hys.*, 1858, and others.
8. **Happy souls, whose course is run.** From Pt. vi. of the original in the *Altar Hymnal*, 1884, No. 105.
9. **Jesus Christ, who stands between.** From Pt. v. of the original st. iv., v. in the *American Meth. Episco. Hymns*, 1849.
10. **Join us, in one spirit, join.** St. ii., iii., ix. and x. from Pt. iv. of the original in the *American Unitarian Hys. for the Ch. of Christ*, 1853. [J. J.]

Father, Thy paternal care. *Sir J. Bowring.* [*The Divine Father, the Giver of all good Gifts.*] This cento is taken from his poem for the third Tuesday evening in Autumn, in his *Matins and Vespers*, 1823, p. 120. It is in 3 st. of 8 l., and is admirably suited for *Flower Services*. Its use amongst the American Unitarians is extensive. [J. J.]

Father, Thy Son hath died. *H. Bonar.* [*Jesus, the Name of Names.*] This hymn on the life, death, resurrection, ascension, and glory of Jesus, with the simple but beautiful petition at the close of each stanza,

"Put honour on that Name of names,
By blessing me,"

appeared in the 1st series of his *Hys. of Faith and Hope*, 1857, in 7 st. of 9 l., the refrain being changed, as "blessing," to "pardoning," &c., throughout. Although in C. U. in a few collections, its use is not equal to its merits. Possibly its peculiar metre may account for this neglect. [J. J.]

Father, Thy will, not mine, be done. *J. Montgomery.* [*Resignation.*] This hymn is said in the "m. mss." to have been written at Oakbrook, Derbyshire (a Moravian settlement), in 1841. It was given in *Montgomery's Original Hymns*, 1853, in 2 st. of 6 l., and entitled "In Affliction." It is in several collections both in G. Britain and America. [J. J.]

Father, to Thee my soul I lift. *C. Wesley.* [*God the Giver of every good Gift.*]

This is the first of three hymns on Phil. ii. 13. "It is God which worketh in you both to will and to do," first pub. in his *Hymns and Sac. Poems*, 1749, vol. ii., in 3 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 374). It was given in the *Wes. H. Bk.*, 1780, No. 423, and later editions, but divided into 6 st. of 4 l. In addition to this text, which is in C. U. in G. Britain and America, another was included in *Toplady's Ps. & Hys.*, 1776, No. 21, in 7 st. of 4 l., of which st. i.-v. are from this hymn, and st. vi., vii. are from the last of the three hymns named above. The use of this text is limited. No. 210 in the *S. P. C. K. Ps. & Hys.* is from the former somewhat altered. [J. J.]

Father, to Thy sinful child. *J. Conder.* [*Lent.*] Appeared in his *Cong. H. Bk.*, 1836, No. 517, in 7 st. of 4 l., and based upon the words "Forgive us our debts, as we forgive our debtors." In the following year it was republished in his work *The Choir and The Oratory*, 1837, p. 35, as Pt. v. of "The Lord's Prayer in Six Parts," and again in his *Hymns of Praise, Prayer, &c.*, 1856, p. 138. In the *New Cong.*, 1859, No. 535, st. vi. is omitted, and slight changes are also introduced. In *Martineau's Hymns, &c.*, 1840 and 1873, a part of this hymn is given as "Lord, forgive me day by day" (st. iii.) [J. J.]

Father, we humbly pray. *Bp. C. Wordsworth.* [*Rogation Tide.*] 1st pub. in his *Holy Year*, 1st ed. 1862, p. 96, in 20 st. of 4 l. In the latest editions of the *Holy Year* the 20 st. are divided into four parts, as (1) "Father, we humbly pray"; (2) "With genial rains and dews"; (3) "Bless, Lord, Thy holy Church"; (4) "The widow desolate." In the *S. P. C. K. Church Hys.*, 1871, No. 140, and *Dr. Dale's English H. Bk.*, 1874, No. 1232, the full text is given with the omission of st. xii. Minor alterations are also introduced. [J. J.]

Father, Who art in heaven. *C. Wesley.* [*The Lord's Prayer.*] This version of the Lord's Prayer was printed from the "Wesley mss." of Richmond College, Surrey, in *P. Works of J. & C. Wesley*, 1868-72, vol. x. p. 179, in 20 st. of 8 l., and as one of his "Hymns on the Four Gospels." In 1875, a cento beginning, "From trials unexampled," was given in the *Wes. H. Bk.*, No. 818. It is composed of st. xiii., xiv., xvi., xvii. [J. J.]

Father, Who on high. [*Holy Trinity.*] This cento has a somewhat curious and complicated history, the details of which are :—

It appeared in *J. A. Latrobe's Ps. & Hys.*, 1841, No. 3, in 4 st. of 6 lines. It is based on an English hymn by L. T. Nyberg beginning, "Holy Trinity," No. 452, in pt. ii. of the *Moravian H. Bk.*, 1784, in 2 st., for the second of which one beginning, "Had we angels' tongues," was substituted in the ed. of 1769—this st. ii. in 1769 being Mr. Latrobe's st. iv. In the *Supplement of 1808* a hymn was included as No. 1033, beginning, "O eternal Word," in 2 st., of which st. i. is in the *Moravian Messenger*, Sept. 1868, ascribed to C. Gregor, and dated 1791; and is st. i. l. 3-6, and st. ii. l. 1, 2, of Mr. Latrobe. The remaining lines and st. iii.—which seems based on st. iv. of "Allein Gott in der Höh' sei Ehr" (q. v.)—are added to make the hymn suitable for Trinity Sunday, and as such it was included by Mercer as No. 164 in his *C. P. & H. Bk.*, 1867 (Ox. ed. 1864, No. 240), beginning, "Father, throned on high," and this was repeated, further altered, in *Allon's Suppl. Hys.*; as No. 1007 in the *N. Cong.*; and No. 19 in the *Meth. S. S. H. Bk.*, 1883. In the *Eng. Presb. Ps. & Hys.*, 1867, No. 378 is Mr. Latrobe's text unaltered.

The form beginning "O eternal Word," No. 215 in Dr. Pagenstecher's *Coll.*, 1864, is st. i., iv. from Latrobe's version, st. ii., iii. being taken from the Moravian versions of "Seelenbrütigam," by A. Drese (st. iii.), beginning, "God and man indeed," and of st. v. of J. A. Freylinghausen's "Wer list wohl wie du," beginning, "Highest King and Priest." [J. M.]

Father, Whose everlasting love. Thy only Son, &c. C. Wesley. [*Praise for Redemption.*] Appeared in his tract *Hymns on God's Everlasting Love*, 1741, in 17 st. of 4 l., No. i. It was afterwards reprinted in the *Arminian Magazine*, 1778, p. 430. Sometime after J. Wesley's death, but before 1809, st. i.-iii., viii., xii., and xvii., were given in the *Wes. H. Bk.*, in a slightly altered form. The cento is also found in other collections. Orig. text in *P. Works*, vol. iii. p. 3. [J. J.]

Father, Whose path is in the Sea. J. Julian. [*Evening at Sea.*] Written in 1874, and 1st pub. in the *Churchman's Shilling Magazine*, Oct. 1874, in 4 st. of 4 l., and again in a few hymnals.

Faussett, Alessie, née Bond, daughter of the Rev. William Bond, Rector of Ballee, county of Down; b. at Ballee Rectory, Jan. 8, 1841, and married to the Rev. Henry Faussett, Incumbent of Edenderry, county of Tyrone, 1875. Her poetical works are (1) *Thoughts on Holy Words*, 1867, printed for private circulation; (2) *The Triumph of Faith*, 1870; (3) *The Cairns of Iona, and other Poems*, 1878. Her hymns in C. U. include:—

1. Be with us all for evermore. *For Divine Protection.* Written in 1867, and first printed for private circulation in her *Thoughts on Holy Words*, 1867.

2. O Lamb of God, that tak'st away. *Lent.* Written in 1866, and first pub. in *The Triumph of Faith*, 1870.

These hymns were given in the *Irish Church Hymnal*, 1878. [G. A. C.]

Fawcett, John, D.D., was b. Jan. 6, 1782, at Lidget Green, near Bradford, Yorks. Converted at the age of 16 under the ministry of G. Whitefield, he at first joined the Methodists, but 3 years later united with the Baptist Church at Bradford. Having begun to preach he was, in 1765, ordained Bap. minister at Wainsgate, near Hebden Bridge, Yorks. In 1772 he was invited to London, to succeed the celebrated Dr. J. Gill, as pastor of Carter's Lane; the invitation had been formally accepted, the farewell sermon at Wainsgate had been preached and the waggons loaded with his goods for removal, when the love and tears of his attached people prevailed and he decided to remain. In 1777 a new chapel was built for him at Hebden Bridge, and about the same time he opened a school at Brearley Hall, his place of residence. In 1793 he was invited to become President of the Baptist Academy at Bristol, but declined. In 1811 he received from America the degree of D.D., and died in 1817, at the age of 78. Dr. Fawcett was the author of a number of prose works on Practical Religion, several of which attained a large circulation. His poetical publications are:—

(1) *Poetic Essays*, 1767; (2) *The Christian's Humble Plea, a Poem, in answer to Dr. Priestley against the Divinity of our Lord Jesus Christ*, 1772; (3) Three hymns, in the *Gospel Magazine*, 1777; (4) *The Death of Eumenia, a Divine Poem*, 1779; (5) Another poem, suggested by the decease of a friend, *The Reign of Death*, 1780; and (6) *Hymns adapted to the circumstances of*

Public Worship and Private Devotion, Leeds, G. Wright & Son, 1782. They are 166 in number, and were mostly composed to be sung after Sermons by the author.

Whilst not attaining a high degree of excellence as poetry, they are "eminently spiritual and practical," and a number of them are found in all the Baptist and Congregational hymn-books that have appeared during the last 100 years. The best known of these are, "Infinite excellence is Thine"; "How precious is the Book divine"; "Thus far my God hath led me on"; "Religion is the chief concern"; "Blest be the tie that binds"; "I my Ebenezer raise"; and "Praise to Thee, Thou great Creator." These hymns, together with others by Fawcett, are annotated under their respective first lines. [W. R. S.]

In addition the following hymns, also by Fawcett, but of less importance, are in C. U.:

1. Behold the sin-atoning Lamb. *Passtontide.* No. 60 of his *Hymns*, 1782, in 7 st. of 4 l. In several hymnals in G. Britain and America.

2. I my Ebenezer raise. *Birthday.* No. 102 of his *Hymns*, in 10 st. of 4 l. Usually given in an abbreviated form.

3. Infinite excellence is Thine. *Jesus the Desire of Nations.* No. 42 of his *Hymns*, in 12 st. of 4 l. In several hymn-books in G. Britain and America in an abridged form.

4. Jesus, the heavenly Lover, gave. *Redemption in Christ.* No. 10 of his *Hymns*, &c., 1782, in 7 st. of 4 l., and headed, "The marriage between Christ and the Soul." In Sney's *Songs of G. & G.*, 1872, it reads, "Jesus, the heavenly Bridegroom, gave," and st. v. is omitted.

5. Lord, hast Thou made me know Thy ways! *Persuasive.* No. 122 of his *Hymns*, &c., 1782, in 8 st. of 4 l. In the *Baptist Hyl.*, 1879, No. 451, st. iv.-vii. are omitted.

6. O God, my Helper, ever near. *New Year.* No. 108 of his *Hymns*, &c., 1782, in 6 st. of 4 l. The *New Cong.*, 1859-69 omits st. vi.

7. O my soul, what means this sadness! *Sorrow turned to Joy.* No. 111 of his *Hymns*, &c., 1782, in 5 st. of 6 l., and based upon the words, "Why art Thou cast down, O my soul?" &c. It is in C. U. in America, and usually with the omission of st. ii. as in Dr. Hatfield's *Church H. Bk.*, 1872.

8. Sinners, the voice of God regard. *Invitation to Repentance.* No. 63 of his *Hymns*, &c., 1782, in 7 st. of 4 l. on Is. lv. 7, "Let the wicked forsake his way," &c. It is in C. U. in America, but usually in an abbreviated form.

9. Thy presence, gracious God, afford. *Before Sermon.* No. 165 in his *Hymns*, &c., in 4 st. of 4 l., and a chorus of two lines. In Dr. Hatfield's *Church H. Bk.*, 1872, No. 126, the chorus is omitted. Fawcett has another hymn on the same subject (No. 79) and beginning, "Thy blessing, gracious God, afford," but this is not in C. U.

10. Thy way, O God, is in the sea. *Imperfect Knowledge of God.* No. 66 in his *Hymns*, &c., 1782, in 7 st. of 4 l. on 1 Cor. xiii. 9, "We know in part," &c. It is in several American collections, usually abbreviated, and sometimes as, "Thy way, O Lord, is in the sea." In this form it is in *The Sabbath H. Bk.*, 1858, &c.

11. With humble heart and tongue. *Prayer for Guidance in Youth.* No. 86 in his *Hymns*, &c., 1782, in 7 st. of 4 l. on Ps. cxix. 9. "Wherewith shall a young man cleanse his way." It is No. 954 in the *Bapt. Ps. & Hys.*, 1868-80.

About 20 of Fawcett's hymns are thus still in C. U. Two hymns which have been ascribed to him from time to time, but concerning which there are some doubts, are fully annotated under their respective first lines. These are, "Humble souls that seek salvation," and "Lord, dismiss us with Thy blessing." [J. J.]

Fearless, calm, and strong in love. T. Davis. [*Ordination.*] Lord Selborne says in his notes to the enlarged ed. of his *Book of Praise*, 1866, concerning this hymn, "I am

indebted for this to the author," and in the body of his book he dates it 1862. It is repeated in W. R. Stevenson's *School Hymnal*, 1880, but not in the author's *Annus Sanctus*, 1877. It is suitable for meetings of lay readers and Sunday-school teachers. [J. J.]

Feeble in body and in mind. *C. Wesley*. [*In Perplexity*.] Mr. Stevenson, in his *Methodist H. Bk. Notes*, 1883, has dated this hymn 1749, but has omitted all authority for the statement. It was pub. in Dr. Leif-child's *Original Hymns*, 1843, No. 212, in 5 st. of 4 l. In the *Wesley P. Works*, 1868-1872, vol. xiii. p. 256, it was given in 6 st. This is repeated in the *Wes. H. Bk.*, 1875, in a slightly altered form. [J. J.]

Felices nemorum pangimus incolas. *Jean Baptiste de Santeuil*. [*Abbots and Monks*.] Appeared in the *Cluniac Breviary*, 1686, p. i.; his *Hymni Sacri et Novi*, 1689, and again in 1698, p. 250, in 7 st. of 4 l. In the revised *Paris Breviary*, 1736, it was appointed for "Abbatum, Monachorum, et Anachoretarum," at first Vespers (see also Card. Newman's *Hymni Ecclesiae*, 1838 and 1865). The only tr. in C. U. is:—

Sing we those who dwell concealed. By T. I. Ball, made for and first pub. in the *Appendix to the Hymnal N.*, 1862, No. 363, in 4 st. of 7 l.

Other trs. are:—

1. Happy are they whom God's protecting love. *J. Williams*. *British Mag.*, 1835, and *Hys. tr. from the Parisian Brev.*, 1839.

2. Sing we of those, whom in the forest wild. *E. Caswall*, 1849.

3. We sing the blest and pure. *J. D. Chambers*, 1866, p. 31. [J. J.]

Felix dies mortalibus. *Jean Baptiste de Santeuil*. [*Ascension*.] In the *Cluniac Brev.*, 1686, p. 21, and his *Hymni Sacri et Novi*, 1689, p. 21, and ed. 1698, p. 104, in 7 st. of 4 l. In 1736 it was given in the revised *Paris Brev.* as the hymn for the first and second vespers on the octave of the Ascension. It is also appointed for the same season in the *Lyons* and other modern French Breviaries. The text is in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and J. Chandler's *Hys. of the Prim. Church*, 1837. Tr. as:—

1. O happy day for mortals. By W. J. Blew, first printed on flyleaf 1850-1851, and then included in his *Ch. Hy. & Tune Bk.*, 1852, in 5 st. of 6 l. In 1870 it was given in Rice's *Sol.* from that work, No. 63.

2. For aye shall mortals bless the day. By C. S. Calverley, made for and first pub. in the *Hymnary*, 1872, No. 317.

Trs. not in C. U.:—

1. O 'twas a day, both bright and good. *J. Chandler*, 1837.

2. Blest day when doom'd to die no more. *I. Williams*, *British Mag.* 1834; and his *Hys. tr. from the Parisian Brev.*, 1839.

3. O day with holy gladness fraught. *J. D. Chambers*, 1867, p. 199.

4. O happy day, to mortals de r. *R. F. Littledale*, in *Lyra Messianica*, 1864.

5. O day so dear to man once lost. *R. Campbell*, from his mss. In Shipley's *Annus Sanctus*, 1884. [J. J.]

Felix dies quam proprio. *Abbé Ben- nault*. [*Circumcision*.] Appeared in the revised *Paris Brev.*, 1736, as the hymn for the Feast of the Circumcision at Matins. As such it is also repeated in the *Lyons* and other modern French Breviaries. Text in Card.

Newman's *Hymni Ecclesiae*, 1838-65; J. Chandler's *Hys. of the Prim. Church*, 1837, and Biggs's *Annotated H. A. & M.*, 1867. Tr. as:—

1. O happy day, when first was poured. By J. Chandler, in his *Hys. of the Primitive Church*, 1837, No. 48, in 6 st. of 4 l. In 1852 five stanzas were given in the *English Hymnal*, No. 54; and subsequently in other collections, including the *Salisbury*, 1857; the *People's H.*, 1867, and others. The text in the *Hymnary*, 1872, although beginning with the same first line, differs materially in many parts. In *Kennedy*, 1863, it begins, "O sacred day when first was poured"; and in *Snepp's Songs of G. & G.*, 1872, as, "O blessed day, when first was poured." This last arrangement was given in *Murray's Hymnal*, 1852, and *H. A. & M.*, 1861; but in each case with slight differences in the text. It is also found in the *Appendix to the H. Noted*.

2. Blest day when from the Saviour flowed. By R. Campbell, 1st pub. in his *Hys. & Anthems, &c.*, 1850, in 4 st. of 4 l. This is repeated in the *Hymnal for St. John's*, Aberdeen, 1870, and others.

3. Blest day on which the Saviour shed. By R. C. Singleton, written in 1867, and 1st pub. in his *Anglican H. Bk.*, 1868.

Trs. not in C. U.:—

1. O happy day, when this our state. *I. Williams*, 1839.

2. O happy day of all the year. *W. J. Blew*, 1852.

3. O happy day, with joy arrayed. *J. D. Chambers*, 1867, l. 101. [J. J.]

Felix morte tuâ, qui cruciatus. *Jean Baptiste de Santeuil*. [*One Martyr*.] Appeared in the *Cluniac Breviary*, 1686, p. xiii., and in his *Hymni Sacri et Novi*, 1689 (ed. 1698, p. 243). It was included in the *Paris Brev.*, 1736, and is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

How happy the mortal. By I. Williams, in his *Hys. Tr. from the Parisian Breviary*, 1839, p. 283, in 9 st. of 4 l. This is repeated with the omission of st. ii. in the *H. Bk. for the Use of Wellington College*, 1863.

Another tr. is:—

O happy is thy death. *J. D. Chambers*, 1866, p. 10. [J. J.]

Fellows, John. Date of b. unknown; d. 1785. He was the author of the following:—

(1) *Grace Triumphant, a Sacred Poem in nine books*, 1770; (2) *Bromsgrove Elegy, in blank verse, on the Death of Rev. G. Whitefield*, 1771; (3) *An Elegy on the Death of Dr. Gill*, 1771; (4) *Hymns on Believers' Baptism*, Birmingham, 1773; (5) *The Apostle Paul's Defence before Felix, in verses* 1775; (6) *Hymns in a great variety of Metres, on the Perfection of the Word of God and the Gospel of Jesus Christ*, 1776; (7) *The History of the Holy Bible, attempted in easy verse*, 4 vols., 1777; (8) *Six Instructive Views of Believers' Baptism*, a tract pub. both separately and as an Introduction to the 2nd edition of his "Hymns on Believers' Baptism" 1777; (9) *A Pair and Impartial Enquiry into the Rise, &c., of the Church of Rome*, 1779; and also (10) "A Protestant Catechism."

Considering how numerous were the writings of J. Fellows, it is remarkable how little is known of him. It is stated by Dr. Joseph Belcher, in *Historical Sketches of Hymns* (Philadelphia, 1859), that he was a poor shoemaker, a member of the Baptist denomination, and that he lived in Birmingham. The evidence for this is tolerably clear.

That Fellows was a Baptist and not a Methodist, as Watt & Allibone say, is clear from his baptismal hymns. That he lived in or near Birmingham is likely from the

fact that most of his books date from Birmingham, and are said to be printed for the author, though sold by G. Keith, Gracechurch Street, London. Also, to the 2nd ed. of his *Hymns on Believers' Baptism* (1777) is prefixed a note of commendation, signed by eight Baptist ministers, who say they are personally acquainted with the author; and the first three names are those of the Baptist ministers at Birmingham, Coventry and Bromsgrove. From the records of the Baptist church formerly in Cannon Street, Birmingham, it appears that a John Fellows joined it early in 1780, and continued a member till his death on July 30, 1786. But one of J. Fellows's earlier pieces is entitled a *Bromsgrove Elegy*. Combining these facts we infer that Fellows first lived at Bromsgrove, and then, removing to Birmingham, joined the church in Cannon Street.

His hymns on Baptism are 55 in number. 6 are in Rippon's *Sel.*, 1787. Some of his hymns are in all Baptist hymn-books, from Rippon to modern collections. These include the disputed "Humble souls who seek salvation"; the hymn on behalf of children, "Great God, now condescend"; and others, all of which are annotated under their respective first lines. In addition the following are in limited use:—

1. Dear Lord, and will Thy pardoning love embrace, &c. *Adult Baptism*. No. 28 of his *Hys. on Believers' Baptism*, 1773, in 7 st. of 4 l., and headed "The Believer constrained by the love of Christ to follow Him in His Ordinance." In Rippon's *Sel.*, 1787, it was reduced to 4 stanzas: and in the *Bapt. Hymnal*, 1879, to 6, st. vi. being omitted. It is also sometimes given as "O Lord, and will Thy pardoning love, &c."

2. Descend, Celestial Dove. *Invocation of the H. Spirit at Holy Baptism*. No. 55 of his *Hys. on Believers' Baptism*, 1773, in 6 st. of 8 l. In Rippon's *Sel.*, 1787, these were re-arranged in 4 stanzas, and again in the *American Bapt. Hy. & Tune Bk.*, 1871, to 3 stanzas.

3. Go, teach the nations and baptize. *Holy Baptism*. No. 454, in Rippon's *Sel.*, 1787, in 3 st. of 3 l. It is given in a few American collections.

4. Great God, we in Thy courts appear. *Holy Baptism*. No. 43 in his *Hys. on Believers' Baptism*, 1773, and Rippon's *Sel.*, 1787, No. 482, in 5 st. of 4 l. It sometimes begins with st. iii., "In Thy assembly here we stand."

5. Jesus, Mighty King of [in] Zion. *Holy Baptism; Christ the Guide*. No. 29 of his *Hys. on Believers' Baptism*, 1773, in 6 st. of 4 l. and headed, "Believers buried with Christ in Baptism." Rippon, 1787, reduced it to 3 stanzas, and these have been repeated in later collections as the *American Bapt. Hy. & Tune Bk.*, 1871, &c. [W. R. S.]

Feneberg, Johann Michael, was b. Feb. 9, 1751, at Oberdorf, Allgäu, Bavaria. He was for some time tutor in St. Paul's College, at Regensburg, and in 1785 was appointed professor in the Gymnasium at Dillingen. In 1793 he became parish priest of Seeg, in Allgäu, where he had as assistants Christoph Schmid, Martin Boos and Johannes Gossner; but in 1805, on account of his Evangelical teaching, was removed to Vöhringen, near Ulm, where he d. Oct. 12, 1812. The only hymn by him tr. into English is:—

Liebe und ein Kreuz dazu. [*Cross and Consolation*]. Of the origin of this beautiful hymn Koch, vi. 554, relates that it was "written at Seeg in 1794, as he, in the experience of the blessings of the cross after the amputation of his right foot, rendered necessary by an unfortunate fall on Oct. 21, 1793, had once more, on Easter Sunday [1794], renewed in body and soul, been able to ascend the pulpit as 'a wooden-legged man.'" It appeared in the *Sammlung erbaulicher Lieder zum Gebrauche in christlichen Häusern*, Kempten, 1812 (ed. 1817, No. 102), in 8 st. of 4 l. It is tr. as, "Love and a cross together blest," by Miss Borthwick in *H. L. L.*, 1842, p. 38; 1884, p. 205. [J. M.]

Ferguson, Ferguson, D.D., second s. of the Rev. Ferguson Ferguson, of Bellshill, near Glasgow, and afterwards of Aberdeen, was b. at Glasgow, September 6, 1824, and educated at the University of Glasgow, where he gra-

duated B.A. 1845 and M.A. 1858. In 1845 he became minister of Blackfriars Street E. U. Church, Glasgow (now Montrose St.). He received the degree of D.D. in 1876, from Cumberland University, U.S. His two hymns appeared in *The Daystar*, the magazine of the Evangelical Union, and were contributed to the *E. U. Hymn-book* of 1856, and the *E. U. Hymnal* of 1878, he having been a member of both committees of compilation. They are:—

1. He loved me, and gave Himself for me. *The Love of Jesus*. Appeared in *The Daystar*, 1850, and repeated in the *E. U. H. Bk.*, 1856, and the *E. U. Hymnal*, 1878.

2. How sweet to the believer's soul. *Private Prayer*. Given in the *Daystar*, 1846, and again in the *E. U. H. Bk.*, 1856, and the *E. U. Hymnal*, 1878. [J. M.]

Ferrari, Nicholas, s. of Nicholas Ferrari, a merchant in London, was b. in the parish of St. Mary Staynng, Mark Lane, London, Feb. 23, 1592, and educated at Clare Hall, Cambridge, graduating B.A. 1610, and M.A. 1612. From 1612 to 1618 he travelled on the continent, and visited some of the chief cities of Italy, Germany, and Spain. On his return, he became an M.P. in 1624. The same year he retired from public life and purchased the lordship of Little Gidding, Huntingdonshire. After putting the mansion in repair, and restoring the church, he took up his abode there with his relatives to the number of 40 persons. He was ordained Deacon, but would not proceed further. The mansion at Gidding was distributed into apartments, oratories, and school rooms, and a round of devotion was maintained both day and night. He d. Dec. 1, 1637. His devotional pieces were written for the use of the Gidding community, and specimens have appeared in the Rev. J. E. B. Mayor's ed. of the *Lives* of Ferrari. He also translated *Divine Considerations of those things most profitable in our Christian profession*, from the Spanish of Juan Valdes. His *Memoirs*, by Dr. P. Peckart of Cambridge, were pub. in 1790. This is the Nicholas Ferrari introduced by Mr. Shorthouse in his romance of *John Ingleant* (ch. iv.). His description of the Protestant Nunnery at Little Gidding is one of the most exquisite chapters in that work. Ferrari was the friend and executor of the saintly George Herbert. [*English Hymnody*, Early, § vii.] [J. J.]

Festiva sæclis colitur. [*All Saints*]. This hymn is found in the three following forms:—

i. *Festiva sæclis colitur*. This form in 7 st. of 4 l. is contained in three mss. of the 11th cent. in the British Museum (Vesp. D. xii. f. 93 b.; Julius A. vi. f. 58 b.; Harl. 2961, f. 243 b.); and in the *Lat. Hys. of the Anglo-Saxon Ch.* (Surtees Society), 1851, p. 117, is printed from an 11th cent. ms., at Durham (B. iii. 32, f. 34 b), as a hymn at Vespers on All Saints' Day. This form of the text has not been translated.

ii. *Jesu, Salvator sæculi Redemptis ope subveni*. This form in 5 st. (viz. omitting st. i. ii. of the first form, is found in two mss. of the 11th cent. in the Brit. Mus., (1) a *Mozarabic Brev.* (Add. 30,848, f. 207), and (2) a *Mozarabic Hymnarium* (Add. 30,851, f. 164 b), and in an 11th cent. ms. in the Bodleian (Liturg. Misc. 320, f. 62). It is also in the *Mozarabic* (Toledo, 1502; Roman (Venice, 1478); Sarum, and

various German Breviaries: and is also given by *Thomasius*, ii. p. 397; *Daniel*, i., No. 396; *Wachernagel*, i., No. 181. *Tr.* as:—

1. *O Jesu, Saviour of the earth.* By R. F. Littledale. Pub. in the *People's H.*, 1867, and signed "A. L. P."

2. *Jesu, Who cam'st the world to save.* Appeared in the *Antiphoner & Grail*, 1880, and the *Hymner*, 1882.

iii. *Salutis aeternae dator.* This is a recast of No. ii., which was made for and appeared in the revised *Roman Breviary*, 1632, and repeated in later editions. It is also in *Daniel*, i., No. 396. *Tr.* as:—

1. *O Jesus, Source of sanctity.* By Bp. R. Mant, in his *Ancient Hys.*, &c., 1837, p. 78, in 7 st. of 4 l. (ed. 1871, p. 137). This is in several collections, including the Cooke and Denton *Hymnal*, 1853, No. 164, where it begins, "O Jesu, our redeeming Lord," and is appointed for St. Andrew's Day. This recast, to adapt it for St. Andrew's Day, was made by Canon W. Cooke.

2. *Giver of life, eternal Lord.* By E. Caswall. Appeared in his *Lyra Catholica*, 1849, p. 193, in 6 st. of 4 l.; and again in his *Hys. & Poems*, 1873, p. 104. [J. M.]

Festum matris gloriosae. [*Visitation of the B. V. M.*] This hymn for the Feast of the Visitation B. V. M. is given for that Festival in the *Sarum Brev.*, Venice, 1495. Estiva pt. ii., fol. 130, and dates probably from the 15th cent. The full text is given in *Daniel*, i. 436, and a few readings are added in iv. p. 276 from the *Aberdeen Brev.* The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [W. A. S.]

Translations in C. U.:—

1. *Saints, the glorious Mother greeting.* By J. D. Chambers, in his *Lauda Syon*, Pt. ii., 1866, p. 83, in 6 st. of 6 l. In 1867 it was repeated in the *People's H.*, No. 261.

2. *Now the glorious Mother's feast-day.* Given in the *Antiphoner & Grail*, 1880, and repeated in the *Hymner*, 1882. [J. J.]

Fever and fret, and aimless stir. *F. W. Faber.* [*Dependancy.*] Pub. in the 1852 ed. of his *Jesus and Mary*, &c., No. 63, in 13 st. of 4 l., and headed "Low Spirits." It was repeated in his *Hymns*, 1862. In Martineau's *Hymns*, &c., 1873, st. iv., vi., viii., xi. and vii., are given as "Voices are round me; smiles are near." This arrangement forms a beautiful hymn for private use. [J. J.]

Few are thy days and full of woe. *M. Bruce.* [*The Resurrection.*] From evidence elsewhere produced [see *Bruce*, M.] we believe the original of this hymn to have been written by M. Bruce about 1764; that the same was handed by Bruce's father to John Logan a short time after Bruce's death (in 1767), and that it was published by J. Logan in his *Poems*, 1781, p. 95, No. 2, as his own. The nearest approach to the original text now attainable is given in Dr. Mackelvie's ed. of *Bruce's Works with Life*, 1837, pp. 254-57; and Dr. Grosart's *Works of M. Bruce*, 1865, pp. 127-130. In the same year that Logan's *Poems* were published, the new and revised edition of the *Scottish Translations and Paraphrases* was issued, and therein, as No. viii., was given a paraphrase of Job xiv. 1-15, in which six of the fourteen stanzas are almost entirely from

this hymn, and the remaining eight are but the amplification of the thoughts which are found in the remaining stanzas of the original. This version, which has been in use in the Church of Scotland for more than 100 years, should therefore be designated "*Michael Bruce altered by John Logan.*"

In addition to abbreviations of the text which begin with st. i., the following centos are in C. U.:—

1. *All nature dies and lives again.* This cento in Dabney's *Ps. & Hys.*, 1821, and later editions and other collections, is composed of st. vi.-viii., xii.-xiv.

2. *The mighty flood that rolls.* Composed of st. x.-iv. altered to s.m. in the American Prayer Book *Ps. & Hys.*, 1826, and later editions, and others.

3. *The winter past, reviving flowers.* Composed of st. viii., ix. altered, with three additional stanzas from another source. This is No. 308 in the American German Reformed *Ps. & Hys.*, 1834, and later editions. [J. J.]

Fierce passions discompose the mind. *J. Newton.* [*Contentment.*] Pub. in the *Olney Hymns*; 1779, Book i., No. 131, in 8 st. of 4 l., and based upon Philippians iv. 11. It is given in a limited number of collections, including Lord Selborne's *Book of Praise*, 1862-7, where it is attributed to "W. Cowper" in error. It does not bear Cowper's signature, "C." in the *Olney Hymns*. [J. J.]

Fierce raged the tempest o'er the deep. *G. Thring.* [*Stilling the Sea.*] Written in 1861, and 1st pub. in *Chope's Hymnal*, 1862, No. 187, in 4 st. of 4 l. It was repeated in the author's *Hys. Congregational and others*, 1866, No. 6; in his *Hys. & Lyrics*, 1874, p. 94, and in his *Coll.*, 1882. It has passed into numerous collections in G. Britain and America, and ranks as one of the most popular of Prebendary Thring's hymns. It has been specially set to music by Dr. Dyke, in *Chope's Hymnal*, and by others. [J. J.]

Fierce [raged] was the storm of wind. *H. W. Beadon.* [*Stilling the Sea.*] Contributed to the *Parish H. Bk.*, in 1863, No. 24, and continued in the enlarged ed., 1875, No. 24, in 7 st. of 4 l. When included in the *Sarum Hymnal*, 1868, No. 74, it was attributed to the late W. Beadon Heathcote in error. This was corrected in the *Hymnary*, 1870-2 (where the hymn is given with slight alterations as, "Fierce raged the storm of wind"), and in the Notes to *Church Hymns*, fol. ed., 1881. In the latter the original text is given, with the exception of the doxology. The hymn is based on the Gospel for the 3rd Sunday after the Epiphany. [J. J.]

Fight the good fight; lay hold. *J. Montgomery.* [*The Fight of Faith.*] Written Feb. 14, 1834 (m. mss.), and given in Ferguson's *Sel. of Hys. for British Seamen*, 1838; and in the same year, with alterations, in Joshua Fawcett's *Temple Offerings*. It was also included in Montgomery's *Original Hys.*, 1853, No. 158, in 5 st. of 6 l., and headed, "Valiant for the Truth." It is in several collections in G. Britain and America, but usually in an abbreviated form. [J. J.]

Finita jam sunt praelia. [*Easter.*] This hymn is of unknown date and authorship. *Daniel*, ii. p. 363, gives it without note or reference of any kind, and the source from whence he obtained the text is unknown. It has not been traced earlier than the *Hymno-*

dia Sacra. Münster, 1753, p. 99. Dr. Neale repeats the *Hymn Sacra* text in his *Hymni Ecclesiae*, 1851, p. 147; and in his *Mediæval Hymns*, 1851, p. 116, he groups it with 6 others as being "apparently of the twelfth century." The first stanza is:—

"Alleluia! Alleluia!
Finita jam sunt prelia;
Est parata jam victoria;
Gaudemus et canamus: Alleluia!"

It extends to 5 st., each of which begins and ends with "Alleluia." The text is also in Biggs's *Annotated H. A. & M.*, 1867. *Tr.* as:

1. **Finished is the battle now.** By J. M. Neale, in his *Mediæval Hymns*, 1851. In the *Hymnary*, 1872, No. 182, the opening lines are transposed, and several alterations are made in the text. It begins, "The crown is on the victor's brow." In the *People's H.*, 1867, and a few others, the text is unaltered. This was the first rendering of the hymn into English.

2. **The strife is o'er, the battle done.** By F. Pott. Made about 1859, and 1st pub. in his *Hys. fitted to the Order of Com. Prayer*, 1861, No. 91. In the same year it was given with extensive alterations in *H. A. & M.*, No. 114. This altered text has failed to commend itself to later compilers both in G. Britain and America, and the original *tr.* is given in most of the numerous hymnals which have adopted the hymn, in both countries. In the revised ed. of *H. A. & M.* the text is again altered, and st. iv. is omitted.

3. **No more of strife, no more of pain.** Anonymous in the *Parish H. Bk.*, 1863, No. 56, and again in the *Sarum Hymnal*, 1868.

Translations not in G. U.:—

1. Alleluia, Alleluia, for the battle now is o'er. *J. W. Hewitt*, 1859.

2. The battle now is done. *H. Bonar*, 1857. [J. J.]

Findlater, Sarah. [See Borthwick, Jane.]

Finx, Erasmus, was b. at Lübeck, Nov. 19, 1627. After studying law at various universities and acting for some time as travelling tutor, he settled at Nürnberg as writer and corrector for the press, remaining there till his death, Dec. (Oct.?) 20, 1694. Under the name of *Francoisci* (from his father's Christian name of Francis) he published a large number of historical and religious works. Of his some 200 hymns, which mostly appeared interspersed in his devotional works, two have passed into English:—

i. **O Herr gieb Aebt.** [*Christian Warfare*.] In his *Ruckstunders*, pt. iii. p. 1007, Leipzig, 1680, in 12 s. *Tr.* as, "Lord, watch each hour," as No. 689 in pt. i. of the *Moravian H. Bk.*, 1754.

ii. **O wie ist der Weg so schmal.** [*The Narrow Way*.] In his *Gold-Kammer*, pt. ii. p. 363, Nürnberg, 1688, in 8 s. *Tr.* as, "O how narrow is the way," by *Mrs Warner*, 1858 (ed. 1861, p. 446). [J. M.]

Firm was my health, my day was bright. *I. Watts*. [*Ps. xxx.*] Appeared in his *Psalms of David*, 1719, in 6 st. of 4 l., as a paraphrase of a portion of the 30th Psalm. In the *Anglican H. Bk.*, 1868, it is altered to "My health was firm, my day was bright." Its use in either form is not extensive. [J. J.]

Fischer, Albert Friedrich Wilhelm, D.D., was b. April 18, 1829, at Ziesar, Brandenburg, and studied at the University of Halle. Since 1877 he has been chief pastor and superintendent at Gross-Otterleben near Magdeburg.

He claims notice here as author of the *Kirchenlieder-Lexicon*, pub. at Gotha, in 2 vols., 1878-1879. Arranged somewhat on the plan of the present *Dictionary of Hymnology*, it contains notes on some 4500 German hymns (together with notes on a few Greek and Latin hymns, which are the originals of some of the German texts); the plan of selection being to annotate hymns found in the best hymn-books that have been in use in the Prussian province of Saxony from the Reformation to the present time. It is the first work in German that has attempted, on any large scale, to give critical detailed notes on individual hymns, and may be pronounced indispensable to the student of German Hymnology. Wherever the data given in this *Dictionary* may be found to differ it is as the result of later investigations.

Dr. Fischer was also the founder (1863), and is at present joint-editor of the *Blätter für Hymnologie* (now appearing monthly at Altenburg, and frequently referred to in these pages), the first German magazine devoted entirely to Hymnology.

In recognition of his services to *Hymnology* the degree of D.D. was conferred on him by the University of Jena in 1884. [J. M.]

Fischer, Christoph. [Fischer, C.]

Fitch, Eleazar Thompson, D.D. Born at New Haven, Jan. 1, 1791, and graduated at Yale College, 1810. In 1817 he was appointed Professor of Divinity in Yale, and retained the Professorship to 1863. Died Jan. 31, 1871. His published works include *Sermons*, &c. With Dr. Bacon and others he compiled the Connecticut Congregational *Psalms & Hymns*, 1845, and contributed to it 3 psalm versions and 3 hymns. Of these the following are in use: (1) "Lord, at this closing hour." (*Close of Divine Service*.) This is extensively used in America, and is also found in the English *Presb. Ps. & Hys.*, 1867. (2) "The God of Peace, Who from the dead." (*Close of Divine Service*.) (3) "By vows of love together bound." (*Holy Matrimony*.) [F. M. B.]

Fixed firmly His [God's] foundations keep. *R. Mant*, *Bp.* [*Ps. lxxvii.*] Appeared in his *Book of Psalms in an English Metrical Version*, &c., 1824, pp. 296-298, in 7 st. of 4 l., as a L.M. paraphrase of *Ps. lxxxvii.* In 1863, st. i., ii., v. and vii., slightly altered as: "Fixed firmly *God's* foundations keep," were given in *Kennedy*, No. 904. [J. J.]

Flagrans amore, perditos. [*Lazarus, Mary and Martha visited by Christ*.] This hymn is appointed for use at 1st Vespers on the Feast of St. Lazarus, &c., in the revised *Paris Brev.*, 1736; and also in the *Lyons* and other modern French *Brevs*. It previously appeared in the *Cluniac Brev.*, 1686, p. 1068. Full text in *Card. Newman's Hymni Ecclesiae*, 1838-1865. It has been *tr.* as:—

As Jesus sought His wandering sheep. By I. Williams. 1st pub. in the *British Magazine*, May, 1836 (vol. ix. p. 504); and again in his *Hys. tr. from the Parisian Brev.*, 1839, p. 241, in 5 st. of 4 l. In 1841 it was given in the *Child's Christian Year*, and later in a few collections in G. Britain and America. [J. J.]

Flatman, Thomas, poet and miniature painter, was b. in London, cir. 1633, and d. cir. 1688. He was a barrister of the Inner Temple, but gave most of his time to poetry and painting. He was the author of some Pindaric Odes on the deaths of Prince Rupert, and of Charles II.; and of a prose satire on Richard Cromwell. His *Poems & Songs* were pub. in 1674 (3rd ed. 1682), and from this

volume the following hymns have been transferred to Dr. Martineau's *Hymns*, 1840, and his *Hymns of Praise and Prayer*, 1873:—"Awake, my soul, awake, mine eyes" (*Morning*); "Sweet slumbers, come and chase away" (*Evening*). The similarity of these hymns to the Morning and Evening hymns of Bp. Ken suggests the possibility that they may have inspired the latter. Flatman's "Thoughts on Death" also contains the germ of Pope's "Vital Spark," &c., q.v. [J. J.]

Fleet, John George, was b. in London on the 8th of July, 1818. At 15 years of age he was removed from school to his father's counting-house, and at 17 he had to undertake, through his father's death, the sole control of the business, and from that time he followed commercial pursuits. At an early age he joined as teacher in a small Sunday School which his sister had begun in Lime Street, London. His interest in Sunday Schools which was thus awakened led him, with some young fellow-teachers, to found the Church Sunday School Institute in 1843. Of that Institute he was honorary Secretary for 20 years; and for 15 years he was Editor of the *Church Sunday School Quarterly*. To the hymn-book pub. by the Institute, *The Church Sunday School Hymn Book*, 1848, he contributed the following hymns by which he is known to hymnology:—

1. How faint and feeble is the praise. *Angels' Worship.*
2. Let children to their God draw near. *Children's Worship.*
3. O Lord, our God, Thy wondrous might. *Collect 7th S. after Trinity.*
4. Source of life, and light, and love. *A Teacher's Prayer.*
5. What mercies Lord, Thou hast in store. *Collect for 6th S. after Trinity.*
6. Words are things of little cost. *Sins of the Tongue.*

In addition to these hymns, Mr. Fleet contributed several to *The Church S. S. Quarterly* in 1852-3-8, and 1861, and has pub. a small vol. of poems and hymns entitled *Lux in Tenebris*, 1873. [J. J.]

Fleming, Abraham, was a classical scholar, translator, and miscellaneous writer of the 16th cent., the dates of whose birth and death are unknown. He was for some time Rector of St. Pancras. He edited many of the classics with notes, and published also some original works. Amongst the latter there are:—

A Memorial of the Charitable Almshouses of William Lamb, gentleman of the Chapel Royal under Henry VIII., and citizen of London, 8vo, 1580. *The Diamant of Devotion*, 12mo, 1586; and *The Condytt of Comfort*. A hymn of his which appeared in *The Diamant of Devotion*, 1586, was republished by E. Farr, in *Select Poetry, chiefly Devotional, of the Reign of Queen Elizabeth*, 1841, p. 546 (Parker Society). [English Hymnody, Early, § VII.] [J. J.]

Flemming, Paul, s. of Abraham Fleming or Fleming, then schoolmaster at Hartenstein, near Zwickau, Saxony (afterwards pastor of Wechselburg, near Mittweida), was b. at Hartenstein, Oct. 15, 1609. He entered the St. Thomas School, Leipzig, in 1623, and matriculated at the University of Leipzig at Michaelmas, 1626. At the University he devoted himself to the study of medicine and of poetry, being laureated as a poet in 1631, and graduating M.A. in 1632. In order to find refuge from the troubles of the Thirty Years' War

he went to Holstein in 1633. In the same year he joined an embassy which Duke Friedrich of Schleswig-Holstein was about to send to his brother-in-law, the Russian Czar, as gentleman in waiting and "taster." In this expedition he was engaged from Oct. 22, 1633, to April 6, 1635. He then took part in the embassy sent by the Duke to the Shah of Persia, with the object of opening up the way for trade and Christianity into Central Asia. They set sail from Travemünde, near Lübeck, Oct. 27, 1635, and returned to Gottorf, Aug. 1, 1639. The expedition proved fruitless, and the many dangers and great hardships encountered broke Flemming's health. To qualify himself for medical practice in Hamburg he went to the University of Leyden, where he graduated M.D. in 1640; but shortly after his return to Hamburg he d. there, March 25 (April 2), 1640 (*Koch*, iii. 73-82; *Allg. Deutsche Biog.*, vii. 115-117).

Flemming was of an energetic temperament, with an ardent patriotism, and a deep love for the Evangelical Cause. He was a gifted poet, of true and deep feeling, who could write charming descriptions of the beauties of nature, and sweet and tender love songs. His secular poems, however, as a whole have the faults of the Silesian school of Martin Opitz; and it is by his hymns, and especially by his classical "In allen meinen Thaten," that his name lives.

His poems were first collected by the father of his betrothed as *D. P. Fleming's Teutsche Poemata*, and appeared in 1642 in two editions nearly alike, one at Naumburg and Jena, the other at Lübeck. The most complete ed. is that by J. M. Lappenberg, 2 vols., Stuttgart, 1865-66. Of his 41 religious poems (12 hymns, 9 odes, 20 sonnets) three have passed into English.

i. *In allen meinen Thaten. Trust in God.* This beautiful hymn was written in Nov., 1633, just before he started with the embassy to Moscow (see above); and may often have cheered his own sinking spirit then and in the more trying adventures of the second embassy. It first appeared in his *Teutsche Poemata*, 1642 (Lübeck ed. p. 287; Lappenberg's ed., i. p. 236), as No. 4 in Book i. of the Odes, in 15 st. of 6 l. It was included in the *Stralsund G. B.*, 1665, Freylinghausen's *G. B.*, 1704, and almost all recent collections. Sometimes, as in the *Unc. L. S.*, 1851, No. 646, it is given in full, but more frequently the special stanzas appropriate for travellers (vi.-ix., xiii., xiv.) are omitted. It is characterised in *Koch*, viii. 379, as a "pilgrim song suited for the Christian journey which we must all in faith make through joy and sorrow to our Eternal Home." *Lawmann* adds that it has often been used appropriately at weddings, was the favourite hymn of Friedrich Wilhelm III. of Prussia, and was sung at the service in the Cathedral of Berlin, July 19, 1870, on the opening of the North German Diet immediately before the Franco-Prussian War. *Tr.* as:—

I leave to His good pleasure, a tr. of st. i., ii., iv., by A. T. Russell, as No. 232 in his *Ps. & Hys.*, 1851.

Other trs. are: (1) "In all my plans, Thou Highest," by *Dr. H. Mills*, 1856, p. 167. (2) "Where'er I go, whate'er my task," by *Miss Winkworth*, 1858, p. 108, repeated in *L. Rehfness's CA. at Sea*, 1864, p. 9. (3) "In every deed and word," in *Madame de Pontes's Poets & Poetry of Germany*, 1858, vol. i. p. 416.

His hymns not in English C. U. are:—

ii. Ist's möglich, dass der Hass auch kann geliebet

sein. *The Love of God*. In the *Lübeck* edition, 1642, p. 555 (*Lappenberg's* ed., i. p. 450), as No. 16 in Bk. 1. of the Sonnets. Tr. as, "Can it then be that hate should e'er be loved," by *Miss Winkworth*, 1869, p. 175.

iii. *Lasst dich nur Nichts nicht tauren*. *Cross and Consolation*. Probably written in Persia during the second embassy. In the *Lübeck* edition, 1642, p. 283 (*Lappenberg's* ed., i. p. 244), as No. 1 in Bk. 1. of the Odes, in 3 st. of 6 l. The trs. are: (1) "Only let nothing grieve thee," by *Madame de Pontes*, 1858, v. i. p. 415. (2) "Let nothing make thee sad or fretful," by *Miss Winkworth*, 1869, p. 175. [J. M.]

Fletcher, Phineas, s. of Dr. Giles Fletcher and cousin of John Fletcher, the dramatic poet, b. 1582, and educated at Eton and King's College, Cambridge. In 1621 he took Holy Orders, and having obtained the living of Helgay, Norfolk, he retained the same nearly 29 years. He d. at Helgay, 1650. His best known poem is, *The Purple Island*, 1633, an allegorical description of man, in the style of Spenser. This was reprinted in 1783. His *Locusts or Apollyonists*, a satire against the Jesuits, suggested to Milton some ideas for his *Paradise Lost*. His 6 psalms, 1st pub. in his *Purple Island*, 1633, were reprinted by Dr. Grosart in his reprint of Fletcher's *Poetical Works*. [*English Hymnody*, Early, § VII.] [J. J.]

Fletcher, Samuel, b. at Compton, near Wolverhampton, in 1785, and educated at the Wolverhampton Grammar School. In 1805 he went to Manchester, and entering into business, he gradually rose to a position of wealth and influence. He d. at Manchester, Oct. 13, 1863. Although engaged in extensive mercantile pursuits he took an active interest in literature, and was one of the chief promoters of Owens College, Manchester. His hymns appeared in a small collection which he prepared during an illness, for use in his own family, and subsequently pub. as *Family Praise*, 1850. From this collection the following hymns have come into C. U.:—

1. Father of light and life. *Family Worship*, Morning.
2. Lord, as a family we meet. *Family Worship*.

These hymns were given in the *New Cong.*, 1859. Miller's note on Mr. Fletcher (*Singers and Songs*, &c.), and an article in *Good Words*, July, 1864, are well written and full of information. [J. J.]

Flint, James, D.D., b. at Reading, Mass., 1779, and graduated at Harvard, 1802. In 1806 he became pastor of a Unitarian Church at East Bridgewater, Mass., from which he passed to East Church, Salem, 1821. Died in 1855. In 1820 he contributed one hymn to *Sewell's New York Coll.*, and in 1843 he also pub. *A Collection of Hymns*, to which he contributed from 10 to 12 originals. His best known hymns are:—

1. Here to the High and Holy One. This hymn, "On leaving an Ancient Church," appeared in the *Cambridge Selection* of 1828.
2. In pleasant lands have fallen the lines. *Remembrance of our Fathers*. Written for the bicentenary of Quincy, Mass., May 25, 1840, and pub. in his *Coll.*, 1843.
3. Happy the unrepining poor. Appeared in *Sewell's New York Collection*, 1820. Dr. Flint's hymns are unknown to the English Collections. [F. M. B.]

Flitner, Johann, was b. Nov. 1, 1618, at Suhl, Saxony, where his father was an iron-

master. After studying theology at Wittenberg, Jena, Leipzig, and Roetock, he became in 1644 preacher, and in 1645 diaconus at Grimmen, near Greifswald. On the outbreak of the first Prusso-Swedish war he was forced to flee to Stralsund, but returned to Grimmen in May, 1660. At the death of his senior in 1664, he ought, according to custom, to have been appointed town preacher, but was passed over not only then but also in 1673 and 1676, when the post again became vacant. The outbreak of the second Prusso-Swedish war, immediately after this third disappointment, forced him again to flee to Stralsund, where he d. Jan. 7, 1678 (*Koch*, ii. 442-445; *Mohnike's Hymnol. Forschungen*, pt. ii., 1832, pp. 3-54). His hymns seem to have been written during his enforced leisure at Stralsund. They appeared, with melodies, entitled *Suscitabulum Musicum*, as pt. v. of his *Himlisches Lust-Gärtlein*. Greifswald, 1661 (Hamburg Library). The only one tr. into English is:—

Ach was soll ich Sünder machen. [*Lent.*] The most popular of his hymns. Appeared 1861 as above, p. 462, in 7 st. of 6 l., each st. ending "Meinen Jesum lass ich nicht" (see note on *Keymann*) and with the motto "Omnia si perdam, Jesum servare studebo!" Included in the *Leipzig Vorrath*, 1673, No. 1089, and recently in the *Unv. L. S.* 1851, No. 357. The only tr. in C. U. is:—

What shall I a sinner do! A good tr., omitting st. vi., as No. 110 in *Miss Winkworth's C. B. for England*, 1863.

Another tr. is: "What to do in my condition," in the *Supplement to German Psalmody*, ed. 1765, p. 48. [J. M.]

Floods of waters high in air. *T. Whythead*. [*Monday*] Appeared in his *Poems*, 1842, No. xxv., in 5 st. of 5 l., and entitled "The Firmament." Although not given in the *Poems* as a tr. of *Immensæ coeli Conditor* (q. v.), it is evidently based upon that ancient hymn. In its original form it is not in common use. The altered version, "Lo! the firmament doth bear," was given in the *Hymnary*, 1872, as the hymn for "Monday Evening." Its use is limited. [J. J.]

Flowerdew, Alice, was b. in 1759, and married to Mr. Daniel Flowerdew, who for a few years held a Government appointment in Jamaica, and d. in 1801. After his decease Mrs. Flowerdew kept a Ladies' Boarding-school at Islington. During her residence at Islington she was a member of the General Baptist congregation, in Worship Street (now at Bethnal Green Road). Subsequently she removed to Bury St. Edmunds, and some years later to Ipswich, where she d. Sept. 23, 1830. In 1803 she pub. a small volume of *Poems on Moral and Religious Subjects*. This work reached a 3rd ed. in 1811, and in that ed. appeared her well-known harvest hymn, "Fountain of mercy, God of love," q. v. Mrs. Flowerdew's maiden name has not been ascertained. [W. R. S.]

Foleshill, a *nom de plume* of Jonathan Evans, in *The Christian Magazine*, 1790-1793.

Folget mir, ruft uns das Leben. *J. Rist*. [*Following Christ*.] 1st pub. as No. 1 in the "Viertes Zehen" of his *Himlische Lieder*, Lüneburg, 1642, in 16 st. of 8 l., en-

titled, "A devout hymn to God for the following of Christ in true godliness and all good works." Included in Freylinghausen's *G. B.*, 1704, No. 393, omitting st. x., xi., and this form was repeated in most subsequent colla., and is No. 307 in the *Unv. L. S.*, 1851. The only *tr.* in C. U. is:—

Follow me, in me ye live. A good *tr.* of st. i.—iii., vi., vii., ix., xv., xvi., by Miss Winkworth in the 1st Series of *Lyra Ger.*, 1855, p. 188, entitled "St. Andrew's Day." Her st. i., v., vi. are included in *Kennedy*, 1863; and her st. vii., viii., with a st. from her ii., iv., v. beginning, "Saviour, meet it is indeed," in the *Pennsylvania Luth. H. Bk.*, 1865. [J. M.]

Follen, Eliza Lee, née Cabot, a well-known Unitarian writer, daughter of Samuel Cabot, b. at Boston, August 15, 1787, and married, in 1828, to Professor Charles Follen, who perished on board the "Lexington," which was burnt on Long Island Sound, Jan. 13, 1840. Mrs. Follen d. at Brookline, Mass., 1860. She was a voluminous writer. Her *Poems* were first pub. at Boston (Crosby & Co.), 1839, and whilst she was in England she issued another volume for children's use, entitled *The Lark and the Linnet*, in 1854. Both volumes also contain some translations from the German, and versions of a few Psalms. Her best known hymns are:—

1. **How sweet to be allowed to pray.** *Resignation.* Appeared in the *Christian Disciple*, Sept., 1818, and in her *Poems*, 1839, p. 116, in 4 st. of 4 l., and entitled, "Thy will be done."

2. **How sweet upon this sacred day.** *Sunday.* In her *Poems*, 1839, pp. 113–114, in 6 st. of 4 l., and entitled "Sabbath Day." It previously appeared in *Sabbath Recreations*, 1829.

3. **Lord, deliver, Thou canst save.** *Prayer for the Slave.* Found in *Songs of the Free*, 1836; but is not given in her *Poems*, 1839. In Adams and Chapin's *Hymns for Christian Devotion*, Boston, U.S., 1846, it is No. 802, in 5 st. of 4 l. In common with No. 2 it has found acceptance outside Unitarian Collections.

4. **God, Thou art good, each perfumed flower.** This is the original of J. H. Gurney's hymn, "Yes, God is good," &c. (q.v.) There is some obscurity about the text. It is found in her *Hymns for Children*, Boston, 1825, beginning, "God is good, each perfumed flower," and this obvious misprint (which destroys the metre) was usually copied in later books. It is also given with the same first line as an original piece, never before published, and signed "E. L. C." (initials of Mrs. Follen's maiden name), in Emily Taylor's *Sabbath Recreations*, Wellington, Salop, 1826, p. 203. This suggests that it was printed in the American book after the ms. was posted to England. Mrs. Follen may have written at first "Yes, God is good," but this cannot now be determined. It begins, "God, Thou art good," &c., in her *Poems*, 1839, p. 119, and in her verses, *The Lark and the Linnet*, &c., 1854, and in each case is in 6 st. of 4 l., with the title, "God is Good."

5. **Will God, Who made the earth and sea.** *A Child's Prayer.* Given in her *Poems*, 1839, p. 164, in 7 st. of 4 l. In Dr. Allon's *Children's Worship*, 1878, No. 212, it is abbreviated to 4 st. (i.—iv.), and attributed to "H. Bateman" in error. [F. M. B.]

For all Thy love and goodness, so bountiful and free. [*Spring.*] This hymn is based upon one written by Mrs. Frances Jane Douglas, née How, in 1848, and pub. in her *April Verses*. The original was re-written by Mrs. Douglas's brother, Bp. W. W. How, for the S. P. C. K. *Church Hymns*, 1871. Its use has extended to several hymn-books notwithstanding its awkward metre and faulty rhythm. [J. J.]

For all Thy Saints, a noble throng. *Cecil F. Alexander.* [*St. James.*] Contributed to *H. A. & M.*, revised ed., 1875, and repeated in Mrs. Brock's *Children's H. Bk.*, 1881.

For all Thy saints, O Lord [God]. *Bp. R. Mant.* [*All Saints.*] An original hymn given with his *tr.* in his *Ancient Hymns*, &c., 1837, p. 80 (ed. 1871, p. 139), in 6 st. of 4 l., and entitled, "Hymn on All Saints." The form in which it usually appears, in 4 st., was given in the S. P. C. K. *Hymns*, &c., 1852. In addition the following arrangements are also in C. U.:—

1. **For Thy dear saint, O Lord.** This was given in *H. A. & M.*, 1861, No. 273. It is composed of st. i.—iii., v., of Bp. Mant's hymn, but considerably altered, and the substitution of another doxology.

2. **For Thy true servants, Lord.** This text in the Toronto *Church H. Bk.*, 1862, is the *H. A. & M.* text slightly altered.

3. **For this, Thy saint, O Lord.** Another altered text in Skinner's *Daily Service Hymn.*, 1864.

Of these arrangements, the S. P. C. K. is most popular, both in G. Britain and America. It sometimes reads, "For all Thy saints, O God." [J. J.]

For all Thy [the] saints who from their labours rest. *Bp. W. W. How.* [*Saints' Days.*] 1st pub. in *Hymns for Saints' Days, and Other Hymns, by a Layman* (Earl Nelson), 1864, in 11 st. of 3 l., and the refrain "Alleluia." It was republished in *Lyra Britannica*, 1867; in the *Sarum Hymnal*, 1868; in the 1869 *Appendix* to the S. P. C. K. *Ps. & Hymns*, and subsequently in nearly every hymnal of importance published in G. Britain. It is also found in the best collections of all English-speaking countries, and, with hymnal compilers, it is one of the most popular of the author's compositions. It is sometimes given in American hymnals (as it is in the S. P. C. K. *Church Hymns*), as "For all the saints," &c., this being Bishop How's revised reading. In the Protestant Episcopal *Hymnal*, 1872, st. iii.—v. are given as a separate hymn (No. 186), beginning, "For the Apostles' glorious company." Orig. text as above. Authorized text in S. P. C. K. *Church Hymns*. [J. J.]

For ever blessed be the Lord. I. *Watts.* [*Ps. cxlv.*] In his *Psalms of David*, 1719, this version in 3 st. of 4 l. forms the first of three c.m. hymns on Ps. cxlv., and is accompanied with the following note:—

"The sense of a great part of this Psalm is found often repeated in the Book of Psalms. I have therefore only taken three small parts of it, and form'd three distinct hymns on very different subjects."

Although frequently found in the older collections its modern use is limited. [J. J.]

For ever we would gaze on Thee. *A. W. Chatfield.* [*Transfiguration.*] Written in March, 1874, "whilst journeying to, and

attending at the Assize Court at Shrewsbury." and 1st pub. in the revised ed. of *H. A. & M.*, 1875, No. 461.

For ever will I bless the Lord. *J. Conder.* [*Ps. xxxiv.*] 1st pub. in his *Star in the East with Other Poems*, 1824, pp. 34-37, in 8 st. of 6 l. In 1836 it was repeated in his *Cong. H. Bk.*, No. 402, with the change of st. iii. l. 5, "Oh," to "Then try," &c., and st. vi., l. 3, of "The wicked sin," to "The wicked sink," and in 1856 this corrected form was given in his *Hys. of Praise, Prayer, &c.*, p. 11, as the authorised text. In modern hymnals two centos are given from this hymn: (1) That in the *New Cong.*, 1859, No. 402, composed of st. i., ii., iii., vi. and vii.; and (2) "For ever I will bless the Lord," in *Kennedy*, 1863, No. 1348, st. i., iii., iv. and vii. [J. J.]

For ever with the Lord. *J. Montgomery.* [*Heaven anticipated.*] 1st pub. in *The Amethyst*, an annual, in 1835, and again in the author's *Poet's Portfolio*, in the same year, p. 232, in 22 st. of 4 l., unequally divided into two parts, and headed, "At Home in Heaven, 1 Theas. iv. 17." It was repeated in his *Poetical Works*, 1841, p. 267; and in his *Original Hymns*, 1853, p. 231. In this last the second stanza of pt. ii. is omitted. Numerous centos from this hymn are in C. U., all except four beginning with st. i., but varying in length and arrangement. In America especially these centos have attained great popularity. The cento "Beneath the star-lit arch," in Beecher's *Plymouth Coll.*, 1855, is composed of st. vii., xii., xiii. and xxi. slightly altered. In Martineau's *Hymns, &c.*, 1840 and 1873, there are also two centos from this hymn: (1) "In darkness as in light"; and (2) "My Father's house on high," and in the Presbyterian *Ps. & Hys. for the Worship of God*, Richmond, U.S.A., 1867, a third, (3) "My thirsty spirit faints." [J. J.]

For mercies countless as the sands. *J. Newton.* [*Praise.*] Appeared in the *Olney Hymns*, 1779, Bk. i., No. 50, in 5 st. of 4 l., and based upon *Ps. cxvii.* 12, 13. Its use both in the older, and in modern collections both in G. Britain and America, is extensive. Orig. text in *H. Comp.*, No. 501.

The authorship of this hymn is sometimes attributed to W. Cowper, the poet, but in error. It is not given in any of the collected works of Cowper, and his signature in the *Olney Hymns* "C." is not added to this hymn, in any edition with which we are acquainted, and certainly not in the first of 1779. We attribute it to *J. Newton* on the ground that all unsigned hymns in the *Olney* are claimed by him. [J. J.]

For Ston's sake I will not cease. *C. Wesley.* [*Missions.*] A poem on *Ps. lxii.*, in 23 st. of 4 l., which appeared in *Hymns and Sacred Poems*, 1749, vol. i. Sometime after *J. Wesley's* death, probably about 1800, a cento therefrom was given in the *Wes. H. Bk.*, No. 149, beginning, "Thus saith the Lord, 'tis God's command." It is composed of st. xxi., xxiii.-xxvii., somewhat altered. Orig. text, *P. Works*, 1868-72, vol. iv. p. 312-316. In the revised ed., 1875, this cento was omitted in favour of "Why not now, my God, my God," which was formerly No. 411. [J. J.]

For Thy mercy and Thy grace. *H. Downton.* [*Old and New Year.*] Written in

1841, and 1st pub. in the *Church of England Magazine*, in 1843, p. 15, in 7 st. of 4 l., and entitled, "A Hymn for the commencement of the Year." In 1851 it was republished with one alteration, and the omission of st. ii. and iii., in *A. Tozer Russell's Ps. & Hys.* This was reproduced, with further alterations, in *H. A. & M.*, 1861. Numerous versions exist in modern hymnals, Russell's abridged text, as in the *Sarum Hymnal*, being most in favour. In 1873 the author included it in its original form, with two unimportant alterations, in his *Hymns and Verses, &c.*, pp. 7, 8. Orig. text as above, authorised text in *Thring's Coll.*, 1882, and the *Westminster Abbey H. Bk.*, 1883. The doxology sometimes added thereto as in *Church Hymns*, 1871, is not in the original and is seldom adopted. The hymn, in its various forms and readings, is the most popular, and most widely used of Mr. Downton's productions. [J. J.]

Ford, Charles Laurence, B.A., s. of Mr. W. Ford, artist, of Bath, was b. at Bath in 1830. Mr. Ford is a graduate of the London University, and is engaged in scholastic work. In 1862 he contributed several poetical pieces to Canon Baynes's *Lyra Anglicana*, in 1865 to his *English Lyrics*, and also to the *Illustrated Book of Sacred Poetry*, n.d. Mr. Ford's hymns and poems were collected and pub. as *Lyra Christi*, 1874. From these works the following have come into C. U.:—

1. Father, for Thy kindest word. (1865.) *Strength in Weakness.*
2. Lord, from this time we cry to Thee. *Christ the Guide of Youth.*
3. O Thou, by Whom the balm is borne. *In Affliction.*
4. This is my Body which is given for you. *H. Communion.* [J. J.]

Forgive, blest shade, the tributary tear. *Anne Steele.* [*Death and Burial.*] In 1760 Miss Steele pub. in her *Poems on Subjects Chiefly Devotional, &c.*, vol. ii. p. 71, an ode "On the death of Mr. Hervey," in 9 st. of 4 l., and beginning, "O Hervey, honoured name, forgive the tear." From this ode st. i., ii. are taken, altered to "Forgive, blest shade, the tributary tear," and used as a hymn in a few collections, including Ellen Courtauld's *Ps., Hys., &c.*, 1853, and the American *Church Pastorals*, Boston, 1864. [J. J.]

Forgive, O Lord, our frailties [wanderings] 1st. [*Before Holy Communion.*] This hymn 1st appeared as a leaflet, and was then included in the *Foundling Coll.*, 1796 (but without music), in the following form:—

"BEFORE THE SACRAMENT. Dr. Cook.
Solo.

"Forgive, O Lord, our frailties past,
Henceforth we will obey thy call;
Our sins far from us let us cast,
And turn to thee, devoutly all.

Chorus.
"Then with archangels, we shall sing,
Praises to heav'n's eternal King.

Duet.
"Hear us, O Lord, in mercy hear,
Our guilt with sorrow we deplore;
Pity our anguish, calm our fear,
And give us grace to sin no more.

Chorus.
"Then with archangels we shall sing,
Praises to heav'n's eternal King.

Solo.
 "While at yon altar's foot we kneel,
 And of the holy rite partake,
 Our pardon, Lord, vouchsafe to seal,
 For Jesus, our Redeemer's sake.

Chorus.
 "Then with archangels we shall sing,
 Praises to heav'n's eternal King."

In the following year, 1797, it was retained in the *Foundling Coll.* in the same form. The last stanza, however, was omitted in the ed. of 1801, but restored again in 1809. In 1810 it was given in the Rev. J. Kempthorne's *Psalms and Hymns*, as, "Forgive, O Lord, our wanderings past," No. clxviii., and the alteration of st. ii. 1, 2, to "With sorrow we our guilt deplore." From Kempthorne's *Ps. & Hys.* it has passed into a few collections, but usually in an altered form as in the *Irish Church Hymnal*, 1873, and others. The scarcity of the *Foundling Coll.* musical eds. of 1796 and 1809, and of the book of words only, eds. of 1797 and 1801, led most writers into the error of concluding that it was first printed in 1809, and that, having been included in J. Kempthorne's *Ps. & Hys.*, 1810, and thence passed into other collections, it was an original hymn by Kempthorne. All the evidence which we possess is against Kempthorne's claims, and we must designate it as "*Anon. Foundling Coll.*," 1796." [W. T. B.]

Forgive them, O my Father. *Cecil F. Alexander.* [*Good Friday.*] Contributed to the revised ed. of *H. A. & M.*, 1875, in 6 st. of 4 l., and based on the words "Father, forgive them, for they know not what they do." In 1881 it was repeated in Mrs. Brock's *Children's H. Bk.*, and is also found in one or two American collections. [J. J.]

Forsaken once, and thrice denied. *Cecil F. Alexander.* [*St. Peter.*] Contributed to the revised ed. of *H. A. & M.*, 1875, No. 416, and repeated in Mrs. Brock's *Children's H. Bk.*, 1881.

Forsyth, Christina, daughter of Thomas Forsyth, and sister of W. Forsyth, q.c., sometime member for Cambridge, was b. in Liverpool in 1825, and d. at Hastings, March 16, 1859. During a long and painful illness she composed several hymns and poems which were issued as leaflets. These were collected after her death, and pub. in 1861, as *Hymns by C. F. (Lyra Brit.)*, 1867, p. 253. From this volume the following have passed into a few collections:—

1. **Himself hath done it all.** O how those words.
Resignation.

2. **Jehovah Elohim! Creator great.** *Names of Jehovah.*

3. **O Holy Spirit, now descend on me.** *Presence of the Holy Spirit desired.*

4. **O what a happy lot is mine.** *Union with Christ.* [J. J.]

Fortem virili pectore. *Card. Silvio Antoniano.* [*Holy Women.*] Included by Pope Clement VIII. in the *Roman Breviary*, Venice, 1603, f. 37 b., in the Common, as the hymn for 1st and 2nd Vespers, and at Lauds in the Office for the Common of Holy Women. It is also in other Breviaries; *Daniel*, iv. p. 311, and Card. Newman's *Hymni Ecclesiae*, 1838-65. The author, Cardinal Silvio Antoniano, was b. at Rome in 1540. Through

the influence and patronage of Pope Pius IV. he became Professor of the Belles Lettres in the Collegio Romano, and subsequently rose to be the head of the college, and a cardinal. He d. in 1603. [W. A. S.]

Translations in C. U. :—

1. **High let us all our voices raise.** By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 223, in 5 st. of 4 l. It has been included in the *Hys. for the Year*, and other Roman Catholic collections for Missions and Schools; and in the *People's H.*, 1867, and other Anglican hymn-books. In Caswall's *Hys. & Poems*, 1873, p. 118, another tr. in s.m. is substituted for this. It begins, "Laud we the saints most sweet."

2. **This woman more than woman strong.** By J. R. Beste, in his *Church Hymns*, 1849, p. 59.

3. **O'er all the Church thy praise be told.** By R. Campbell, in his *Hys. & Anthems*, 1850, in 5 st. of 4 l. In connection with this tr. there are two centos which must be noted. The first is No. 87 in the *Hymnal for the use of St. John the Evangelist*, &c., Aberdeen, 1870. This is composed of st. i. this tr., st. ii.-iv. from the *People's H.* as above. The second is No. 417, in the *Hymnary*, 1872, beginning, "To share the Lamb's high marriage rites." The first stanza of this cento is J. D. Chambers's tr. of "Ad nuptias Agni Pater" (*Lauda Syon*, pt. ii., 1866, p. 47), and the remaining stanzas are this tr. by R. Campbell, slightly altered.

4. **How blest the matron, who, endued.** By the Compilers of *H. A. & M.*, 1861. [J. J.]

Fortes cadendo Martyres. *Jean Baptiste de Santeuil.* [*Many Martyrs.*] Appeared in the *Cluniac Breviary*, 1686, p. xxvii., and in his *Hymni Sacri et Novi*, 1689 (ed. 1698, p. 245). It was given in the *Paris Breviary*, 1736, and is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

Of the martyrs we sing. By I. Williams in his *Hys. tr. from the Parisian Breviary*, 1839, p. 287, in 8 st. of 4 l. This, abbreviated to 6 st., and altered, is No. 201 in Skinner's *Daily Service Hymnal*, 1864

Another tr. is:—
 The valiant martyr-host to praise. *J. D. Chambers*, 1866, p. 16. [J. J.]

Forth from the dark and stormy sky. *Bp. R. Heber.* [*Lent.*] Appeared in his *Hymns*, &c., 1827, in 2 st. of 6 l., and appointed for the 2nd Sun. after Trinity. It was also included in the 1842 ed. of the same. The use of this hymn has been very varied. In the *New Mitre*, and *Thring's Coll.*, it is appointed for "Holy Communion" (its claim thereto being evidently the second line of st. i., "Lord, to Thine altar's shade we flee," and the concluding line of each stanza, "Turn not, O Lord, Thy guests away"); whilst in *Kennedy* it is given for "Passion Week," and in other collections for different seasons. In most cases the text is unaltered, as in *Thring's Coll.*, 1882, No. 532. Its American use is extensive. [J. J.]

Forth in Thy Name, O Lord, I go. *C. Wesley.* [*Morning.*] 1st pub. in *Hymns and Sac. Poems*, 1749, vol. i. p. 246. "For Believers Before Work," No. 144, in 6 st. of 4 l. It was included in the *Wes. H. Bk.*, in 1780, with the omission of st. iii. It has come into most extensive use both in G. Britain

and America. In common with many of the older hymns it has undergone alterations at various hands. The line which has given the greatest trouble to the compilers is, "And prove Thy acceptable will." This has undergone many changes, but that given in the *Leeds H. Bk.*, in 1853, "And prove Thy good and perfect will," has been received by common consent as the best and most musical reading. Orig. text, *P. Works*, 1868-72, vol. v. p. 50. The doxology in *H. A. & M.* and some other collections is not in the original. In 1767, R. Conyers gave it in his *Coll.* as "Forth in Thy strength, O Lord, we go," but this alteration has passed out of use. [J. J.]

Forth to the land of promise bound. *H. Alford.* [*Life a Pilgrimage.*] Written at Apton in December, 1828 [*Life*, 1872, p. 39], and was given in his *Pa. & Hymns*, 1844, No. 68, in 4 st. of 4 l., and again in his *Year of Praise*, 1867, No. 181. It is also in several American collections. Its subject is the journey of the Children of Israel spiritualised. [J. J.]

Forti tegente brachio. *C. Coffin.* [*Easter.*] Included in the revised *Paris Breviary*, 1736, in 8 st. of 4 l., as the Vesper hymn in the Sunday and Ferial Offices, beginning with Low Sunday and extending to the Feast of the Ascension. It was also given in the author's *Hymni Sacri*, 1736, p. 104, and is repeated from the *Paris Brev.* in Card. Newman's *Hymni Ecclesiæ*, 1838-65. [W. A. S.]

Translations in C. U. :—

1. **Protected by the Almighty hand.** By J. Chandler, in his *Hys. of the Primitive Church*, &c., 1837, p. 30, in 6 st. of 4 l. It is given in a few collections, including the 1862 *Appendix* to the *H. Notes*.

2. **Bound by a holy charm.** By I. Williams, in the *British Magazine*, April, 1837 (vol. xi. p. 387, together with the Latin text); and again in his *Hys. tr. from the Parisian Breviary*, 1839, p. 132, in 8 st. of 4 l. In the *Child's Christian Year*, 1841-71, it begins with st. ii., "Let us His praise unfold"; and in the *Hymnary*, 1872, No. 279, it is altered to "Beneath a mighty arm."

3. **Fenced by a strong right arm.** By W. J. Blew, 1st printed on flyleaf for the use of his own congregation, 1849-51, and then pub. in his *Church Hym. and Tune Bk.*, 1852, in 2 st. of 8 l., and 1 st. of 10 l. In this form it was repeated in Rice's *Sol.* from that work, 1870.

4. **Led by a mighty arm.** By J. A. Johnston. In the 1st ed. of his *English Hym.*, 1852, this *tr.* is given in s.m., but in the 2nd ed., 1856, it was changed to 6's, in 4 st of 6 l. This is continued in later editions.

Trs. not in C. U. :—

1. Helped by the Almighty's arm at last. *J. D. Chambers*, 1867, p. 179.

2. By God's strong arm stretched forth to save. *R. F. Littledale in Lyra Messianica*, 1864.

From this hymn, st. iv.-viii. have been taken as a separate hymn, beginning:—"Jam Pascha nostrum Christus est." In its Latin form it is not in use as a separate hymn. The following *trs.* are in C. U. :—

1. **Now Christ our Passover is slain.** By W. J. Blew, in his *Church H. and Tune Bk.*, 1852-55, and again in Rice's *Hymns* from the same, 1870.

2. **Christ is become our Paschal Lamb.** This *tr.* in Choep's *Hymnal*, 1862, and the *Parish H. Bk.*,

1863-75, is from I. Williams, as above, rewritten from 6's to c.m. [J. J.]

Fortunatus, Venantius Honorius Clementianus, was b. at Ceneda, near Treviso, about 530. At an early age he was converted to Christianity at Aquileia. Whilst a student at Ravenna he became almost blind, and recovered his sight, as he believed miraculously, by anointing his eyes with some oil taken from a lamp that burned before the altar of St. Martin of Tours, in a church in that town. His recovery induced him to make a pilgrimage to the shrine of St. Martin, at Tours, in 565, and that pilgrimage resulted in his spending the rest of his life in Gaul. At Poitiers he formed a romantic, though purely platonic, attachment for Queen Rhadegunda, the daughter of Bertharius, king of the Thuringians, and the wife, though separated from him, of Lothair I., or Clotaire, king of Neustria. The reader is referred for further particulars of this part of the life of Fortunatus to Smith and Wace's *Dict. of Christian Biography*, vol. ii. p. 552. It is sufficient to say here that under the influence of Rhadegunda, who at that time lived at Poitiers, where she had founded the convent of St. Croix, Fortunatus was ordained, and ultimately, after the death of Rhadegunda in 597, became bishop of Poitiers shortly before his own death in 609.

The writings, chiefly poetical, of Fortunatus, which are still extant, are very numerous and various in kind; including the liveliest *Vers de Société* and the grandest hymns; while much that he is known to have written, including a volume of *Hymns for all the Festivals of the Christian Year*, is lost. Of what remains may be mentioned, *The Life of St. Martin of Tours*, his *Patron Saint*, in four books, containing 2245 hexameter lines. A complete list of his works will be found in the article mentioned above.

His contributions to hymnology must have been very considerable, as the name of his lost volume implies, but what remains to us of that character, as being certainly his work, does not comprise at most more than 9 or 10 compositions, and of some of these even his authorship is more than doubtful. His best known hymn is the famous "Vexilla Regis prodeunt," so familiar to us in our Church Hymnals in some English form or other, especially, perhaps, in Dr. Neale's translation, "The Royal Banners forward go." The next most important composition claimed for him is "Pange lingua, gloriosum praelium certaminis," but there would seem to be little doubt according to Sirmont (*Notis ad Epist. Sidon. Apollin. Lib. iii., Ep. 4.*) that it was more probably written by Claudianus Mamertus. Besides these, which are on the Passion, there are four hymns by Fortunatus for Christmas, one of which is given by *Daniel*, "Agnoecat omne saeculum," one for Lent, and one for Easter. Of "Lustra sex qui Jam peregit," of which an imitation in English by Bp. Mant, "See the destined day arise," is well-known, the authorship is by some attributed to Fortunatus, and by some to St. Ambrose.

The general character of the poetry of Venantius Fortunatus is by no means high, being distinguished neither for its classical, nor, with very rare exceptions, for its moral correctness. He represents the "last expiring effort of the Latin muse in Gaul," to retain something of the "old classical culture amid the advancing tide of barbarism." Whether we look at his style, or even his grammar and quantities, we find but too much that is open to criticism, whilst he often offends against good taste in the sentiments he enunciates. Occasionally, as we see in the "Vexilla Regis," he rises to a rugged grandeur in which he has few rivals, and some of his poems are by no means devoid of simplicity and pathos. But these are the exceptions and not the rule in

his writings, and we know not how far he may have owed even these to the womanly instincts and gentler, purer influence of Rhadegunda. *Thierry*, in his *Récits des Temps Mérovingiens*, *Récit 5^{me}*, gives a lively sketch of Fortunatus, as in Archbishop Trench's words (*Sac. Lat. Poetry*, 1874, p. 132), "A clever, frivolous, self-indulgent and vain character," an exaggerated character, probably, because one can hardly identify the author of "Vexilla Regis," in such a mere man of the world, or look at the writer of "Crux benedicta nitet, Dominus quae carne pendit" q.v., as being wholly devoid of the highest aspirations after things divine. A quarto edition of his *Works* was pub. in Rome in 1786. [D. S. W.]

Forty days and forty nights. *G. H. Smytlan.* [Lent.] 1st pub. in the *Penny Post*, March, 1856 (vol. vi. p. 60), in 9 st. of 4 l., headed "Poetry for Lent: As sorrowful, yet always rejoicing," and signed "G. H. S." In 1861, 6 st. were given with alterations in the Rev. F. Pott's *Hymns*, &c., and repeated in *H. A. & M.*, 1861-75; Mrs. Brock's *Children's H. Bk.*, 1881, and others. Other slightly altered texts are given in the *Sarum Hyl.*, 1868; the S. P. C. K. *Church Hymns*, 1871, and others. This hymn has extended to a few American collections. [J. J.]

Forward! be our watchword. *H. Alford.* [Processional.] Was written for and first sung in public at the tenth Festival of Parochial Choirs of the Canterbury Diocesan Union, on the 6th June, 1871, and pub. with music, also by the Dean, in the Festival Book of that year. Both words and music were subsequently included in the author's *Life* by his widow, in 1872 (*Appendix B*), in 8 st of 12 l. It has since appeared in many hymnals both in G. Britain and America, including *The Hymnary*, 1872; *H. A. & M.*, 1875, *Thring's Coll.*, 1882, &c. In the American *Laudes Domini*, N. Y., 1884, it is divided into two parts, the second beginning, "Far o'er yon horizon." [J. J.]

Forward go in glad accord. *L. Tutti.* [Choral Festivals.] Written for the Coventry Choral Festival, 1867, and subsequently used on similar occasions at Peterborough, and elsewhere. Its first publication as distinct from printing in the foregoing festival books, was in Biden's *Processional Hymns with Tunes*, n. d. (Northampton) Authorized text in *Church Hymns*, 1871, No. 318. [J. J.]

Forward let the people go. *T. Kelly.* [Press Onward.] Appeared in his *Hymns* . . . Not before Published, 1815, No. 70, in 5 st. of 6 l. It was subsequently included in the various editions of his *Hymns on Various Passages of H. Scripture*, &c. The hymn, No. 1166, in the 1869 *Supp.* to the *New Cong.*, "Onward let My children go," is composed of st. i., iii., ii. and iv., in the order named but somewhat altered. Both the original, and the altered form of the hymn are in other collections. [J. J.]

Fountain, John, was b. in 1767. He was a member of the Baptist Church in Eagle Street, London, and in Jan., 1796, was recommended to the Baptist Missionary Society as "a person whose heart was engaged in the work of missions and whose character was

suitable to such an undertaking." He set sail for India in April of the same year. He soon became sufficiently master of the Bengali language to preach to the people, and gave promise of great usefulness; but after a brief bright course, died at Dinagepore, Aug. 20th, 1800.

Mr. Fountain had musical gifts, and, as appears from Rippon's *Baptist Register* for 1798, was probably the first who wrote out a Hindoo tune in musical notes. In the same number of the *Register* is a hymn entitled *The Penitent's Prayer & Resolve*, composed in Bengali by Dr. W. Carey, and translated into English by J. Fountain. A hymn by Mr. Fountain is in the *Evangelical Magazine* for 1798. Another, beginning "Sinners, you are now addressed," appeared in Rippon's *Sel.* (1800), and is in Spurgeon's *O. O. H. Bk.*, 1868.

[W. R. S.]

Fountain of comfort and of love. *P. Doddridge.* [*Prayer on behalf of Ministers.*] 1st pub. in J. Orton's posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 271, in 6 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 296. In both cases the heading is the same, "Ministers comforted that they may comfort others"; but in the latter the opening line reads, "Fountain of comfort, source of love," this being the only difference in the text. (See *English Hymnody*, Early, § xiv.) [J. J.]

Fountain of grace, rich, full, and free. *J. Edmeston.* [*All-sufficiency of Christ.*] Pub. in his *Hys. for the Chamber of Sickness*, n. d. [1844], p. 19, in 4 st. of 4 l. In 1855 it was given anonymously in H. W. Beecher's *Plymouth Coll.*, No. 531. From that date it gradually grew in favour until it has taken its place in most of the leading American hymn-books. [J. J.]

Fountain of mercy, God of love. *Alice Flowerdew.* [*Harvest.*] 1st pub. in her *Poems on Moral and Religious Subjects*, 3rd ed., 1811, in 6 st. of 4 l., and entitled, "Harvest Hymn." It has been contended by some that it is taken from John Needham's hymn, No. lvi., in his *Hymns Devotional and Moral*, &c., 1763, which opens:—

"To praise the ever bounteous Lord,
My soul, wake all thy powers:
He calls, and at His voice come forth
The smiling harvest hours."

Needham's hymn, however, is very inferior in design and composition, and has nothing in common with this, by Mrs. Flowerdew, save the subject of Harvest. Mrs. Flowerdew's hymn was brought into congregational use by Cotterill in his *Sel.*, 1819, where it was given in 5 st., the last being by himself or Montgomery. The latter repeated it in his *Christian Palms*, 1825. In the *Anglican H. Bk.*, 1868, it is given as "O Fount of mercy, God of love." Its use in its original and other forms is extensive in most English-speaking countries. Orig. text in *Hy. Comp.*, No. 50.

An altered version of this hymn is very popular. It was given in Murray's *Hymnal*, 1852, as:—

"Father of mercies, God of love,
Whose gifts all creatures share;"

and later in numerous collections in G. Britain and America, including *H. A. & M.*, 1861 (where a doxology is substituted for the last st.), and others. Another form of this hymn was given anonymously in Longfellow and Johnson's *American Unitarian Book of Hymns*,

1846; their *Hys. of the Spirit*, 1864; and in Mrs. E. Courtauld's *Ps., Hys. & Anthems*, Lond., 1860. It begins, "Fountain of life, and God of love." [J. J.]

Fouqué, Friedrich Heinrich Carl de la Motte, was b. Feb. 12, 1777, at Brandenburg on the Havel, where his father, of an ancient and noble Huguenot family, was a retired officer of dragoons. Educated under the training of the French Reformed Church, it was intended that he should enter the University of Halle as a student of law. By his own preference however he entered the army, and in 1794 was appointed cornet in the Duke of Weimar's regiment of cuirassiers. In 1803 he married and retired to Nennhausen near Rathenow. Brandenburg. When, in March, 1813, the King of Prussia invited his people to arm against France, Fouqué offered himself as a volunteer and served as a lieutenant of cavalry till he was disabled at the battle of Lützen, May 2, 1813, and with the rank of major retired once more to Nennhausen. After the death of his wife, in 1831, he resided for some time at Halle, where he gave lectures in the University on the history of poetry; and finally settled in Berlin, where, two days after a stroke of apoplexy, he d. Jan. 21, 1843 (*Koch*, vii. 6-20; *Allg. Deutsche Biog.*, vii. 198-201, &c.).

Fouqué is best known as one of the leaders of the "Romantic" school of German literature, and by his wonderfully successful efforts to take the best features of the knight and minstrel life of the 12th cent. live again in the pages of his romances, especially that of *Undine* (1st ed. Berlin, 1811, 17th ed. 1870—frequently tr. into English). His hymns, while affording a true and thoughtful reflex of his religious feelings, cannot be said to have either great depth of Christian experience or genuine churchly ring, and hardly any have come into Church use in Germany. He himself only published 15 *Mission hymns* at Leipzig, 1822, as *Geistliche Lieder, Erstes Bändchen*. From his papers his second wife issued two collections, the *Geistliche Gedichte*, Berlin, 1846, and *Christlicher Liederschatz*, Berlin, 1862; but they contain few compositions that can be called hymns, and of these hardly any are suitable for church use.

Of his hymns those tr. into English are:—

1. *Was du vor tausend Jahren*. *Christ our Light*. Founded on St. Mark x. 46-52, and included 1846, p. 1, in 6 st. of 8 l., entitled, "The Faithfulness of the Saviour." Previously in Bunsen's *Versuch*, 1833, No. 761. Tr. as:—

A thousand years have fled, a good and full tr. by Miss Cox in her *Sacred Hys. from the Ger.*, 1841, p. 105, repeated, omitting st. ii.-iv., as No. 567 in Hedge and Huntington's *Hys. for the Ch. of Christ*, Boston, U.S., 1853.

Other trs. are: (1) "Thy mercy, Lord, is still the same," by *Lady E. Porteus*, 1843. (2) "My Saviour, what Thou didst of old," by *Miss Winkworth*, 1856, p. 53.

His hymns not in English C. U. are:—

ii. *In die Segel sanft und lind*. *Missions*. 1822, p. 13, in 4 st., entitled "Prosperous Voyage," i. e. to the mission field. Tr. as "In our sails all soft and sweetly," by *Miss Winkworth*, 1858, p. 115.

iii. *Wie schäumt so feierlich zu unsern Füssen*. *Missions*. For missionaries about to set out on their voyage. 1822, p. 11, in 6 st., entitled "At the Sea." The trs. are: (1) "Thou, solemn Ocean, roll to the strand," by *Miss Winkworth*, 1859, p. 112. (2) "Dark, mighty Ocean, rolling to our feet," by *Miss Borthwick*, in *H. L. L.*, 1858, p. 26, repeated in *L. Rehfuess's Ch. at Sea*, 1868, p. 5. [J. M.]

Four streams through happy Eden flow'd. *J. M. Neale*. [*St. Mark's Day*.] 1st

pub. in the 3rd Series of his *Hymns for Children*, 1846, p. 21, in 7 st. of 4 l., the last being Bp. Ken's doxology. It is given in a few collections only. The idea upon which the hymn is based is that the four rivers of Eden were typical of the four Evangelists, and of these St. Mark was one. [J. J.]

Fox, Jane. [*Crewdson Jane*.]

Fox, William Johnson, the son of a small farmer in Suffolk, was b. in 1786. As a boy he worked as a weaver, but subsequently spent six years in a bank. He was educated for the ministry under Dr. Pye Smith, at Homerton. His first settlement was with an Orthodox Independent congregation; but he very soon became a Unitarian. In 1817 he settled in London as minister of the Parliament Court Chapel. In 1824 he removed to a new chapel at South Place, Finsbury, where he remained until 1852. He was a prominent member of the Anti Corn-law League; joined in founding the *Westminster Review*, and from 1831 to 1836 was owner of the *Monthly Repository*. From 1847 to 1863 he sat in Parliament as member for Oldham. He d. in 1864. In 1841 he pub. *Hys. and Anthems*, London, Charles Fox. This collection contained 150 selections from various authors, including Mrs. Sarah Adams, who was a member of his congregation. He included 13 of his own hymns. A new and enlarged ed. of his *Hymns*, &c., was pub. in 1873. A memorial edition of his *Works* was pub. in 12 vols. in 1865. His hymns which have come into C. U. outside of his collection include:—

1. A little child in bulrush ark. *Moses*.
2. Call them from the dead. *The Spirits of the Past*.
3. Gracious Power, the world pervading. *Public Worship*.
4. In the plan divine. *Perfection of God's designs*.
5. Jews were wrought to cruel madness. *Good Friday*. *B. V. M. at the Cross*.
6. The sage his cup of hemlock quaffed. *Resignation*.

[V. D. D.]

Frances, Grace J., a *nom de plume* of Mrs. F. C. Van Alstyne.

Franch, James. [*Psalters, English*.]

Francis, Benjamin, M.A., was b. in Wales in 1734. He was baptized at the age of 15, and began to preach at 19. He studied at the Bristol Baptist College, and commenced his ministry at Sodbury. In 1737 he removed to Horsley (afterwards called Shortwood), in Gloucestershire. There he remained, through a happy and very successful ministry of 42 years, until his death in 1799. He was the author of many poetical compositions:—

- (1) *Conflagration, a Poem in Four Parts* (1770);
- (2) *Elegies on the Deaths of the Revs. George Whitefield, Caleb Evans, Robt. Day, and Joshua Thomas*;
- (3) *The Association, a Poem* (1790);
- (4) *A Poetical Address to the Stockbridge Indians*;
- (5) two satirical pieces on the Baptistal controversy; *The Salopian Sealot*; and *The Oracle*, the former passing through several editions and being reprinted in America.

Francis was the author of 5 hymns in *Rippon's Sel.*, 1787, all of which are still in C. U.:—

1. Before Thy throne, eternal King. *Meetings of Ministers: or Church Conferences*.
2. Glory to the eternal King. *Majesty of God*. In *Snapp's Songs of G. & G.*, 1872.
3. In sweet [loud] exalted strains. *Opening of a Place of Worship*. This was given in *Rippon*, No. 338, in 6 st. of 6 l. with the note:— "Sung on opening the Meeting House at Horsley, Gloucestershire, [his Chapel.] Sep- 2 C

tember 18, 1774; and also at the opening of the New Meeting House, at Downend, near Bristol, October 4, 1786." This hymn is abbreviated in the *Bapt. Hymnal*, 1879, to 4 st., and begins with st. iii. which is altered to "Come, King of glory, come." No. 1029 in Spurgeon's *O. O. H. Bk.* is the same arrangement of stanzas altered by Mr. Spurgeon to "Great King of Zion, now." In several American hymnals it reads: "Great King of glory, come."

4. *My gracious Redeemer, I love. The love of Christ to Men.* In various collections.

5. *Praise the Saviour, all ye nations. Offertory.* In *Snepp's Songs of G. & C.*, 1872, No. 739, "With my substance I will honour," is a cento from this hymn.

6. *Ye objects of sense and enjoyments of time. Death.* A long hymn of 16 st. of 4 l. given in the new and improved ed. of *Rippon*, 1837, No. 553, Pt. II. with the heading, "The dying Christian bidding adieu to the world." This hymn had previously appeared in the *Baptist Register*, 1795.

It was as a writer of Welsh hymns, however, that Francis excelled. In 1774 he pub. his *Alleluia, neu Hymnau perthynol i Addoliad Cyhoeddus (Hymns pertaining to Public Worship)*. To this he contributed 103 hymns. A second volume appeared in 1786, to which he contributed 91 hymns, being a total of 194 in all [a. m. s.]. Of these many are still in C. U. in Wales, the most popular being:—

1. Clod I'r bendigedig Oen—a oddeffodd.
2. Deffro 'nghalon, deffro 'nghân—i ddyrchafu.
3. Gwyn tyd y dyn a gred yn Naw.
4. Argywydd graeol, clyw fy nghri—a'm griddfanau.
5. Wele gadarn sylfaen Sion. [W. R. S.]

Francisci, Erasmus. [Fix.]

Franck, Johann, s. of Johann Franck, advocate and councillor at Guben, Brandenburg, was b. at Guben, June 1, 1618. After his father's death, in 1620, his uncle by marriage, the Town Judge, Adam Tielckau, adopted him and sent him for his education to the schools at Guben, Cottbus, Stettin and Thorn. On June 28, 1638, he matriculated as a student of law at the University of Königsberg, the only German university left undisturbed by the Thirty Years' War. Here his religious spirit, his love of nature, and his friendship with such men as Simon Dach and Heinrich Held, preserved him from sharing in the excesses of his fellow-students. He returned to Guben at Easter, 1640, at the urgent request of his mother, who wished to have him near her in those times of war during which Guben frequently suffered from the presence of both Swedish and Saxon troops. After his return from Prag, May, 1645, he commenced practice as a lawyer. In 1648 he became a burgher and councillor, in 1661 burgomaster, and in 1671 was appointed the deputy from Guben to the Landtag (Diet) of Lower Lusatia. He d. at Guben, June 18, 1677; and on the bicentenary of his death, June 18, 1877, a monumental tablet to his memory was affixed to the outer wall of the Stadtkirche at Guben (*Koch*, iii. 378-385; *Allg. Deutsche Biog.*, vii. 211-212; and the two works by Dr. Hugo Jentsch of Guben, *Johann Franck*, 1877, and *Die Abfassungszeit der geistlichen Lieder Johann Francks*, 1876).

Of Franck's secular poems those before 1649 are much the best; his later productions becoming more and more affected and artificial, long-winded and full of classical allusions, and much inferior to those of Dach or Opitz. As a hymn-writer he holds a high rank and is distinguished for unfeigned and firm faith, deep earnestness, finished form, and noble, pithy, simplicity of expression. In his hymns we miss the objectivity and congregational character of the older German hymns, and notice a more personal, individual tone; especially the longing for the inward and mystical union of Christ

with the soul as in his "Jesus, meine Freude." He stands in close relationship with Gerhardt, sometimes more soaring and occasionally more profound, but neither on the whole so natural nor so suited for popular comprehension or Church use.

His hymns appeared mostly in the works of his friends Weichmann, Crüger and Peter. They were collected in his *Geistliches Sion*, Guben, 1674, to the number of 110; and of these the 57 hymns (the other 53 being psalm versions of no great merit) were reprinted with a biographical preface by Dr. J. L. Pasig as Johann Franck's *Geistliche Lieder*, Grimma, 1846. Two of those *tr.* into English are from the Latin of J. Campanus (q. v.). Four other hymns are annotated under their own first lines:—"Brunquell aller Güter"; "Dreieinigheit der Gottheit wahrer Spiegel"; "Jesus, meine Freude"; "Schmücke dich, o liebe Seele." The rest are:—

i. *Hymns in English C. U.*

i. *Erweitert eure Pforten.* [Advent.] Founded on Ps. xxiv. 7-10. 1st pub. in C. Peter's *Andachts-Zymbeln*, Freiberg, 1655, p. 25, in 7 st. of 8 l.; repeated 1674, p. 3, and 1846, p. 3, as above. Included in the 1688 and later eds. of Crüger's *Praxis pietatis*, in Bollhagen's *G. B.*, 1736, &c. The only *tr.* in C. U. is:—

Unfold your gates and open, a *tr.* of st. 1, 3, 6, by A. T. Russell, as No. 30 in his *Ps. & Hys.*, 1851; repeated altered as No. 30 in *Kennedy*, 1863, and thus as No. 102 in *Holy Song*, 1869.

ii. *Herr Gott dich loben wir, Regier. Thanksgiving for Peace.* Evidently written as a thanksgiving for the conclusion of the Thirty Years' War, by the Peace of Westphalia, Oct. 24, 1648. 1st pub. in the *Crüger-Runge G. B.*, Berlin, 1653, No. 306, in 9 st. of 8 l., as the first of the "Hymns of Thanksgiving for Peace attained"; and repeated 1674, p. 182, and 1846, p. 77, as above. Included in Crüger's *Praxis*, 1656, and many later collections, and, as No. 591, in the *Uno. L. S.*, 1851. The only *tr.* in C. U. is:—

Lord God, we worship Thee, a very good version of st. 2, 3, 6, 8, by Miss Winkworth in her *C. B. for England*, 1863, No. 183. Repeated in full in the *S. P. C. K. Ch. Hys.*, 1871; the *Hymnary*, 1872; the *Psalmist*, 1878; and in America in the Pennsylvania Luth. *Ch. Bk.*, 1868. In the American *Prot. Epis. Coll.*, 1871; the *Hys. & Songs of Praise*, N. Y. 1874; and the Ohio Luth. *Hyl.*, 1880, the *tr.* of st. 8 is omitted.

iii. *Herr ich habe misgehandelt. Lent.* Of this fine hymn of penitence st. i. appeared as No. 19 in Crüger's *Geistliche Kirchenmelodien*, Leipzig, 1649. The full form in 8 st. of 6 l. is No. 41 in the *Crüger-Runge G. B.*, Berlin, 1653, entitled "For the forgiveness of sins," repeated 1674, p. 39, and 1846, p. 37, as above. Included in Crüger's *Praxis*, 1656, and others, and in the *Uno. L. S.* 1851. The only *tr.* in C. U. is:—

Lord, to Thee I make confession, a very good *tr.*, omitting st. 4, 5, 6, by Miss Winkworth in her *C. B. for England*, 1863, No. 44, repeated in the *Appendix to the Hyl. for St. John's*, Aberdeen, 1855-1870; and in the Pennsylvania Luth. *Ch. Bk.*, 1868; *Evang. Hyl.*, N. Y., 1880; Ohio Luth. *Hyl.*, 1880. Another *tr.* is: "Lord, how oft I have offended," by N. L. Frothingham, 1870, p. 177.

iv. *Herr Jesu, Licht der Heiden. Presentation in the Temple.* Founded on the account in St.

Luke ii., and probably the finest hymn on the subject. Dr. Jentsch, 1876, p. 9, thinks it was written before Dec. 8, 1669, as C. Peter, who d. then, left a melody for it. We have not found the full text earlier than 1674, as above, p. 10, in 6 st. of 8 l., entitled "On the Festival of the Purification of Mary" (1846, p. 10). Included in the 1688 and later eda. of Crüger's *Praxis*, and in the *Unv. L. S.*, 1851, No. 197. The *trs.* in C. U. are:—

1. *Light of the Gentile world*, a *tr.*, omitting st. 6, by Miss Winkworth in the 1st ser. of her *Lyra Ger.*, 1855, p. 193 (ed. 1876, p. 195), and thence as No. 147 in the Pennsylvania Luth. *H. Bk.*, 1865. This version is in S.M. Double.

2. *Light of the Gentile Nations*, a good *tr.*, omitting st. 6, by Miss Winkworth in her *C. B. for England*, 1863, No. 80. Repeated in Dr. Thomas's *Augustine H. Bk.*, 1866, and in America in the Pennsylvania Luth. *Ch. Bk.*, 1868, and the Ohio Luth. *Hyl.*, 1880.

ii. *Hymns not in English C. U.*

v. *Du gebaltes Weltgebäude*. *Christ above all earthly things*. St. 1. in Crüger's *Kirchenmelodien*, 1649, No. 116. The full text (beginning "Du o schönes) is No. 239 in the *Crüger-Runge G. B.*, 1653, in 8 st., entitled "Longing after Eternal Life." Repeated, 1674, p. 194, and 1846, p. 60, as above. The *trs.* are: (1) "Let who will in thee rejoice," by Miss Winkworth, 1865, p. 180 (1876, p. 182). (2) "O beautiful abode of earth," by Miss Warner, 1868 (1861, p. 233). (3) "Thou, O fair Creation-building," by N. L. Prothingham, 1870, p. 232.

vi. *Unser müden Augenlieder*. *Evening*. Probably written while a student at Königsberg. 1st pub. in J. Weichmann's *Sorgen-Lägerin*, Königsberg, 1648, Pt. iii., No. 4, in 7 st.; repeated 1674, p. 213, and 1846, p. 91, as above. The only *tr.* is by H. J. Buckoll, 1842, p. 79, beginning with st. vi., "Ever, Lord, on Thee relying." [J. M.]

Franck, Michael, a of Sebastian Franck, merchant at Schleusingen, was b. at Schleusingen, March 16, 1609. At the Gymnasium of his native town he made good progress, but at his father's death it was found possible only to give his brothers Sebastian and Peter a university education. Michael was accordingly apprenticed to a baker, and in 1628 became a master baker at Schleusingen. Reduced to poverty by the sufferings of war, he fled in 1640 to Coburg, was there kindly received by one of the master bakers, and in 1644, somewhat unexpectedly, was appointed master of the lower classes in the town school. He d. at Coburg Sept. 24, 1667 (*Koch*, iii. 435-441; *Allg. Deutsche Biog.*, vii. 259-260).

He was a friend of Dach and Neumark; was in 1659 crowned by Rist as a poet, and afterwards received into his order of Elbe Swans. In his times of trial he found consolation in hymn-writing. While many of his pieces are crude in form and expression, some are yet popular in style, and are full of faith.

The best of his hymns probably is:—

Ach wie süchtig: ach wie nichtig. [For the *Dying*.] Appeared as the third of three hymns by Franck pub. with music in four parts at Coburg, 1652, entitled *Die Eitelkeit, Falschheit und Unbeständigkeit der Welt* [Wernigerode], in 13 st. In his *Geistliches Harppfen-Spiel*, Coburg, 1657 [Gotha], No. 24 with the motto "Der Mensch und all sein Thun must mit der Zeit berehnen; Wer thut und Gottesfurcht recht liebt, wird ewig stehn."

Repeated in Crüger's *Praxis*, 1661, No. 530, and many subsequent collections, as in the *Unv.*

L. S., 1851, No. 803. It is a powerful picture of the vanity and nothingness of this world and all its treasures. The only *tr.* in C. U. is:—

O how cheating, O how fleeting, Is, &c. In full by Sir J. Bowring in his *Hymns*, 1825, No. 35. The *trs.* of st. i., iii., iv., xiii. were included in Curtis's *Union Coll.*, 1827, and of st. i.-iv., xiii. in the *Plymouth Coll.*, 1855.

Another *tr.* is: "Ah how fleeting, ah how cheating," by N. L. Prothingham, 1870, p. 163. [J. M.]

Franck, Salomo, s. of Jakob Franck, financial secretary at Weimar, was b. at Weimar, March 6, 1659. Little is known of his early history. He probably studied at Jena, and seems thereafter to have held some appointment at Zwickau. In 1689 he became secretary of the Schwarzburg ducal administration at Arnstadt; and in 1697 of the Saxon administration and of the consistory at Jena. He was then, in 1702, appointed secretary of the consistory, librarian, and curator of the ducal collection of coins and medals at Weimar. He d. at Weimar July 11, 1725 (*Koch*, v. 420-426; *Allg. Deutsche Biog.*, vii. 213-214; *Schauer's* introduction, &c.)

He was a member of the Fruchtbearing Society, and the author of a considerable number of secular poems, which are almost all "occasional" pieces and now forgotten. A diligent worker and a man of true piety, he had severe family afflictions to bear, and an undercurrent of meditation on death is present in many of his hymns. As a hymn-writer he is distinguished for ease and correctness of style; for adaptation to popular understanding and to congregational singing; for his love of adding restraints to his hymns; and for his happiness in word-painting and in setting forth contrasts.

Of his hymns (about 390 in all) which still continue in use in Germany, the most important appeared in his (1) *Geistliche Poesie*, Weimar, 1685, and in his (2) *Geist- und Weltliche Poesien*, vol. i., Jena, 1711; vol. ii., Jena, 1716. A selection of 46 of his *Geistliche Lieder* with a biographical and critical introduction by Dr. J. K. Schauer appeared at Halle, 1855. Eight of his hymns have passed into English, as follows:—

i. *Hymns in English C. U.*

i. *Ach Gott verlass mich nicht*. *Supplication*. A beautiful hymn of supplication for God's help founded on Ps. xxxviii. 22. It is No. 1 in the *Appendix to the Anderer Theil des Naumburgischen Gesang Buchs*. Naumburg, 1714, p. 106, in 5 st. of 8 l., marked "Salomon Francke" (ed. 1717, p. 487, marked "Gottgelassen Unverlassen, Salomon Francke.") The editor of this collection, J. M. Schamelius, who was one of the best hymnologists of the time, evidently thus believed that it was by Franck, but it has not yet been found in any work pub. by Franck himself. Each st. begins and ends with "Ach Gott verlass mich nicht." It is included in Schauer's introduction, and in many recent hymnals, as in the *Berlin G. B.*, 1829, the *Württemberg G. B.*, 1842, *Hannover G. B.*, 1863, &c. The *trs.* in C. U. are:—

1. *Forsake me not, my God*. A full and good but rather free *tr.* in the *Family Treasury* (Edinburgh: Nelson), 1859, pt. ii. p. 168, and thence, in Boardman's *Selection*, Phil., U.S., 1861, and in the Pennsylvania Luth. *Ch. Bk.*, 1868.

2. *O God, forsake me not!* Thine hand, by M. W. Stryker, in his *Hys. and Verses*, 1883, p. 32, and repeated in his *Christian Chorals*, 1885.

ii. *Ich weiss es wird mein Ende kommen*. For

the Dying. 1711, as above, p. 91, in 7 st. of 6 l., entitled "The author's daily dying thoughts." Included by Schauer, 1855, p. 79; in Burg's *G. B.*, Breslau, 1746, &c. The *trs.* in C. U. are:—

1. **I know my end must surely come.** A *tr.* of st. i., vii., in 2 st. of 6-8's, by Miss Winkworth, in the 2nd series of her *Lyra Ger.*, 1858, p. 203. Thence in the *Ps. & Hys.*, Bedford, 1859, and in America in the Pennsylvania Luth. *Ch. Bk.*, 1868.

2. **I know the doom that must befall me.** This is the above *tr.*, rewritten by Miss Winkworth to the original metre, and given in her *C. B. for England*, 1863, No. 185. To this *tr.* of st. iii., iv., vi., were added, and the others altered and beginning, "I know full well death must befall me," included in the Ohio Luth. *Hyl.*, 1880.

iii. **So ruhest du, o meine Ruh.** *Easter Eve*. 1685, as above, p. 29, in 7 st. of 4 l., entitled "On the burial of Jesus." It is a beautiful hymn on the entombment of Christ, founded on Rist's "O Traurigkeit" (q. v.). Included in Schauer, 1855, p. 44, and in many German collections, as the *Unv. L. S.*, 1851, No. 118.

Frequently it appears in altered forms. Thus J. A. Schlegel, 1766, p. 86, altered it to "So schlummerst du in stiller Ruh," and the *Berlin G. B.*, 1780, No. 102, further alters it to "Zur Grabesruh entschleifest du."

The *trs.* in C. U., all from the original, are:—

1. **Thou who hast blest my soul with rest, a good *tr.*,** omitting st. ii., v., by A. T. Russell, as No. 103 in his *Ps. & Hys.*, 1851.

2. **Thou restest in the tomb beneath, a good *tr.*,** omitting st. ii., v., as No. 83 in J. F. Thrupp's *Ps. & Hys.*, 1853.

3. **Rest of the weary! Thou,** a somewhat expanded version, omitting st. iii. by Miss Winkworth in her *Lyra Ger.*, 1st series, 1855, p. 85, repeated in the Pennsylvania Luth. *Ch. Bk.*, 1868.

4. **So rest, my Rest!** a very good *tr.*, omitting st. iii., by R. Massie, as No. 93 in the ed., 1857, of Mercer's *C. P. & H. Bk.* (Ox. ed., 1864, No. 184). This has been included in Chope's *Hyl.*, 1862; *Kennedy*, 1863; the *Hymnary*, 1872; Thring's *Coll.*, 1880-82, &c.; and in America in the *Evang. Hyl.*, N. Y., 1880, and *Laudes Domini*, 1884. The form in Allon's *Suppl. Hys.*, No. 324, is a recast partly taken from Miss Winkworth's *tr.* of "Nun gingst auch du" (see *Strauss, V. F.*).

Other *trs.* are: (1) "Now to the tomb Thyself art come," from Schlegel, by *Dr. H. Mills*, 1846 (1856, p. 316). (2) "So dost Thou rest," in the *British Herald*, Dec., 1866, p. 378, repeated as No. 421 in Reid's *Praise Bk.*, 1872. (3) "So thou art resting, O my Rest," in the *British Herald*, April, 1869, p. 52.

ii. **Hymns not in English C. U.**

iv. **Ach was ist doch unsre Zeit.** *For the Dying*. 1686, as above, p. 64, in 6 st., and Schauer, p. 31, each st. ending "Mensch, bedenke doch, das Ende." *Tr.* as "Oh! what is human life below," by Miss Cox in *Lyra Messianica*, 1864, p. 47, repeated in her *H. from the German*, 1864, p. 135, in the original metre, beginning, "What is human life below." Also *tr.* by Miss Dunn, 1867, p. 62; and by E. Massie, 1867, p. 3.

v. **Gott, du Licht, das ewig bleibet.** *Morning*. 1716, as above, p. 160, in 5 st., entitled "Morning Devotion," and in Schauer, p. 4. *Tr.* by H. J. Buckoll, 1842, p. 12; and by Miss Manington, 1863, p. 120.

vi. **Heil'ger Tisch! Den Jesus decket.** *Holy Communion*. 1711, as above, p. 69, in 6 st., entitled "Another Communion Meditation." In Schauer, p. 67. *Tr.* as, "This holy feast, by Jesus spread," by Miss Cox, in *Lyra Eucharistica*, 1863, p. 173.

vii. **Ich weiss, es kann mir nichts geschehen.** *God's Guidance*. 1711, as above, p. 221, in 5 st. (ll. 5, 6 of each st. being a refrain), entitled "On the words of Ps. lxxiii. 23, 24." In Schauer, p. 21. *Tr.* by Miss Manington, 1863, p. 22.

viii. **Main Gott, wie bist du so verborgen.** *Providence*. 1711, as above, p. 78, in 6 st. (ll. 5, 6 of each st. being a refrain), entitled "The wonderfully blessed leadings of God." In Schauer, p. 16. *Tr.* by Miss Manington, 1863, p. 7. [J. M.]

Francke, August Hermann, s. of Johann Francke, a lawyer in Lübeck, was b. at Lübeck, March 22, 1663. He studied at the Universities of Erfurt, Kiel, and Leipzig, graduated M.A. at Leipzig, 1685, and thereafter lectured on Biblical subjects at Leipzig for some time. About Michaelmas, 1687, he went to Lüneburg to work under the pious superintendent C. H. Sandhagen; and there while composing his first sermon (on St. John xx. 31) he underwent that change which made him call Lüneburg his spiritual birthplace. After spending the greater part of 1688 at Hamburg, he stayed two months with P. J. Spener, at Dresden, and then returned about Lent, 1689, to Leipzig, where he resumed his Biblical lectures until the old orthodox party procured an edict forbidding them in the beginning of 1690. On March 10, 1690, he received a call to become diaconus of the Augustine Church at Erfurt, and there, by his stirring exhortations to renewal of heart, living faith and holy life, he drew many, even Roman Catholics, around him, but by a combination of the old orthodox Lutherans with the Romanists he was expelled from Erfurt, Sept. 27, 1691. After a lengthened visit to P. J. Spener, then Probst of St. Nicholas's Church, Berlin, he was appointed by the Elector of Brandenburg, Dec. 22, 1691, as professor of Greek and the Oriental languages, and in 1698 ordinary professor of Theology in the University of Halle; being also appointed in 1691 preacher at St. George's Church in Glaucha (suburb of Halle), a post which he exchanged in 1715 for the pastorate of St. Ulrich's, Halle. After his left side was paralysed in Nov. 1726, he patiently endured much suffering till his death on June 8, 1727, at Halle (*Koch*, iv. 305-322; *Allg. Deutsche Biog.*, vii. 219-231).

Francke was the spiritual son of P. J. Spener, and became one of the leaders in the "Pietistic" movement which so powerfully influenced Germany, 1690-1750, raised the tone of the community after the depression of the Thirty Years' War, revived the educational system, began systematic provision for the poor, and refined and purified domestic life. Francke was the spiritual leader and teacher, and under him and the band of professors that gathered to Halle, Halle became the headquarters of Pietism. During his time Halle sent out some 6000 graduates in theology, men imbued with his spirit, good exegetes, and devoted pastors, who spread their doctrines all over Germany, and in the early decades of the 18th cent. occupied a majority of the pulpits.

The extensive buildings at Halle, which now bear the title of the "Francke Institutions," are a monument of his simple faith and philanthropic zeal. He began at Easter, 1695, by opening a room in his house for instructing the poor children of Glaucha, with a capital of about thirteen shillings. About Whitson-tide, 1695, were the beginnings of the Paedagogium, 1697 of the Latin School, 1698 of the bookselling and apothecary businesses, 1706 of the mission to the East Indies, 1710 of the Bible Society. On a place formerly occupied by beer and dancing gardens, the foundation stone of the great Orphanage was laid July 13, 1698, in a spirit of humble faith in God and fervent prayer, trusting to Him for the means to pay for the work as it progressed; and week by week as they were needed the supplies came in from far and near. In this work, as in regard to his sermons and lectures, Francke had great opposition to meet, but the Commission of Enquiry which his enemies procured resulted in a cabinet order of 1702, which is the Charter of his Institutions. In 1727 there were 134 orphans in the orphanage; and besides these 2207 scholars in the various

training schools, of whom some 360, as well as 226 poor students, received daily rations; while in 1863 the value of the buildings was about £45,000., and nearly 3600 scholars received instruction.

Distinguished as a professor, as a philanthropist, as a pastor, and as a preacher of gospel simplicity and soul-stirring earnestness, Francke was not prolific as a hymn-writer. Only three hymns are known by him, two of which are:—

i. *Gottlob ein Schritt zur Ewigkeit.* *New Year* 1st pub. in his *Schriftmässige Anweisung recht und Gott wolgefällig zu beten*, Halle, 1695, p. 534, in 12 st. of 7 l., as a "Morning and Evening" hymn, entitled "The Voice of the Bride ('When shall I come and appear before God?'), which she raises as often as she completes a step of her mortal life; and may be used by an upright and believing soul instead of the [usual] morning and evening hymn, as also at other times."

Reprinted in the *Geistreiches G. B.*, Halle, 1697, p. 294, *Freylinghausen's G. B.*, 1704, &c., and is No. 623 in the *Unv. L. S.*, 1851.

According to *Koch*, viii. 176-179, it was written immediately after his expulsion from Erfurt, Sept 27, 1691, while on his way to his mother's house at Gotha, and "in the experience of the overflowing consolation of the Holy Spirit." In the spirit of his favourite motto, "Quocunque die ante aternitatem uno stamus pede," and based on 2 Cor. v. 6 and Rev. xxii. 17-20, it is modelled on a hymn by J. V. Andrea, 1636.

"Gottlob ein Schritt zur Ewigkeit
Ist abermals vorbei."

Koch adds that in his lifetime Francke found cases where this hymn had been blessed, that two days before his death he caused the hymn to be read to him, and said, "My faithful Jesus, I have given myself to Thee, soul and body that is sure;" and that on the day on which he died, June 8, 1727, this hymn was one of those sung at the choir meeting at Herrnhut.

The tra. in C. U. are:—

1. *Thank God, that towards eternity, a full and good tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd series, 1858, p. 9. In 1860, ll. 1-4 of st. i., iv., vi., viii., greatly altered, and beginning, "Bless God, that towards eternity," were included as No. 74 in the *Amer. Epis. Hys. for Ch. and Home*.

2. *Oh wouldst Thou in Thy glory come, a tr.* of st. iv., vii.-xi., founded by Miss Winkworth on her 1858 version, and given as No. 173 in her *C. B. for England*, 1863.

Other tra. are: (1) "Another step is made with God," in the *Suppl. to Ger. Psalmody*, ed. 1766, p. 50. Previously in *Select Hys. from Ger. Psal.*, Tranquebar, 1754, p. 79. (2) "Thank God! towards Eternity," by J. Gambold, as No. 626 in pt. I. of the *Moravian H. Bk.*, 1754 (1856, No. 1232). (3) "Thank God! another stage of time," by *Dr. H. Müll.*, 1856, p. 227.

ii. *Was von aussen und von innen.* *Cross and Consolation.* A fine hymn of Trust in God, founded on Ps. lxxii. 5-8. Written in memory of Eleonore, *née* Kubitz, wife of J. H. Michaelis, professor at Halle, and appended to the funeral sermon preached by Francke on Ps. lxxii. 2, in St. George's Church, Glaucha, Nov. 1, 1711. Included as No. 500 in *Freylinghausen's Neues geistreiches G. B.*, 1714, in 9 st. of 8 l., and recently as No. 2250 in *Knapp's Ev. L. S.*, 1837 (1865, No. 1997).

Lausmann, in *Koch*, viii. 508-512, speaks of this lady as one who suffered severe afflictions, but "what from without or from within pressed on her soul she bore in quiet waiting on the help of the Lord, of Whom she could at last gratefully say 'He hath done all things well.'" *Lausmann* adds, "This hymn is also a beautiful clear mirror of Francke's own thought and conversation, heart and life experiences." In his *Segensvolle Fussstapfen*, 1709, he was able already to relate thirty instances in which the Lord had enabled him to receive,

exactly at the time when he needed it, pecuniary help" in answer to his prayers during the building and conducting of the great Orphanage at Halle.

Of this hymn (which should be read with the history of his great work at Halle) the only tr. in C. U. is:—

What within me and without, a good and full tr. by Miss Winkworth in the 1st ed. of her *Lyra Ger.*, 1855, p. 126 (st. iii. being added in the 2nd ed., 1856), and thence as No. 139 in her *C. B. for England*, 1863. With the altered first line, "Lord, Thou art my Rock of strength," three centos are in *American C. U.*:—

1. St. ii., iv., vii., ix. in *Boardman's Sel.*, Phll., 1861.
2. St. ii., vii., ix. in the *Pennsylvania Luth. Ch. Bk.*, 1868, *Dutch Reformed Hys. of the Church*, 1869, and *Richards's Coll.*, 1881.
3. St. ii., iv., ix. in *Robinson's Songs for the Sanctuary*, 1865, and the *Hys. & Songs of Praise*, N. Y., 1874.

[J. M.]

Franklin, Jonathan (b. 1760, d. 1833), was originally minister of a Baptist church at Croydon, but in 1808 removed to Redcross Street Chapel, London, where he remained until death. His *Hys. & Spiritual Songs* were pub. in 1801, and reprinted in 1810 and 1812. As a hymn-writer he is known by three hymns only, of very moderate quality, which appear as the closing hymns of Pt. i. of later editions of *W. Gadsby's Sel.*, 1st ed., 1814.

[W. R. S.]

Free, yet in chains, the mountains stand. *J. Montgomery.* [*Christian Union*.] Written for the Sheffield Sunday School Union, Whitsuntide gathering, 1837, and printed on a flyleaf for that occasion. [M. MSS.] It was included in his *Original Hymns*, 1853, No. 154, in 6 st. of 4 l., and headed, "Christian Union symbolized by Natural Objects." In the *Scottish Evang. Union Hyl.*, 1878, it begins, "Free, though in chains, the mountains stand." This reading is found in some copies of the *Original Hymns*, but is not the original text.

[J. J.]

Freeman, Enoch W., was for some time Baptist Minister at Lowell, Maine, U.S. He edited a *Sel. of Hymns*, 1829-31, to which he contributed 7 of his own. Of these, "Hither we come, our dearest Lord," is still in C. U.

Fresman, James, D.D. Born at Charlestown, Mass., April 22, 1759, and graduated at Harvard, 1777. He was "the first avowed preacher of Unitarianism in the United States." In 1782 he was "Reader" in King's Chapel, and assisted or guided that historic parish in its change from Episcopacy to the then new ways in teaching and discipline. In 1787 he was "ordained," and retained the pastorate of the King's Chapel till 1826. He altered its Liturgy, and prepared for its use the *King's Chapel Coll. of Ps. & Hys.*, 1799. Died Nov. 14, 1835. His hymn, "Lord of the worlds below," is based on Thomson's "Hymn on the Seasons." It appeared in the *Ps. & Hys.*, 1799, and is found in various collections. Orig. text in *Putnam's Singers and Songs of the Liberal Faith*, 1875.

[F. M. B.]

French Hymnody. The great development of French hymns, alike in the Roman Church and the Reformed Church of France, began with the present century. It has not been practicable to obtain detailed information about the Roman Catholic hymns; the few

details that are given are due to the kindness of Rev. Louis Mijola, Priest of the Church of Notre Dame des Victoires, London. The history of the hymns of the Reformed Church has been investigated by M. Atger in *Histoire et Rôle des Cantiques dans les églises réformées*. The hymns of the 18th and earlier centuries have been treated in a series of articles in the *Semur*, May-August, 1837, kindly presented by the author, M. Henri Lutteroth, editor of the *Chants Chrétiens*. Much has been derived from these sources in the following pages.

i. Latin Hymns.

Translations of the Latin hymns have been less general in France than in England. The vernacular editions of The Hours of the Virgin Mary often have only prose renderings. So also have the modern "paroissiens," and the splendid *L'Année Liturgique* by Dom Guéranger. A *tr.* of *Hymnes Communes de l'Année*, by Nicolas Mauroy, appeared in 1527. Guy le Fevre de la Boderie pub. among other pieces designed to supplant Marot's psalms, several *trs.* (*Hymnes Ecclésiastiques*, 1578, 2nd ed. 1582), by the command of Henry III. Lemaistre de Sacy pub. *Hymnes de l'église pour toute l'année* at the end of his *Heures de Port-royal* (1650). Rival translations were made by the Jesuits in consequence of the success of this book (30 eds.). Racine *tr.* hymns from the Breviary, which were pub. in an edition of *The Breviary* by Nicolas Le Tourneux, afterwards condemned by the Archbishop of Paris (1688). Corneille also *tr.* all the Breviary hymns in *L'Office de la Sainte Vierge* (1670), and Louis Chassignain in his *Les Hymnes et les Prières de l'Office Divin*, Lyons, 1695. Recently a number of the Latin hymns have been *tr.* in *Recueil de Poésies Lyriques*, 1854, by M. J. M. Hainglaise.

ii. Roman Catholic Hymns.

1. Several of the carols still in use are said to be of great antiquity, and these are probably only survivals of more general vernacular hymns. They are found in several *patois*, as well as in the general language. The earliest hymns that we are able to specify in this sketch are the *Cantiques Spirituels*, by Guy le Fevre de la Boderie (1578), consisting of *trs.* from Prudentius, Vidas and Petrarch. and some paraphrases of Scripture songs, along with the Latin *trs.* (§ i). *La Philomèle Séraphique*, by a Capuchin. Jean l'Evangéliste (1632), dedicated to Louise de Lorraine, niece of Henry III.'s queen, and set to secular tunes, is a Jansenist book, with a mystic tone.

2. The great poet Jean Racine has left four very free paraphrases of Holy Scripture, two of which, "Doué du langage des anges" (1 Cor. xiii.), and "Mon Dieu, quelle guerre cruelle" (Rom. vii. 18 sequ.), are still in use. They were composed for the ladies of St. Cyr (1639), and were favourites with Louis XIV. and Mme. de Maintenon.

3. The poet Pierre Corneille versified the *Imitation of Christ*, by Thomas à Kempis (1653). Wherever the thought takes the form of an address to God, the matter, frequently expanded by Corneille, has been often used as hymn material, from its devotional purity and simple grace. "Parle, parle, Seigneur: ton serviteur écoute" (*Lib.* 3. c. 2), "O Dieu de

vérité" (*Lib.* 1, c. 23), and "Source de tous les biens" (*Lib.* 4, c. 16), are in most collections. Three or four others are widely known. The third of these has been *tr.* by Miss Anna Warner in *Hym. of the Church Militant*, New York, 1858, "Source of all good to which I aspire."

4. Fénelon composed some hymns in the hope of replacing the licentious ballads of the Court. One on the Passion is commended by M. Lutteroth, editor of the *Chants Chrétiens*. Fénelon repeated one of his own hymns on his deathbed. They are the hymns of sober Quietism.

5. In connection with Fénelon stand the *Cantiques Spirituels* of Mmc. Guyon, pub. in her *Poésies* (1648-1717); which have a special interest through Cowper's *trs.* They are of considerable bulk, and comprise nearly 900 pieces, written for the most part to popular ballad tunes. A large portion of them were composed during her imprisonment in the Château de Vincennes, often under circumstances of extreme suffering and privation. That a spirit of real, though highly strained, devotion animates them will be universally allowed; but the limited range of spiritual emotions which they repeat has so little in common with the active side of universal Christian life (being in some measure even peculiar to herself among the Quietist writers), and the literary expression is so poor, that they have gained no entrance into the circle of accepted French hymns.

6. The Abbé Pellegrin pub. several volumes under the titles of *Cantiques Spirituels*; *Noëls*; *Cantiques* (1706-15), under the patronage of Mme. de Maintenon. They consist of carols, Scripture narratives and hymns, on the Mysteries of the Faith and religious and moral subjects, and are set to tunes of operas and vaudevilles. Some are still in use.

7. In modern times the use of hymns in the Roman Church has greatly increased. They are used at missions, pilgrimages, and in the churches. A collection was compiled as early as 1765 for the Seminary of St. Sulpice by Père de la Tour. A piece of Voltaire, "Entendons-nous toujours vanter," still remained in the ed. of 1833. Among the most esteemed hymns and recueils of the present day are the productions of Ven. Grignon de Montfort, R. P. Hermann, and Marie Eustelle; and the hymnals of St. Sulpice, R. P. Garin, R. P. Lambilotte, and R. P. Hermann. (See also *Dictionnaire de Noëls et de Cantiques*, Paris, 1867, p. 740.)

iii. Huguenot Hymns.

1. In the 1st vol. of *Les Marguerites de la Marguerite des Princesses*, by Marguerite de Valois, afterwards Queen of Navarre (pub. 1547), there is a collection of six *Cantiques Spirituels*, full of real and tender devotion—a strange contrast to the licentiousness of her Heterameron. Appended to her *Miroir d'une âme pécheresse* (1539) there is *L'Instruction et foy d'ung Chrestien* by Clement Marot, containing the *Pater Noster*, *Ave Maria*, *Credo*, *Benediction devant Meugier*, *Graces pour unq enfant*, and *Dixain d'ung Chrestien malade à son amy*. Beza, at the request of the National Synod of Montauban, *tr.* the

Saincts Cantiques (16 pieces), of O. T. and N. T. (1595), which were sanctioned for private use by the Synod of MontPELLIER.

2. M. Henri Bordier has pub. (*Le Chansonnier Huguenot*, Paris, 1871, 4 books. Religious Chansons, Political Chansons, War Chansons, Chansons of Martyrdom) a selection from 9 small books of chansons, ranging from 1532 to 1597, with a valuable preface. Like kindred pieces in England and Germany, they naturally mingle satire and polemical invective with their religious elements.

Some of the religious pieces are paraphrases of Holy Scripture, others carols, others hymns, founded on passages of Holy Scripture. Sometimes they transform for sacred use existing popular ballads. The most eminent writers are Antoine Sautier, a friend of Farel; Mathieu Malinre, and Eusèbe de Beaulieu, friends of Marot. In one of the prefaces there is the strongest passage to be found dealing with that desire which Marot, Sternhold, Coverdale, and Fenelon express to supplant the low ballads ("pleines d'ordure et d'impie") by religious songs. Though of small literary merit, M. Atger has culled out several verses and entire pieces, of simple fervour and freshness. The whole collection is of great interest.

3. Nicolas Denisot, who collected a volume of poems in honour of Marguerite de Valois, and who had been preceptor to Jane Seymour in England, pub. *Cantiques et Noëls and Cantiques du premier avènement de Jésus-Christ* (1553), marked by considerable freshness and beauty, under the anagram, *Conte d'Alinois*.

4. Charles de Navères tr. the *Scripture Canticles* (1579). *Cantiques à l'imitation de Salomon et des Psalmes de David* by Etienne de Maizon Fleur (pub. posthumously 1580), were often reprinted in a curious volume entitled *Cantiques du Sieur de Valagres, et les Cantiques de Maizon Fleur*. It contains, besides the pieces by these two authors, which are full of allusion to the Huguenot sufferings (Valagres speaking of the glorification of the martyrs of St. Bartholomew), productions by Yves Rousepeau, a Calvinist of Geneva, and Antoine de la Bochechandieu "one of the founders of the Reformed Church at Paris" (Atger). But in order to secure circulation among the Catholics, they are preceded by some fine selections from poets of the day in the Roman Church, among which are a beautiful poem by Philippe des Portes, and Bonnard's eulogy of Charles IX. (!) Some touching pieces, more meditative devotions than hymns, written in prison by Odet de la Noue, were pub., posthumously, by his friend le Sieur de la Violette (1594). Among several other names in M. Lutteroth's account of the 17th cent., that of François Térond, who pub. (1721) with some Psalm versions 8 hymns, deserves special notice. Of these a morning hymn ("Une voix dans mon cœur s'éveille"), an evening hymn ("Seigneur, sous ta sûre conduite."), and one on the Resurrection ("Jésus, par un suprême effort"), are in present use.

iv. Reformed Church Hymnody.

1. Until the early years of the 18th cent. Marot and Beza's Psalter alone was used in the public worship of the Reformed Church. After the conclusion of his revision of the Psalter [Psalter, French, iii. 3], Pictet, with his colleagues Calandrin and Turretini, suggested to the Venerable Company at Geneva that it would be a "happy innovation" to

add to it hymns, reproducing the words of the Gospel, after the precedent of the Lutheran Church. He was commissioned to make the attempt, and, in 1705, pub. anonymously *Cinquante Quatre Cantiques Saurez pour les Principales Solemnitez* (title-page of 1708 ed.). Of these, 12, which are either paraphrases or close deductions from Holy Scripture, were authorized for public worship; and these, or a slightly increased number, became an appendix to the Psalter throughout the Reformed Church.

The hymns of Pictet are of three classes: Scripture narratives, Scripture paraphrases, and real hymns. The narratives, on the Nativity, Passion, Resurrection, and Day of Pentecost, written at great length, but broken into pauses for singing, have never had great circulation. But among the paraphrases, "Béni soit à jamais le grand Dieu d'Israel" (*Benedictus*), "Mon cœur rempli de ta biens que Dieu m'envoie" (*Magnificat*), "Sois attentif peuple fidèle" (*Beatitudes*), "A celui qui nous a sauvez" (*Rev. i. 6, iv. 11*), and "Grand Dieu, nous te louons" (*Te Deum*), are still current. And several of the hymns are classic pieces. "Faisons éclater notre joie," the Christmas hymn; "Faisons retentir dans ce jour," and "Eutonnons dans ce jour un Cantique nouveau," for Easter; "Venez Chrétiens et contemplons," a dramatic hymn for the Ascension, and "Célébrons tous par nos louanges," for Pentecost, are the finest pieces of sustained praise among French Hymns. "Esprit notre Créateur," which has resemblances to "Veni Creator"; "Seigneur mon Dieu, ma conscience," a prayer for repentance; "De tous les biens source pure et féconde," for Pentecost; "Peuple Chrélien ton Sauveur charitable," and "Tes biens O Dieu sont infinis," for the Lord's Supper, are widely used for their pure devotion.

2. Not till the last quarter of the 18th cent. was any further addition of hymns authorized. Jean Dumas pub. at Leipzig (1774) a collection of 307 hymns, which M. Bovet and M. Atger commend to the attention of compilers. The Reformed Church at Frankfurt, on its emancipation from conformity to the Lutheran ritual, pub. in 1787 *Nouveau Recueil de Psalmes et Cantiques*, which was revised 30 years afterwards by the Pastors Jean Renaud and Manuel, and only in 1849 gave place to the good collection (289 pieces), drawn from modern sources, now in use. A collection was authorized at Berlin (1793), and replaced by a new one in 1829. The Walloon Collection (pub. 1803) contains 133 hymns (20 of Pictet, a few of Térond, 40 of Frankfurt, 1787, others from St. Gall, 1771, Berlin, &c.) appended to its complete Psalter. (These details are due to M. Bovet's kindness.)

v. *The Réveil*.

1. The greatest name in the history of French hymns is that of César Malan (q.v.) of Geneva. The general store of hymns has grown up almost entirely from a number of small contributions; Malan alone emulates the wealth of production exhibited by Watts or Wesley. Like Watts, he gave the first great impulse towards the general recognition of hymns in public worship; like Charles Wesley, he was the poet and interpreter of a great religious movement craving devotional expression. The first idea of composing hymns seems to have been suggested to him by a friend in 1821.

His first volume, intended only for family use, *Cantiques Chrétiens pour les dévotions domestiques*, containing 36 hymns, was pub. in 1823. Another ed., containing 100 hymns, appeared in 1824. In the harmonized edition of these hymns arranged by Wolf Hauloch, a music master of Geneva (the melodies being by Malan himself), the original title is altered to one which

Malan had given originally to a version of 50 psalms (1824), *Chants de Sion*: and this title became the permanent one in the subsequent editions (1828, 200 hymns; 1832, 234 hymns; 1836, 300 hymns). In 1837 he published a volume of hymns and religious pieces for children, *Soixante Chants et Chansons pieuses*, 35 being hymns and 25 songs and stories of religious tendency. The 4th ed. of these (1863), entitled *Premiers Chants*, is enlarged to the number of 126, of which 59 are "Hymnes et Cantiques," 37 "Chansons pieuses," and 30 "Réctis pleux." The melodies in all these books are Malan's. Several other hymns of his exist in use. His biographer estimates his total of compositions at a thousand. The hymns of Malan are no longer the power that they were in the days of the Réveil. But a large number of them are still in use, and the entire hymnody of the Reformed Church has been coloured by the Réveil and its interpreter. Malan's hymns have been tr. into English, first, *Hymns by the Rev. Cesar Malan* . . . Translated into English Verse, 1825, by Ingram Cobbin; and the second, *Lyra Evangelica*, by Miss Arnold, 1866.

2. Next to Malan may be mentioned the lesser poets of the religious movement at Geneva at that time. Among the members of the Bible Class of Robert Haldane, which was the cradle of the movement in 1817, Ami Bost, H. Empaytaz, Guers, Galland, and Merle d'Aubigné have contributed to the treasury of hymns. Henri Empaytaz compiled a hymn-book for the Church of Bourg de Four (1824). It was revised in 1836 by Guers, Rochat and Olivier for the use of the Église Évangélique of Geneva, and is still in use in the Églises Évangéliques of Geneva and Lyons. A rendering of the *Te Deum* by Empaytaz, "Grand Dieu nous te bénissons," is very widely used. The work of Bost was more that of a musician than a writer of hymns. His complete works were only pub. in 1866, under the title of *Chœurs et Cantiques Chrétiens*. M. Atger says that his hymns bear the mark of the Réveil that gave them birth. The plaintive tones of that time are equally discernible in the hymns of Galland in *Chants Chrétiens* (Nos. 56, 72, 83). Two hymns by Merle d'Aubigné, the great historian, are in the *Chants Chrétiens* (65, 115). The first of them, "L'Éternel est ma part," is in many collections. To this period also belong the hymns of the devoted pastor in the High Alps, who died young, Felix Neff (1798-1829). Among them, "C'est Golgotha, c'est le Calvaire," and "Ne te déssole point, Sion," are in common use.

3. The next marked epoch after the work of Malan at Geneva was the publication at Paris of the *Chants Chrétiens* by M. Henri Lutteroth in 1834. It culled out the choice pieces of the past (Racine, Corneille, Pictet, Têron, &c.); it added a number of hymns, which have since passed into wide circulation; and the music to which the hymns were set was greatly admired. The book has undergone modifications in its many editions; but in its definitive shape, attained in 1855, it contains 200 pieces, among which are hymns by Clottu, Chavannes, Vinet, Adolphe Monod, Scherer, &c. Forty-four are by M. Lutteroth himself, of which the 165th, "Alleluia! Gloire et louanges;" 20th, "C'est moi, c'est moi, qui vous console," 14th, "C'est un rempart que notre Dieu;" and 23rd, "Il vient, il vient, c'est notre Rédemption," are very widely used. The didactic character of others has probably rendered them less popular, though full of real piety. One of the 3 hymns

by Mme. Lutteroth, 23rd, "Je veux t'aimer toi, mon Dieu," is of great sweetness, and found in most hymnals. The *Chants Chrétiens* is still the most popular hymn-book of the Reformed Church, and subsequent books have added comparatively little to its selection.

4. The most striking pieces in the *Chants Chrétiens* are those of Alexander Vinet, the great Swiss theologian. They had appeared for the most part in the *Semeur* (to which he frequently contributed), a periodical edited by M. Lutteroth. As refined and sensitive expressions of devotional feeling, Vinet's hymns are of a very high order. - But the fine touch, the personal, reflective mood, and the delicate poetical images, adapt them more to private than public use. Mr. Henry Downton has tr. 7 of Vinet's pieces among his graceful renderings of French hymns in *Hymns and Verses*, 1873.

Several of Vinet's hymns are in every collection. "Sous ton vol de d'ignominie," "O Seigneur, O Sauveur," "Toi qui dans la nuit de la vie," "Oh! pourquoi l'amitié gémit," "Pourquoi reprendre O Père tendre" (written after his daughter's death), "Dans l'abîme des misères," and "Roi des anges, nos louanges," are well-known examples.

5. Among the large group of remaining writers, only a few names can be mentioned:—

Guillaume Clottu, of Neuchâtel (1800-30) has left a few hymns, of which "Où, pour son peuple Jésus prie," is well known. Frédéric Chavannes, a disciple and friend of Vinet, pub. his *Poésies Chrétiennes et Cantiques*, in 1836. A full selection of his pieces is found in the *Recueil des Églises Nationales de Vaud, Neuchâtel et Genève*, and also in that of the *Église Libre de Vaud*. The most popular are: "Seigneur, mon Dieu, mon âme angossée," "Encore cette journée, J'éleverai la voix," and "Dans le désert, où je poursuis ma route." The hymns of Chavannes are highly esteemed for fervour and unaffected simplicity. Juillardat, a pastor at Paris, pub. his *Devant la Croix*, in 1859, a volume of hymns and sacred poetry. His evening hymn, "A la fin de cette journée," is in general use. "Levons-nous, frères" is highly praised by M. Chatelanat and M. Atger. Professor Henri Boehrich has contributed several hymns of a tender, meditative and prayerful cast to the *Strasbourg Coll.* (1878). "O cieus, unissez-vous aux transports de la terre" has been adopted by M. Bersier and the Methodist Collection. Others are good, such as "Je veux te suivre ici-bas;" "Grand Dieu, mon Seigneur, mon Père;" and "Éternel, tendre Père." Adolphe Monod (1812-66) has left a beautiful hymn, "Que ne puis-je, O mon Dieu, Dieu de ma délivrance?" A hymn by M. Ed. Schérer, editor of *Le Temps*, "Je suis à Toi," is one of the best French hymns. They are both tr. in Mr. Henry Downton's *Hymns and Verses*, 1873.

vi. Lutheran Church.

1. The line taken by the Lutheran French Church in regard to the translation and treatment of the Psalter and the use of hymns has been from the first distinct from that of the Reformed Church; the Psalter has been used partially, and treated in its typical and Evangelical relation, and trs. of the great German hymns have been used conjointly with it. *Pseaumes, Hymnes et Cantiques* . . . mis en rime français selon la rime et melodies allemandes, Francfort, 1612, contains 63 hymns or paraphrases. It appears from the preface that this is the 3rd edition. M. Douen mentions also *Les Pseaumes de David. Avec les hymnes de D. M. Luther et autres docteurs de l'Église mis en vers français selon la rime et composition allemande, Montbéliard*, 1618. The chaplain of the Swedish Legation at Paris, Balthazar Ritter, pub. at Frankfurt, his native town to which he owed his education for the ministry, in 1673, a book, generally known as *Heures*

Chrétiennes (2nd ed., *Les occupations saintes des âmes fidèles* [Lambeth Lib.], 1683). Some of the editions were reprinted at Hamburg (1685, 1686) and Berlin. The first part of this book is *Les Cantiques et les Pseaumes de l'Eglise* (1st ed., 93 pieces; 2nd ed., 139 pieces). Five editions were pub. in Ritter's lifetime. His successor Gueis pub. the 6th (1722). The 7th, containing 200 fresh *trs.* from the recent German hymns, pub. by Jean Daniel Claudi (1739), entitled *Heures Chrétiennes ou occupations saintes* (*Brit. Mus.*), has 381 pieces. They are to be considered, not so much compilations of the several pastors, as successive developments of the hymn-book, which grew gradually from the *Pseaumes, Hymnes et Cantiques* of 1612. A few pieces are *trs.* from the Latin, but far the larger quantity are distinctly stated to be *trs.* from the German, the heading of the original being given at the top of the piece. The *Cantiques Spirituels* of Strasbourg form another series. *Nouvelle Edition des Cantiques Spirituels acromsolé aux airs et melodies des originaux allemands et de Pseaumes de David, Strasbourg, 1747* (*Brit. Mus.*). Evidently not the 1st ed. Other editions, 1758—1769.

2. *Oberlin's Hymn-book*. There is a very interesting volume at the *British Museum*, which was given to Francis Cunningham in 1820 by Oberlin himself, 5 parts, viz. :—

Part i. is *Cantiques Spirituels traduits la plupart de l'allemand à l'usage des Eglises Protestantes de la Confession d'Augsbourg. Nouvelle Edition revue et corrigée a Strasbourg, N. D.* (203 pieces, 43 of them Psalms). Pt. ii. is a Collection of Prayers. Pt. iii. is *Cantiques choisis pour l'exercice de jeunesse. Cinquième Edition. Strasbourg, 1808* (28 pieces, chiefly Psalms). Pt. iv. is *Cantiques choisis dans un but local et particulier, rangés par ordre alphabétique. Strasbourg, 1816*. Part v. consists of music for the preceding parts. Of the three parts, Pt. i. is evidently an ed. of the *Cantiques Spirituels* of Strasbourg. The plan of the book is a natural development of the 1747 edition: a fourth of the pieces are the same. This may perhaps be the hymn-book which *Stöber*, Oberlin's predecessor, is known to have introduced at Waldbach. Pt. iii. is evidently a children's hymn-book which had passed through five editions. A book of the same kind, with a title somewhat varied, is attributed to *Stöber* (possibly an earlier edition of this). Part iv. may be the *Appendix* to *Stöber's* hymn-book, which Oberlin is said to have introduced at Waldbach. The 203 pieces of the *Cantiques Spirituels* are composed of 128 pieces *trs.* from the German, and 40 French pieces (37 *Ps.*). The German *trs.* are quite independent of the Frankfurt *trs.* The Psalms are in some cases from *Marot* and *Beza*. One of the French pieces is "Que chantez-vous, petits oiseaux?" by *Abbé Pellegriin*. The 28 pieces of Pt. ii. are chiefly Psalms. Some are marked as *trs.* by their German headings; some (e.g. "Mon âme, O Dieu, se prosterner à tes pieds," often quoted as by Oberlin) have tunes from the Moravian Psalmody, and may possibly be derived from it. Among the 22 pieces of Pt. iv. "De quoi t'alarmeras-tu, mon cœur?" which is often ascribed to Oberlin, has the German heading, "Was Gott thut ist wohl gethan," but is very little like the German hymns having this initial line. (It has been *tr.* by *Mr. Downton* in *Hymns and Verses*, 1873. "Why art thou cast down, Oh, my soul?")

On the whole this book points to the conclusion that Oberlin was more a translator and collector than a composer of French hymns.

3. At Paris, the Frankfurt hymn-books were originally used in the chapel of the Swedish Embassy. The first hymn-book for the Lutheran Church there was compiled from the Frankfurt and from Swiss books (printed at Strasbourg about 1750) by Charles Baer. *Chrétien Charles Gamba*, chaplain to the Swedish Embassy, pub. *Recueil de Cantiques à l'usage de la Chapelle Royale de la légation*

de Suède. Paris, 1800. It was drawn partly from the collections of *Dumas*, *Henry*, *Engel* and *St. Gall* (*Douen*). After the foundation of the first consistorial church, a new collection, drawn from *Gamba*, *Engel*, *Dumas*, *Henry*, *Basel* and *St. Gall*, *Strasbourg*, *Frankfurt*, *Hamburg*, and the *Walloon* collections, was pub., entitled, *Recueil de Cantiques à l'usage des Chrétiens évangéliques. Paris, 1819*. It was compiled by the pastors *Boissard* and *Goepf* (250 pieces). This collection has been finally replaced by the *Recueil de Cantiques à l'usage des Eglises Évangéliques de France, 1851* (363 pieces). The relation of this ed. to its predecessors has been thus characterized for this article by *M. Chr. Pfender*, a Lutheran pastor, who has made these hymns his study:—

"It would be difficult to find in it perceptible traces of the hymns of Ritter. The hymns have changed with the theology. The ed. of *Gamba* has somewhat of a rationalistic complexion. The ed. of 1851 is a reaction in the evangelical direction, drawing largely from the Moravian and the Swiss sources, especially the *Chants de Sion*, with a slight admixture of those of the *Oberlin* books." The music is principally German. The 5th ed. (1876) has a few modifications of slight importance.

4. Besides the Paris hymn-book, collections have been pub. at *Montbéliard*, *Strasbourg* and *Nancy*.

That of *Montbéliard, Nouveaux Choix de Psaumes et de Cantiques*, has passed through two editions (1847, 1856). It contains 292 pieces, of which a few are previously unpublished hymns of the country of *Montbéliard*, the rest being from the Paris Lutheran books, and the usual Reformed hymn-books and the *Psalter*. The *Nancy* Collection, *Hymnes et Cantiques à l'usage des Eglises et des familles (Chrétiennes, 1874*, contains 301 pieces. The pieces peculiar to it are several of a simple plaintive faith by *E. M.* The *Strasbourg* Collection, *Recueil de Cantiques, 1878*, contains 112 pieces, drawn from the *Montbéliard* Collection, the *Cantiques Spirituels* of *Strasbourg, 1768*, and the Paris Lutheran hymn-book. Its specialities are 17 hymns of a tender meditative character, addressed directly to God, and unfolding the feelings of the heart, by *M. H. Roehrick*.

vii. Moravian Hymns.

As the French Lutheran hymns of the 18th cent. were for the most part *trs.* of the German Lutheran, so the French Moravian are *trs.* of the German Moravian. The 1st ed., *Recueil de Cantiques, traduits de l'allemand, 1743*, was the work of *Philip Henri Molther* and *Jeremie Rissler*, natives of Alsace.

This book contains 75 pieces. A second part raised the total to 160 pieces; a third (*Recueil de Cantiques, Basle, 1757*), to 220 pieces, with some metrical Italianes. The ed. of 1785, *Psalmodie de l'Eglise des Freres, ou recueil de Cantiques Spirituels, la plupart traduits de l'allemand, Basle, contains 576 pieces*. Instead of the alphabetical arrangement of the early editions, it is classified on the model of the standard German Moravian hymn-book (1778). About 370 pieces are professedly *trs.* from the German: about 200 are said to be originally French. The 9th ed. (1880) contains 700 pieces, of which only about 180 are retained from 1785 (69 of these being French originals). About 540 pieces are *trs.* from the German Moravian editions of 1778 and 1806 (*Supplement*)—hymns by the *Zinzendorfs*, *Christian Gregor*, &c. Of the rest, a few are *trs.* from non-Moravian German hymns, a few are well-known pieces of *Pictet*, *Malan*, *Vinet*, &c., the rest are apparently French hymns peculiar to the Brotherhood. About 80 of the distinctive pieces have passed into general French hymn-books. Among the most popular are "Alléluia! louange à Dieu" (*tr.* from "Hallelujah! Lob, Preis und Ehr," q.v.); "Chef, couvert de blessures," 1757 (*tr.* of *St. Bernard's* "Salve caput cruentatum," through the German of *Paul Gerhardt*, "O Haupt voll Blut und Wunden," re-written by *Count Zinzendorf*); "Demeure dans ta grâce" (*tr.* from *J. Stegmüller's* "Ach bleib mit deiner Gnade," q.v.); "Jamais Dieu ne délaisse" (*tr.* from "Keinen hat Gott verlassen," q.v., attributed probably wrongly to *A. Kessler*); "Brillante étoile

du matin," 1757 (apparently *tr.* from "Brich an du schönes Morgenlicht"); and "Qu'ils sont beaux sur les montagnes" (apparently French). The general character of this book is well given in the Geneva, Neuchâtel and Vaud *Supplement*. "The distinctive traits of these hymns are simple expressions of love for the Saviour, and contemplations of His Death. Often incorrect in form . . . there are no French hymns, which so nearly approach the Psalms in originality of inspiration, power of faith, and richness of experience." Their general mood, it may be added, is strongly subjective and meditative; often marked by a childlike simplicity ("naïveté presque enfantine." *Bersier*).

viii. Methodist Collections.

1. The earliest French hymn-book in connection with Methodism deserves loving remembrance by both France and England. It was drawn up under the auspices of the Wesleyan Missionary Society for the use of the thousands of French prisoners in the Medway, at Plymouth, and Portsmouth. The earliest mention of the book is found July 10th, 1813. (See *Methodist Magazine* of that year. Interesting details of the mission are given in the vols. for 1811.) It may have been compiled by Rev. W. Toase, who was in charge of the mission. The 1815 edition, *Choix de Cantiques à l'usage des Prisonniers Français*, contains 123 pieces: some of them by Pictet; some of them *trs.* from Watts, Cowper, and other English pieces; some from the metrical Psalm Versions; some from the Moravian, and others from sources not identified. The *trs.* are not of much value; and scarcely any of the pieces are found in subsequent Methodist collections.

2. The next series of books are those of John de Queteville (commenced ministry at Guernsey, 1786, died 1843). Rev. M. Gallienne, a Methodist minister in Alderney, says that Queteville's earliest collections were from the Port-Royal hymns, from Pictet, Marot and Beza. Afterwards he translated several of Wesley's hymns. The date of his earliest edition was about 1791-1792. The book reached its definite shape (app.) in 1818. The ed. of 1823, entitled *Recueil de Cantiques à l'usage de la Société appelée Méthodiste*, is arranged on the plan of the *Wes. H. Bk.* It was pub. at the request of the Conference, and contains no less than 762 hymns. It was frequently reprinted for use in the Channel Islands, but the poorness of the verse led eventually to the compilation of a new collection.

3. The new ed., *Recueil de Cantiques à l'usage des Églises Méthodistes des Îles de la Manche*, was pub. in 1868. It was the work of a Commission appointed by the Channel Islands District under the presidency of the Rev. M. Gallienne. It contains 454 pieces. The arrangement of De Queteville's book is exchanged for one more independent of the English *Wes. H. Bk.* About 115 of De Queteville's pieces are retained. The new pieces are drawn from the sources of which all the Protestant hymnals avail themselves. The hymns that are special to the book are a few by Revs. M. and J. W. Delievre and W. J. Hancock (the Secretary of the Commission). The book was sanctioned by the Conference.

ix. French Methodist Hymn Book.

The collection of De Queteville was too poor in a literary point of view to be really satisfactory in France. In 1831, if not earlier, appeared *Cantiques Chrétiens à l'usage des*

Assemblées religieuses, Risler, Paris. It was compiled by M. Cook, then a minister at Congenies in the Department of Gard. The last ed. (14th) was pub. in 1881.

The ed. of 1833 contains 226 pieces. They are drawn from Pictet, Têron, and other sources of the 18th century, from the Moravian, and Malan, and other early books of this century. The 14th ed., *Cantiques Chrétiens*, Paris, 1881, edited by an eminent French Methodist pastor, M. J. P. Cook, son of the original editor (to whom this article is much indebted), contains 134 pieces from the 1833 edition. It has altogether 361 pieces, the new pieces being drawn from the *Chants Chrétiens*, the Moravian, the R. C. Collection of St. Sulpice, and the Psalter of the Reformed Churches, and from the various authors among Methodists and Protestants already mentioned.

This ed. is one of the best, as it is one of the most recent, collections; and furnished with careful indices of the subjects and texts, the names of authors and composers.

x. Translations from the English.

The earliest *trs.* from the English are those in the French Prisoners Book and Methodist Collection of De Queteville (§ viii.). In recent years a considerable number of our English revival hymns have been *tr.* into French for the use of similar movements in France and Switzerland. They will be readily recognised in the

(1) *Cantiques du Réveil*, (2) *Cantiques imités de l'Anglais*, (3) *Hymnes et Cantiques à l'usage des Réunions Populaires*, and its *Supplement*, (4) *Hymnes du Croquant*, and (5) *Cantiques Populaires* with its *Supplement*. In this last book will be found upwards of 60 *trs.* chiefly by MM. Sallens and R. McAll (who have indicated the originals for this article) of English hymns in Sankey's *Songs & Solos* and older books.

xi. Children's Hymns.

Among the numerous selections, Mons. H. Roehrich of Vandœuvres signalises for this article.

(1) *Recueil de petits Cantiques et chants d'école avec un choix de psaumes et cantiques*, pub. par les soins du Consistoire de l'Église Nationale de Genève, 2me édition, Genève, 1871. (2) *Hosanna. Cantiques pour écoles du Dimanche et cultes de la jeunesse*, pub. par les soins de l'Église Évangélique de Genève, 1882. (3) *Cantiques du Messager de l'école du Dimanche*, Lausanne, 1878. (4) *Cantiques pour les enfants du catéchisme et des écoles du Dimanche*, pub. par le Synode de l'Église Neuchâteloise, 1881. (5) *Cantiques et chants d'école*, pub. par la Mission intérieure protestante à Nîmes, Paris, 1883.

xii. Collections of Hymns.

French hymnals are very numerous. Besides those already mentioned, the principal are as follows:—

1. *The Reformed Church*. (1) *Psaumes et Cantiques pour le culte de l'Église Réformée*, published by the Consistory of Lyons. 1st ed. 1847; last 1878. (2) *Recueil de Psaumes et Cantiques à l'usage des Églises Réformées*. Paris and Strasbourg. Drawn up by a Conference of Pastors at Paris, 1857. 1st ed. 1859. It is one of the leading hymnals. (3) *Recueil de Cantiques Chrétiens pour l'usage de culte public et particulier*. Frankfurt, 1848. 259 pieces, derived from 16 preceding collections. (4) *Recueil des Églises Nationales de Vaud, Neuchâtel et Genève*, 1866. 63 Ps., 87 hymns. Drawn up by a committee of the National Church in the 3 cantons. A *Supplement* was pub. in 1870 by several of the members of the Committee. A choice selection from French, Moravian, and other German sources. (5) *Nouveau Livre de Cantiques*. Paris, 1879. 217 pieces. A new compilation from the common sources of hymns, with not more than 20 new pieces. The editor is M. Bersier, who has contributed a valuable preface (§ xiii.). The text of the hymns has been revised in the interests of theological exactness. This system of revision of the text, and the difference in the music to which the hymns are set (a point of greater importance than in England—every hymn-book having its music as an integral part of it), often consti-

tute the only very salient distinction between many of the French Collections, all of them being variations of the same general material.

2. *Free Churches.* (1) *Psalmes et Cantiques pour les Assemblées de culte et pour l'édification privée.* 1st ed. 1851. Revised ed. 1864. The Collection used in the "Église Libre de Vaud." (2) *Recueil de Cantiques à l'usage des Églises Évangéliques Belges,* 1858. (3) *Recueil de Cantiques pour les assemblées de culte et pour l'édification privée,* 1860. The Collection published by "Les Églises Évangéliques de Genève et de Lyon."

3. *English Collections.* (1) *Extraits des Psalmes versifiés, suivis de quelques Cantiques sacrés . . . pour l'Église Protestante Épiscopale Française de Londres,* 1846. (2) *Chants Religieux . . . pour l'Église Protestante Française de Londres; par le Rev. W. G. Daugars,* 1846. (3) *Recueil de Psalmes et de Cantiques à l'usage des Églises Anglicanes Françaises . . . par le Rev. W. B. Bouverie,* 1876. 88 Pss., 156 Cantiques. The hymn-book used at the Savoy Church, Bloomsbury Street. (4) *Le Livre du Sanctuaire.* The Liturgy used in the crypt at Canterbury has a few cantiques in it.

xiii. Conclusion.

The French hymns are intensely subjective. "On regrette," says the able preface to the *Nouveau Livre de Cantiques*, Paris, 1879, "qu'il ne soit pas trouvé parmi nous plus de poètes pour chanter le drame divin de la Rédemption, les grands faits de l'Évangile célébrés dans les fêtes de l'Église, et qui, bien plus que les expériences de l'âme individuelle, se prêtent au chant des assemblées chrétiennes." In expressing sentiment, emotion, childlike repose in Jesus, they have a delicacy which we cannot reproduce. On the other hand, the broader, more solid portions of our English hymns find no echo in French. The fact is abundantly illustrated by the *trs.* from the English, which are taken scarcely with an exception from our hymns of subjective sentiment. There is consequently little scope for the introduction of French *trs.* among us; the store of our subjective hymns being already more than sufficient. The strictures of the *Nouveau Livre de Cantiques* are not untrue of England, though far truer of France. "La plus grande partie des cantiques publiés à notre époque expriment surtout les expériences du chrétien, et mettent trop l'homme en face de lui-même, au lieu de le porter avant tout à contempler les célestes réalités qui seules soutiennent l'âme et la fortifient." [H. L. B.]

French Psalters. [Psalters, French.]

Freu dich du werthe Christenheit. [Easter.] *Hoffmann von Fallersleben*, ed. 1861, p. 172, gives this in 3 st. of 7 l. from a Breslau ms. about 1478. *Wackernagel.* ii. pp. 738-741, gives 6 versions.

The only *tr.* is: "Rejoice, dear Christendom, to-day," by *Miss Winkworth*, 1869, p. 87. Her st. i.-iii. are from *Wackernagel's* No. 963(2), a version written in a copy of the Bohemian Brethren's *G. B.*, 1566: and st. iv., a doxology, is from *Wackernagel's* No. 964 quoted from *Ein edel Kleinat der Seelen*, Dillingen, 1568.

[J. M.]

Freu dich sehr, o meine Seele. [For the Dying.] Included as No. 115 in C. Demantius's *Threnodice*, Freiberg, 1620, in 10 st. of 8 l., entitled "Spiritual joy after the Eternal Joy." Repeated in many later hymn-books, as in the *Unv. L. S.*, 1851, No. 814. Erroneously ascribed to Caspar von Warnberg, to Simon Graff, to Valerius Herberger, and others. The only *tr.* in C. U. is:—

Cease, my soul, thy tribulation, a somewhat free version of st. 1, 6, 7, 10, by T. E. Brown, as No. 15 in the *Clifton College H. Bk.*, 1873.

Other *trs.* are: (1) "Rouse thyself, my Soul, endeavour," in *Lyra Davidica*, 1708, p. 69. (2) "Jesus at my dissolution," a *tr.* of st. vii. as st. vii. of No. 89 in the *Moravian H. Bk.*, 1801 (1898, No. 1238). (3) "O my soul be glad and cheerful," a *tr.* of st. i. in *Miss Winkworth's C. B. for England*, 1863, *Appendix*, No. iii. (4) "Joy, my soul! oh, joy attend thee," by N. L. Frothingham, 1870, p. 147.

[J. M.]

Freudentheil, Wilhelm Nicolaus, was b. June 5, 1771, at Stade, in Hannover, and studied at the University of Göttingen, from which, in 1841, he received the degree of D.D. He became, in 1816, diaconus of St. Nicholas's Church, Hamburg, and subsequently archidiaconus. He d. at Hamburg, March 7, 1853. One of his hymns has been *tr.*:—

Der Vater kennt dich, kann auch ihn. [God's Omniscience.] Appeared in *Severin Vater's Jahrbuch für häusliche Andacht*. Halle, 1829, p. 56, in 6 st. *Tr.* as, "The Father knows thee! Learn of Him," by Mrs. F. Findlater, in *H. L. L.*, 1862, p. 52 (1864, p. 216).

[J. M.]

Freuen wir uns all in ein. [Prayer for Unity.] This, the first hymn of the Bohemian Brethren, was composed in 1457 at Lhotka, in celebration of the foundation of the Unity. Bp. Blahoslav (De Cantionali, 1561) names as author *Matthias Konvaldsky*, and adds: "licet haec cantilenam multi tribuunt alii cuidam bono viro, qui vocabatur Gabriel Komarovsky." Originally written in Bohemian, it began, "Radujme se vzdy spolecne," and was first pub. in the Bohemian Brethren's *H. Bk.*, 1501, in 13 st. The *tr.* into German (*Freuen wir*, &c.) is by M. Weisse, is a free version of 12 st., first appeared in the *New Geseng buchlen*, 1531, and is reprinted in *Wackernagel*, iii., No. 357. An English *tr.* from Weisse ("With unity of heart and voice") appears in *Benham's Notes on the Origin and Episcopate of the Bohemian Brethren*, London, 1867, p. 51 (see also *Bohemian Brethren*, ii., i. 1; viii. 1).

[J. T. M.]

Freut euch ihr Christen. [Christmas.] This appears in the *Geistliche Lieder und Psalmen*, Magdeburg, 1540; and thence in *Wackernagel*, iii. p. 841, in 4 st. of 8 l. In the *Leipzig G. B.*, 1582, altered to "Freut euch ihr lieben Christen," and this text is mostly followed in later collections. Included as No. 394 in *Knapp's Ev. L. S.*, 1850 (1865, No. 402). The only *tr.* in C. U. is:—

Rejoice, rejoice, ye Christians. A good and full *tr.* as No. 32 in *Miss Winkworth's C. B. for England*, 1863, thence into the Pennsylvania Luth. *Ch. Bk.*, 1868, and the *Ohio Luth. Hyl.*, 1880.

[J. M.]

Freylinghausen, Johann Anas-tasius, s. of Dietrich Freylinghausen, merchant and burgomaster at Gandersheim, Brunswick, was b. at Gandersheim, Dec. 2, 1670. He entered the University of Jena at Easter, 1689. Attracted by the preaching of A. H. Francke and J. J. Breithaupt, he removed to Erfurt in 1691, and at Easter, 1692, followed them to Halle. About the end of 1693 he returned to Gandersheim, and employed himself as a private tutor. In 1695 he went to Glaucha as assistant to Francke; and when Francke became pastor of St. Ulrich's, in Halle, 1715, Freylinghausen became his colleague, and in the same year married his only daughter. In 1723 he became also sub-director of the Paedagogium and the

Orphanage; and after Francke's death in 1727, succeeded him as pastor of St. Ulrich's and director of the Francke Institutions. Under his fostering care these Institutions attained their highest development. From a stroke of paralysis in 1728, and a second in 1730, he recovered in great measure, but a third in 1737 crippled his right side, while the last, in Nov., 1738, left him almost helpless. He d. on Feb. 12, 1739, and was buried beside Francke (*Koch*, vi. 322-334; *Allg. Deutsche Biog.*, vii. 370-71; *Bode*, pp. 69-70; *Grote's Introduction*, &c.)

Almost all Freylinghausen's hymns appeared in his own hymn-book, which was the standard collection of the Halle school, uniting the best productions of Pietism with a good representation of the older "classical" hymns. This work, which greatly influenced later collections, and was the source from which many editors drew not only the hymns of Pietism, but also the current forms of the earlier hymns (as well as the new "Halle" melodies, a number of which are ascribed to Freylinghausen himself) appeared in two parts, viz. :—

i. *Geist-reiches Gesang-Buch, den Kern aller und neuer Lieder . . . in sich haltend*, &c. Halle. Gedruckt und verlegt im Waysen-Hause, 1704 [Hamburg], with 683 hymns and 173 melodies. To the 2nd ed., 1705 [*Rostock University*], an Appendix was added with Hys. 684-758, and 21 melodies. Editions 3-18 are practically the same so far as the hymns are concerned, save that in ed. 11, 1719 [*Berlin*], and later issues, four hymns, written by J. J. Rambach at Freylinghausen's request, replaced four of those in eds. 1-10.

ii. *Neues Geist-reiches Gesang-Buch*, &c., Halle. . . 1714 [*Berlin*], with 815 hymns and 154 melodies. In the 2nd ed., 1719 [*Rostock University*], Hys. 816-818, with one melody, were added.

In 1741 these two parts were combined by G. A. Francke, seven hymns being added, all but one taken from the 1st ed., 1718, of the so-called *Auszug*, which was compiled for congregational use mainly from the original two parts; and this reached a second, and last, ed. in 1771. So far as the melodies are concerned, the ed. of 1771 is the most complete, containing some 600 to 1582 hymns. (Further details of these editions in the *Blätter für Hymnologie*, 1863, pp. 44-46, 106-109; 1885, pp. 13-14.) A little volume of notes on the hymns and hymn-writers of the 1771 edition, compiled by J. H. Grieschow and completed by J. G. Kirchner, and occasionally referred to in these pages, appeared as *Kurzgefaßte Nachricht von ältern und neuern Lieder-verfassern* at Halle, 1771.

As a hymn-writer Freylinghausen ranks not only as the best of the Pietistic school, but as the first among his contemporaries. His finest productions are distinguished by a sound and robust piety, warmth of feeling, depth of Christian experience, scripturalness, clearness and variety of style, which gained for them wide acceptance, and have kept them still in popular use. A complete ed. of his 44 hymns, with a biographical introduction by Ludwig Grote, appeared as his *Geistliche Lieder*, at Halle, 1855. A number of them, including No. v., are said to have been written during severe attacks of toothache. Two ("Auf, auf, weil der Tag erschienen"; "Der Tag ist hin") are noted under their own first lines.

i. *Hymns in English C. U.*

i. *Monaroh aller Ding. God's Majesty*. 1714, as above, No. 139, in 11 st. of 6 l., repeated in *Grote*, 1855, p. 88, and as No. 38 in the *Berlin G. L. S.*, ed. 1863. A fine hymn of Praise, on the Majesty and love of God. Tr. as:—

Monaroh of all, with lowly fear, by J. Wesley, in *Hys. & Sac. Poems*, 1739 (*P. Works*, 1868-1872, vol. i. p. 104), in 8 st. of 4 l., from st. i., ii., v.-vii., ix.-xi. Repeated in full in the *Moravian H. Bk.*, 1754, pt. i., No. 456 (1886, No. 176); and in J. A. Latrobe's *Coll.*, 1841. The following forms of this tr. are also in C. U.:

(1) To Thee, O Lord, with humble fear, being

Wesley's st. i., iii.-v., vii., viii. altered as No. 156 in Dr. Martineau's *Hys. for Christian Ch. & Home*, 1840, and repeated in *Miss Courtauld's Ps., Hys. & Anthems*, 1860, and in America in the *Cheshire Association Unitarian Coll.*, 1844.

(2) Thou, Lord, of all the parent art, Wesley's, st. iii.-v., vii. altered in the *College Hyl.* N. Y., 1876.

(3) Thou, Lord, art Light; Thy native ray, Wesley's st. iv., v., vii., in *Hys. of the Spirit*, 1864.

ii. *O reines Wesen, lautre Quelle. Penitence.*

Founded on Ps. li. 12, 1714, as above, No. 321, in 7 st. of 8 l., repeated in *Grote*, 1855, p. 41, and in Bunsen's *Versuch*, 1833, No. 777 (ed. 1881, No. 435). The only tr. in C. U. is:—

Pure Essence! Spotless Fount of Light. A good and full tr. by Miss Winkworth in the 1st series of her *Lyra Ger.*, 1855, p. 43, and in her *C. B. for England*, 1863, No. 113.

iii. *Wer ist wohl wie du. Names and offices of Christ.* One of his noblest and most beautiful hymns, a mirror of his inner life, and one of the finest of the German "Jesus Hymns." 1704, as above, No. 66, in 14 st. of 6 l., repeated in *Grote*, 1855, p. 33, and in No. 96 in the *Berlin G. L. S.*, ed. 1863. The trs. in C. U. are:—

1. *O Jesu, source of calm repose*, by J. Wesley, being a free tr. of st. i., iii.-v., viii., xiii. 1st pub. in his *Ps. & Hys.*, Charlestown, 1737 (*P. Works*, 1868-1872, vol. i. p. 161). Repeated in full as No. 462 in pt. i. of the *Moravian H. Bk.*, 1754. In the 1826 and later eds. (1886, No. 233) it begins, "Jesus, Thou source." The original form was included as No. 49 in the *Wesley Hys. & Spir. Songs*, 1753, and, as No. 343, in the *Wes. H. Bk.*, 1780 (1875, No. 353). Varying centos under the original first line are found in *Mercer's C. P. & H. Bk.*, 1855-1864; *Kennedy*, 1863; *Irish Ch. Hyl.*, 1869-1873; J. L. Porter's *Coll.*, 1876, &c. It has also furnished the following centos:—

(1) *Messiah! Lord! rejoicing still*, being Wesley's st. iv.-vi. altered in Dr. Martineau's *Coll.*, 1840.

(2) *Lord over all, sent to fulfil*, Wesley's st. iv., iii., v., vi. in the *Amer. Meth. Epis. H. Bk.*, 1849.

2. *Who is like Thee, Who?* a tr. of st. i., ii., v., vii., x., xiii., as No. 687, in pt. i. of the *Moravian H. Bk.*, 1754. St. tr. of st. xi., xiv. were added in 1789, and the first line altered in 1801 (1886, No. 234), to "Jesus, who with Thee." The trs. of st. i., ii., x., xiv., from the 1801, altered and beginning, "Jesus, who can be," are included in America in the *Dutch Ref. Hys. of the Church*, 1869; *H. & Songs of Praise*, N. Y., 1874; and *Richards's Coll.*, N. Y., 1881.

3. *Who is there like Thee*, a good tr. of st. i., ii., viii., xiv., by J. S. Stallybrass, as No. 234 in *Curwen's Sabbath H. Bk.*, 1859, repeated in the *Irish Ch. Hyl.*, 1873, and in W. F. Stevenson's *H. for Ch. & Home*, 1873.

4. *Who is, Jesus blest*, a tr. of st. i., ii., v., vi., xiv., by M. Loy, in the *Ohio Luth. Hyl.*, 1880.

5. *Who as Thou, makes blest*, a good tr., omitting st. vii., ix., x., contributed by Dr. F. W. Gotch to the *Baptist Magazine*, 1857. Repeated in the 1880 *Suppl.* to the *Bapt. Ps. & Hys.*, 1858.

The trs. not in C. U. are:—

(1) "Whither shall we flee," by Miss Dunn, 1857, p. 55. (2) "Who has worth like Thine," in the *U. P. Juvenile Misc. Mag.*, 1857, p. 217. (3) "Thou art First and Best," by Miss Winkworth, 1869, p. 267.

ii. *Hymns tr. into English, but not in C. U.*

iv. *Herr und Gott der Tag und Nächte. Evening*. 1705, as above, No. 755, in 6 st., *Grote*, p. 105. Tr. by H. J. Buckoll, 1842, p. 106, beginning with st. ii.

v. *Mein Herz, gib dich zufrieden.* *Cross and Consolation.* 1st in the *Halle Stadt G. B.*, 1711, No. 503, in 11 st.; repeated 1714, No. 450, and in *Grote*, p. 71. Tr. by *Dr. G. Walker*, 1860, p. 86.

vi. *O Lamm, das keine Sünde je bedeecket.* *Passiontide.* 1714, No. 85, in 19 st.; *Grote*, p. 14. Tr. as, (1) "Lamb, for Thy boundless love I praise thee offer," of st. xii. as st. i. of No. 1023 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1849, No. 121). (2) "O Lamb, whom never spot of sin defiled," in the *British Magazine*, June, 1838, p. 625.

vii. *O Lamm, das meine Sündenlast getragen.* *Easter Eve.* 1714, No. 95, in 8 st.; *Grote*, p. 23. Tr. as "Christ Jesus is that precious grain," a tr. of st. v. by *F. W. Foster*, as No. 71 in the *Moravian H. Bk.*, 1789 (1886, No. 921).

viii. *Zu dir, Herr Jesu, komme ich.* *Penitence.* Founded on St. Matt. xi. 28-30. 1714, as above, No. 306, in 4 st.; *Grote*, p. 39. Tr. by *Dr. H. Mills*, 1845 (1886, p. 80). [J. M.]

Freystein, Johann Burchard, s. of A. S. Freystein, vice-chancellor of Duke August of Saxony and inspector of the Gymnasium at Weissenfels, was b. at Weissenfels, April 18, 1671. At the University of Leipzig he studied law, mathematics, philosophy and architecture. He resided for some time at Berlin and Halle and then went to Dresden as assistant to a lawyer. After graduating LL.D. at Jena in 1695, he began an independent legal practice at Dresden. In 1703 he became Rath at Gotha, but returned to Dresden in 1709 as Hof- und Justizrath, and was also, in 1713, appointed a member of the Board of Works. Enfeebled by his professional labours, he d. of dropsy at Dresden, April 1, 1718 (*Bode*, p. 70; *Blätter für Hymnologie*, 1884, pp. 22-24; *Koch*, iv. 222). Of the six hymns of this pious lawyer and disciple of Spenser, five seem to have first appeared in the *Merseburg G. B.*, 1716. The other (which has been tr. into English) is:—

Mache dich, mein Geist, bereit. [*Watchfulness.*] This fine hymn, a stirring call to fight against the World, the Flesh, and the Devil, founded on St. Matt. xxvi. 41; first appeared in the *Geistreiches G. B.*, Halle, 1697, p. 393, in 10 st. of 8 l., entitled, "On the words Watch and Pray." It was repeated in Wagner's *G. B.*, Leipzig, 1697, vol. iv. p. 1280; in Freylinghausen's *G. B.*, 1704, and many later collections, and in the *Unv. L. S.*, 1851. The trs. in C. U. are:—

1. Rise, my soul, to watch and pray, omitting st. 2, 4, 8, 10, by Miss Winkworth in her *C. B. for England*, 1863, No. 125, repeated in *J. Robinson's Coll.*, 1869, No. 10.

2. Up, my soul, gird thee with power, omitting st. iv.-vi., by E. Cronenwett, as 396 in the *Ohio Luth. Hym.*, 1880.

Other trs. are: (1) "O my soul, with prayers and cries," in *Lyra Davidica*, 1708, p. 53. (2) "Wake, my soul, wake up from sleep," by J. S. Stallybrass in the *Toxic Sal-fa Reporter*, January, 1859. (3) "Have thy armour on, my soul," by Miss Burlingham in the *British Herald*, Feb. 1865, p. 29.

The hymn "O my spirit, wake, prepare," by A. T. Russell, as No. 104 in the *Dalston Hospital H. Bk.*, 1848, and repeated as No. 196 in *Dr. Pagenstecher's Coll.*, 1864, while not a tr., is based on st. iii., viii., ix. of the German. [J. M.]

Friend after friend departs. *J. Montgomery.* [*Death and the Hereafter.*] In Montgomery's *Poetical Works*, 1841, vol. iii. p. 182, he has dated this poem 1824. It was pub. in his *Pelican Island and Other Poems*, 1827;

and in his *Poetical Works*, 1828 and 1841, but was not given in the first copies of his *Original Hymns*, 1853. In later copies of the same year it replaced a cancelled hymn ("This shall be the children's cry"), but was omitted from the Index. It is in C. U. in G. Britain and America. Orig. text in *Dr. Hatfield's Church H. Bk.*, N. Y., 1872. [J. J.]

Friend of sinners, Lord of glory. *C. N. Hall.* [*Jesus, the Friend.*] "Composed for the author's father, the writer of the well-known tract *The Sinner's Friend*," Bolton Abbey, Sept., 1857, in 5 st. of 8 l., and 1st pub. in his *Hymns composed at Bolton Abbey*, 1858. It is usually given in an abbreviated form, as in the author's *Christ Ch. Hym.*, 1876, or that in Spurgeon's *O. O. H. Bk.*, 1866. It is also in C. U. in America. [J. J.]

Friends of the poor, the young, the weak. *J. Montgomery.* [*Poor Children's Plea.*] This hymn is intended to be sung by children in Orphan Homes and Institutions of a like kind, at their yearly and other gatherings. It is a plea for sympathy and material help. It appeared in Montgomery's *Christian Psalmist*, 1825, No. 424, and in his *Original Hymns*, 1853, No. 312, in 6 st. of 4 l. [J. J.]

Fritsch Ahasuerus. [*Liebster Immanuel.*]

Fröhlich soll mein Herse springen. *P. Gerhardt.* [*Christmas.*] Included as No. 104 in the Frankfurt ed. 1656, of Crüger's *Praxis pietatis melica* in 15 st. of 8 l., reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 5, and Bachmann's ed., No. 44; and included as No. 35 in the *Unv. L. S.*, 1851. Lauxmann, in *Koch*, viii. 26, thus analyses it:

First a trumpet blast: Christ is born, God's Champion has appeared as a Bridegroom from his chamber (i. ii.). In the following 4 sts. the poet seeks to set forth the mighty value of the Incarnation: is it not love when God gives us the Son of His Love (iii.); the Kingdom of Joy (iv.), and His Fellowship (v.). Yes, it is indeed the Lamb of God who bears the sin of the world (vi.) Now he places himself as herald by the side of the Divine Child (vii.). He bids, as in Matt. xi. 28, all men (viii.), all they that labour (ix.), all the heavy laden (x.), and all the poor (xi.), to draw near. Then in conclusion he approaches in supplication as the shepherds and the Wise Men (xii.-xv.). He adores the Child as his source of life (xii.), his Lamb of God (xiii.), his Glory (xiv.), and promises to be ever true to Him (xv.). It is a glorious series of Christmas thoughts, laid as a garland on the manger at Bethlehem.

He adds that at the second day of the Christmas celebration, 1715, at Glaucha, near Halle, C. H. v. Bogatzky (q.v.), by the singing of st. xiii., xiv., was first clearly led to understand justification by faith in Jesus Christ.

Crüger gave an original melody in 1656 (as in *L. Erk's Choralbuch*, 1863, No. 86), but the melody generally used (in *Church Hymns* called Bonn) is that by J. G. Ebeling in the *Geistliche Andachten*, 1666, to "Warum sollt ich mich denn grämen." The hymn is a very beautiful one, but somewhat long, and thus generally abridged.

Translations in C. U. :—

1. Let the voice of glad thanksgiving. A good tr. of st. i.-iii., vi.-ix., by A. T. Russell, as No. 15 in the *Dalston Hospital H. Bk.*, 1848, and repeated, omitting the trs. of st. vi.-viii. as No. 56 in his own *Ps. & Hym.*, 1851.

2. All my heart this night rejoices. A beautiful but rather free *tr.*, omitting st. iii.-v., xiii., xiv. by Miss Winkworth in the 2nd series of her *Lyra Ger.*, 1858, p. 13, repeated in full in Brown-Borthwick's *Suppl. Hy. & Tune Bk.*, 1867, and omitting the *tr.* of st. vi. in J. L. Porter's *Coll.* 1876. In Miss Winkworth's *C. B. for England*, 1863, No 31, the *tr.* of st. ii., vi., xii. are omitted. The more important centos are the *tr.* of st. i., ii., vii., viii. in *Ch. Hys.*, 1871, Allon's *Suppl. Hys.*, &c.; and the *tr.* of i., vii.-ix., xii., xv. in the *Suppl.* of 1880 to the *Bapt. Ps. & Hys.*, 1858; and in America in the Dutch Reformed *Hys. of the Church*, 1869, the *Hys. and Songs of Praise*, N. Y., 1874, &c. Other centos are in the *New Zealand Hyl.*, 1872, the *Evang. Hyl.*, N. Y., 1880, the *Methodist S. S. H. Bk.*, 1883, and *Laudes Domini*, N. Y., 1884.

3. All my heart with joy is springing. A good but free *tr.* by Dr. Kennedy, as No. 100 in his *Hymno. Christ.*, 1863, omitting st. iii.-v., ix., xiii., xiv. His *tr.* of st. i., ii., vi., vii. were repeated in the *Anglican H. Bk.*, 1871.

4. Lightly bound my bosom, ringing. In full, by Dr. M. Loy, in the *Ohio Luth. Hyl.*, 1880.

Trs. not in C. U. :—

- (1) "Now in His manger He so humbly lies," a *tr.* of st. v. as No. 435 in pt. I. of the *Moravian H. Bk.*, 1754. (2) "Up, my heart! rejoice with singing," as a broadsheet for Christmas, 1770. (3) "Rise, my soul, shake off all sadness," by P. H. Mother, as No. 38 in the *Moravian H. Bk.*, 1789 (1896, No. 36). (4) "Now with joy my heart is bounding," by J. Kelly, 1867, p. 18. (5) "Up! with gladness heavenward springing," by E. Massie, 1867, p. 24. (6) "Joyful be my spirit singing," by N. L. Frothingham, 1870, p. 260. (7) "Joyful shall my heart, upspringing," by M. W. Stryker, 1883, p. 30. [J. M.]

From all that dwell below the skies. *I. Watts.* [*Psalm cxvii.*] This paraphrase appeared in his *Psalms of David*, 1719, as follows:—

"PSALM CXVII. Long Metre.

i.
"From all that dwell below the Skies
Let the Creator's Praise arise:
Let the Redeemer's Name be sung
Thro' every Land, by every Tongue.

ii.
"Eternal are thy Mercies, Lord;
Eternal Truth attends thy Word;
Thy Praise shall sound from Shore to Shore
Till suns shall rise and set no more."

In this its original form this hymn is in extensive use in all English-speaking countries. It has also been *tr.* into several languages, including Latin, by Bingham, in his *Hymno. Christ. Latina*, 1871:—"Magna Creatoris cunctis altum aethera subter."

2. A second form of the hymn appeared about 1780, under the following circumstances. John Wesley, in the Preface to his *Pocket Hymn-book for the Use of Christians of All Denominations*, dated Nov. 15, 1786, says:—

"A few years ago I was desired by many of our preachers to prepare and publish a small Pocket Hymn-book, to be used in common in our Societies. This I promised to do, as soon as I had finished some other business, which was then on my hands. But before I could do this, a Bookseller stepped in, and without my consent or knowledge, extracted such a Hymn-book chiefly from our works, and spread several editions of it throughout the kingdom. Two years ago I published a Pocket Hymn-book according to my promise. But most of our people were supplied already with the other Hymns. And these are largely circulated still. To cut off all pretence from the Methodists for buying them, our Brethren in the late Conference at Bristol advised me to print the same Hymn-book which had been printed at York. This I have done in the present volume; only with this difference," &c.

The hymn-book here referred to is:—

A Pocket Hymn-book designed as a constant Companion for the pious, collected from Various Authors. York, R. Spence [c. 1780], 5th ed., 1786.

From this hymn-book J. Wesley reprinted in his *Pocket Hymn-book*, 1786, Watts's "From all that dwell below the skies," with these additional lines in one stanza:—

"Your lofty themes, ye mortals, bring,
In songs of praise divinely sung;
The great salvation loud proclaim,
And shout for joy the Saviour's name:
In ev'ry land begin the song;
To ev'ry land the strains belong;
In cheerful sounds all voices raise,
And fill the world with loudest praise."

The original, together with these lines from the York book, passed into several collections as a hymn in 4 st. of 4 l. The cento in this form is in C. U. in G. Britain and America.

3. A third form of the text is also in C. U. It appeared in the 1830 *Supplement* to the *Wes. H. Bk.*, No. 699. It is composed of Watts's original, four lines from the *York Pocket Book* text, and Bp. Ken's doxology, "Praise God from whom all blessings flow," &c. This was omitted in the 1875 revised ed. of the *Wes. H. Bk.*, in favour of Watts's original text. [J. J.]

From all Thy saints in warfare, for all Thy saints at rest. *Earl Nelson.* [*Saints' Days, Special and General.*] This hymn was suggested to the author by the hymn, "Ye saints! in blest communion," by Dr. Monzell, in his *Hys. of Love and Praise*, 1863, the design being the same, which is to furnish a general beginning and ending suitable for a hymn for any special Saint's Day, and to supply intermediate stanzas suitable for the persons specially to be commemorated. It was 1st pub. in a small volume entitled, *Hymn for Saints' Days, and other Hymns, by a Layman*, 1864. "Some verses were contributed by friends of the author; and the whole was revised by himself for the *Sarum Hymnal*, 1868" (*Church Hys.* folio ed., *Notes*, p. xlv.). Usually this text is repeated in the hymn-books. The S. P. C. K. *Church Hys.* is an exception in favour of a few minor alterations, and the addition of a new stanza (xviii.) for "All Saints." [J. J.]

From distant corners [places] of our land. *W. L. Alexander.* Written in 1847 for the Annual Meeting of the Congregational Union of Scotland, and is usually printed on the programme of the Anniversary from year to year. It was pub. in Dr. Alexander's *Augustine H. Bk.*, 1849, in 7 st. of 4 l., and from thence has passed into various hymnals, in some cases reading "From distant places of our land." [J. J.]

From Egypt lately come. *T. Kelly.* [*Seeking a Better Country.*] 1st pub. in his *Coll. of Ps. & Hys. extracted from Various Authors, with an Appendix*, 1802, No. 250, in 7 st. of 6 l. It was repeated in the numerous editions of his *Hys. on Various Passages of Scripture*, &c., from the first, 1804, to the latest, 1853. It is rarely given in its original and full form. The version, "From Egypt's bondage come," appeared in *Cotterill's Sel.*, 8th ed., 1819, and was repeated in *Montgomery's Christian Psalmist*, 1825. It came

into general use, and is a popular form of the hymn. Other altered texts are in Bickersteth's *Christian Psalmody*, 1833; Hall's *Mitre*, 1836; the S. P. C. K. *Church Hymns*, 1871, &c. These begin with the same first line as in Cotterill, but differ somewhat in the body of the text. The same differences are repeated in the American collections, but most of these are in error as to date. In a few hymn-books the hymn opens with st. ii., "To Canaan's sacred bound," as in the *Marylebone Ps. & Hys.*, 1851. [J. J.]

From every stormy wind that blows. *H. Stowell.* [*The mercy-seat.*] Appeared in *The Winter's Wreath, a Collection of original Contributions in Prose and Verse* (Lond. and Liverpool), 1828 (Preface dated 1827), p. 239, in 6 st. of 4 l. This collection was an illustrated annual, begun in 1828 and continued to 1832 inclusive. In 1831 this hymn was rewritten and included in the 1st ed. of the author's *Ps. & Hys.*, No. 216. This revised text is that which has been adopted by all editors of modern collections. It is given in full in the revised ed. of the same *Sel. of Hys.*, 1877, p. 168, with a return to the original of "cold and still," instead of "stiff and still," in st. vi. as in the revised text of 1831. The hymn, often in 5 st., is in very extensive use in all English-speaking countries. [J. J.]

From fisher's net, from fig-tree's shade. *J. S. B. Monsell.* [*St. Matthew.*] Appeared in his *Spiritual Songs*, 1857, in 12 st. of 4 l., on St. Matthew, the Apostle, and entitled, "The man of Business." It is sometimes given in an abridged form, beginning with st. iii., "Out of the busiest haunts of life," as in Porter's *Churchman's Hymnal*, 1876. [J. J.]

From foes that would the land devour. *Bp. R. Heber.* [*National Hymn.*] Appeared in his posthumous *Hymns, &c.*, 1827, for the 23rd Sun. after Trinity, in 2 st. of 8 l. Although not usually used as such it is well adapted as a national hymn. Dr. Kennedy gives it in his *Hymno. Christ.*, 1863, No. 735, in an unaltered form, as one of a group of national hymns, under "Easter." Although but little used in G. Britain, it is given in several American hymnals. [J. J.]

From glory unto glory. *Frances R. Havergal.* [*Personal Consecration — New Year.*] Written at Winterdyne, Dec. 24, 1873, first printed as a New Year's leaflet, Jan. 1st, 1874, and then pub. in her work *Under the Surface*, March, 1874, in 20 st. of 4 l. Concerning this hymn the author says that it was the reflection of "that flash of electric light, when I first saw clearly the blessedness of true consecration, Dec. 2, 1873. I could not have written the hymn before. It is a wonderful word from 'glory unto glory.' May we more and more claim and realize all that is folded up in it." The sequel to this hymn is, "Far more exceeding," written April, 1876, 1st printed in *Our Own Fireside*; and then pub. in *Under His Shadow*, Nov. 1879 (Hav. MSS.). [J. J.]

From Greenland's icy mountains.

Bp. R. Heber. Mrs. Heber's account of the origin of this hymn for Missions is that,

"In the course of this year [1819] a royal letter was granted authorizing collections in every Church and Chapel of England in furtherance of the Eastern operations of the Society for Propagating the Gospel. Mr. Reginald Heber went to Wrexham to hear the Dean of S. Asaph [his father-in-law] preach on the day appointed, and at his request, he wrote the hymn commencing 'From Greenland's icy mountains,' which was first sung in that beautiful Church." (*Memoirs*, vol. i. p. 519.)

The original ms. was subsequently secured from the printer's file by Dr. Raffles, of Liverpool, and has been reproduced in facsimile by Hughes of Wrexham. On a flyleaf of the facsimile is an interesting account of its origin, by the late Thomas Edgworth, solicitor, Wrexham. Mr. Edgworth's account agrees with that given by Mrs. Heber in the *Memoirs*, but is more circumstantial:—

"On Whitsunday, 1819, the late Dr. Shipley, Dean of St. Asaph, and Vicar of Wrexham, preached a Sermon in Wrexham Church in aid of the Society for the Propagation of the Gospel in Foreign Parts. That day was also fixed upon for the commencement of the Sunday Evening Lectures intended to be established in the Church, and the late Bishop of Calcutta (Heber), then rector of Hodnet, the Dean's son-in-law, undertook to deliver the first lecture. In the course of the Saturday previous, the Dean and his son-in-law being together in the Vicarage, the former requested Heber to write 'something for them to sing in the morning;' and he retired for that purpose from the table where the Dean and a few friends were sitting, to a distant part of the room. In a short time the Dean enquired, 'What have you written?' Heber having then composed the three first verses, read them over. 'There, there, that will do very well,' said the Dean. 'No, no, the sense is not complete,' replied Heber. Accordingly he added the fourth verse, and the Dean being inexorable at his repeated request of 'Let me add another, O let me add another,' thus completed the hymn of which the annexed is a fac-simile, and which has since become so celebrated. It was sung the next morning in Wrexham Church, the first time. E."

The text of the facsimile shows that Heber originally wrote st. ii. l. 7, "The savage in his blindness," but altered it in the ms. to "The heathen in his blindness." In the ms., st. ii., l. 2, reads, "Blow soft o'er Ceylon's isle." This is altered in the *Hymns*, 1827, to "Blow soft o'er Java's isle," but for what reason is unknown.

During the latter part of 1822 Heber was offered the Bishopric of Calcutta. Early in the following year a correspondent, signing himself "J.," forwarded the hymn to the editor of the *Christian Observer*, with a note in which, after referring to Heber's recent appointment to the Bishopric, and to the beauty of his muse, he adds, "the hymn having appeared some time since in print with the name of Reginald Heber annexed, I can feel no scruple in annexing the name to it on the present occasion." This note, followed by the hymn, was published in that magazine in February, 1823, and Heber was consecrated in the June following. In 1827 it was republished by his widow in *Hymns written and adapted to the Weekly Church Service*, p. 139, entitled, "Before a Collection made for the Society for the Propagation of the Gospel," and signed "R. H." in common with the rest of Heber's hymns. It was subsequently reprinted in Heber's *Works*, in 1842. Its use is very extensive in all English-speaking countries; and it has been rendered into various languages, including Latin, in *Arundines Cani*, p. 225; and German by Dr. C. G. Barth, in his *Christ-*

liche Gedichte, Stuttgart, 1836, p. 65, and repeated in Biggs's *Annotated H. A. & M.*, 1867.

[J. J.]

From hidden source arising. *R. F. Littledale.* [*Common of Evangelists.*] Written for and 1st pub. in the *People's H.*, 1867, No. 204, in 8 st. of 4 l., and signed "L." In 1869, st. i.-v. were given in the *Appendix* to the *S. P. C. K. Ps. & Hys.*, No. 313, and a new stanza ("For this Thy fourfold Gospel") was added thereto. In this form it passed into the *S. P. C. K. Church Hymns*, 1871. The idea of the hymn is both old and beautiful, that of comparing the four Evangelists to the four great rivers which issued from Eden. It is worked out in another form in sculpture and painting, where the rivers give place to the "four living creatures" of Rev. iv. 7. Mrs. Alexander has also utilized Ez. i. 10, in her hymn, "From out the cloud of amber light," in the same direction.

[J. J.]

From highest heaven the Eternal Son. *Sir H. W. Baker.* [*Praise for Redemption.*] 1st pub. in *H. A. & M.*, 1861, and repeated, with the alteration in st. ii., l. 1, of "Sing out," to "Rejoice," in the ed. of 1875.

From Jesus' eyes, beside the grave. *Bp. C. Wordsworth, of Lincoln.* [*Consecration of Burial Ground.*] 1st pub. in his *Holy Year*, 1862, p. 223, in 13 st. of 4 l. In the latest editions of the *Holy Year* it is divided into two parts, Pt. ii. beginning, "I heard a voice from heaven, The dead," &c. A portion of this hymn, beginning with st. iii.—"Faith, looking on this hallow'd ground," is No. 281 in *Skinner's Daily Service Hymnal*, 1864.

[J. J.]

From out the cloud of amber light. *Cecil F. Alexander.* [*St. Mark.*] Contributed to the revised ed. of *H. A. & M.*, 1875.

From pole to pole let others roam. *J. Newton.* [*Security in Christ.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 69, in 6 st. of 4 l., and headed, "The Lord is my Portion." It is found in a few collections in G. Britain and America. In the *American Songs for the Sanctuary*, N. Y., 1865, st. ii.-v. are given as, "Jesus, Who on His glorious throne." [J. J.]

From the courier [guiding] star that led. *Bp. E. H. Bickersteth.* [*Love.*] Written in 1875, and 1st printed in a small volume for private circulation, *Songs in the House of Pilgrimage* [1875], in 5 st. of 10 l., and based on St. John xxi. 15-17, "Lovest thou Me?" &c. In 1876 it was given in the *H. Comp.*, No. 298, as "From the guiding star," &c., this being the only change in the text.

From the Cross uplifted high. *T. Havets.* [*Passiontide.*] 1st pub. in his *Carmine Christo*, &c., 1792, in 4 st. of 6 l., and based on St. John vii. 37. Its use in G. Britain is very limited, but in America it is given in many collections. In the Dutch Reformed *Hys of the Church*, N. Y., 1869, it is attributed to "Harvey," in error, and the text is slightly altered. Orig. text in *Hys. and Songs of Praise*, N. Y., 1874.

[J. J.]

From the depths to Thee, O Lord. *W. Bartholomew.* [*Lent.*] Contributed from his mss. by his widow to Hall and Lasar's *Evangelical Hymnal*, N. Y., 1880, No. 292, in

3 st. of 5 l. The tune *Nineveh*, which accompanies it, is by Mrs. Bartholomew.

From the heaven of heavens descending. *Bp. E. H. Bickersteth.* [*S. S. Teachers.*] "A Centenary Hymn for Teachers," written for the Centenary of Sunday Schools, 1880, and published in the *Church Sunday School Institute Magazine*, June, 1880, in 6 st. of 4 l.

From whence these dire portents around. *S. Wesley, jun.* [*Good Friday.*] 1st pub. in his *Poems on Several Occasions*, 1786, p. 136, in 7 st. of 4 l., and headed, "On the Passion of Our Saviour." In 1737, 6 st. were given in *J. Wesley's Charles-Town (America) Coll. of Ps. & Hys.*, as No. 6 of the "Ps. & Hys. for Wednesdays and Fridays." It was repeated in the *Wesley Ps. & Hys.*, 1741, and in the 1830 *Supp.* to the *Wes. H. Bk.*, but omitted from the revised ed. of 1875. It is found in several modern collections in G. Britain and America. In one or two of the latter it reads, "From whence these direful omens round?" [J. J.]

From year to year in love we meet. *J. Montgomery.* [*S. S. Anniversary.*] This hymn was evidently written for one of the great gatherings of Sunday School children at Whitsuntide, at Sheffield. It is No. 545 in his *Christian Psalmist*, 1825, in 6 st. of 4 l. It did not appear in the first copies of the 1st ed. of his *Original Hymns*, 1853, but took the place of a cancelled hymn ("Our hearts are glad to hear," No. 338) in later copies of the same issue, but was omitted from the *Index*. It is popular with modern compilers. [J. J.]

Frothingham, Nathaniel Langdon, D.D., b. at Boston July 23rd, 1793, and graduated at Harvard 1811, where he was also sometime Tutor. From 1815 to 1850 he was Pastor of the First Church (Unitarian), Boston, and subsequently attended as a worshipper the church where he had been 35 years minister till his sight and strength failed him. He d. April 4th, 1870. His *Metrical Pieces*, in 2 vols., were pub. in 1855 and 1870.

1. O God, Whose presence glows in all. *Ordination.* This was written in 1828 for the ordination of W. B. Lunt, New York.

2. We meditate the day. *Installation.* Written in 1835 for Mr. Lunt's installation at Quincy, Mass., as Co-pastor with Peter Whitney.

3. O Lord of life and truth and grace. *Ordination.* Also a special hymn. It was composed for the ordination of H. W. Bellows, New York, 1839. It is found in common with Nos. 1 and 2 in *Frothingham's Metrical Pieces*, 1855. These *Metrical Pieces* are unknown to the English Collections. [F. M. B.]

Frothingham, Octavius Brooks, M.A., son of Dr. N. L. Frothingham, was b. at Boston, Nov. 26, 1822, and educated at Harvard, graduating in Arts, 1843, and in Theology, 1846. In 1847 he became Pastor at Salem, from whence he passed to Jersey City, 1855; and again to the 3rd Unitarian Society, New York, 1860. His works are numerous and well known. Mr. Frothingham is known as a leader of the Free Religious movement. His hymn, "Thou Lord of Hosts, Whose guiding hand" (*Soldiers of the Cross*), was written

for the Graduating Exercise of the class of 1846 (see also "God of the earnest heart"), and pub. in the same year in Longfellow and Johnson's *Book of Hymns*, No. 425. It has been adopted by Dr. Martineau in his *Hys. of Praise & Prayer*, 1873. [F. M. B.]

Frühlingsluft, um blaue Berge spielend. [*Ascension.*] On types of the Resurrection, suggested by St. John xiv. 19. Appeared in Knapp's *Christoterpe*, 1836, p. 149, in 5 st. of 4 l., entitled, "To my sister." Tr. as "Breezes of Spring, all earth to life awaking," by Miss Borthwick in the *Family Treasury*, 1862, pt. i. p. 289, and in *H. L. L.*, 1862, p. 95 (1884, p. 254). [J. M.]

Frühmorgens da die Sonn aufgeht. *J. Heermann.* [*Easter.*] 1st pub. in his *Devoti musica cordis*, Breslau, 1630, p. 66, in 19 st. of 4 l., with alleluias, and entitled, "Easter Hymn. How that Christ has arisen, and what we thence derive for instruction and consolation." Included in *Mützel*, 1858, No. 31; in Wackernagel's ed. of his *Geistl. Lieder*, No. 19; and in the *Unv. L. S.*, 1851, No. 136.

The trs. in C. U. are:—

1. Lo! with this morning's dawning ray. A good tr. of st. i., viii., ix., xv. by A. T. Russell, as No. 114 in his *Ps. & Hys.*, 1851.

2. Ere yet the dawn hath fill'd the skies. A good tr. of st. i., xii., xv., xvi., xviii., xix. by Miss Winkworth in the 2nd Series of her *Lyra Ger.*, 1858, p. 38. Repeated as No. 57 in her *C. B. for England*, 1863, and as No. 82 in the *Ohio Luth. Hyl.*, 1880. In the *Ibrox Hyl.*, 1871, the trs. of st. xviii., xix. are omitted.

Other trs. are: (1) "Doth Jesus live? why am I sad," of st. xv. as No. 333 in pt. 1. of the *Moravian H. Bk.*, 1754. (2) "In the grey of the morning when shades pass away," by Miss Dunn, 1867, p. 44. [J. M.]

Fry, Caroline. [Wilson, C.]

Fuger, Caspar. Two Lutheran clergymen of this name, apparently father and son, seem to have lived in Dresden in the 16th cent. The elder seems to have been for some time at Torgau, and then court preacher at Dresden to Duke Heinrich and his widow, and to have d. at Dresden, 1592. Various works appeared under his name between 1564 and 1592. The younger was apparently b. at Dresden, where he became third master and then corrector in the Kreuzschule. He was subsequently ordained diaconus, and d. at Dresden, July 24, 1617 (*Koch*, ii. 215-216; *Wetzl*, i. 303; *Wackernagel*, as below, and i. pp. 459, 513, 569). The hymn,

Wir Christenlout haben jetzund Freud [*Christmas*], is quoted by *Wackernagel*, iv. p. 10, from *Drey schöne Neue Geistliche Gesenge*, 1592, and from the *Dresden G. B.*, 1593, in 5 st. of 6 l. *Wackernagel* thinks it was written about 1552. *Bode*, p. 417, cites it as in Georg Pondo's *Eine hertzliche Comödien von der Geburt des Herren Christi* ext. int. in a MS. copy, dated 1589, in the Royal Library at Berlin. It is probably by the elder Fuger, though Wetzl and others ascribe it to the younger. Included in many later hymn-books, and recently as No. 57 in the *Unv. L. S.*, 1851. The only tr. in C. U. is:—

We Christians may rejoice to-day, a good and full tr. by Miss Winkworth in her *C. B. for England*, 1863, No. 34. [J. M.]

Fulbert of Chartres, Saint and Bishop (St. Fulbertus Carnotensis), flourished in the 11th century, having been consecrated Bishop of Chartres (probably) in 1007, and dying on April 10th, 1028. His collected works were pub. at Paris in 1608, but with the exception of one hymn, "Chorus novae Hierusalem" (q. v.), are very little known. That hymn in its original Latin form was included in the *Sarum Breviary*, and, in one English form or another, finds a place in most of our English Hymnals as "Ye choirs of New Jerusalem." [D. S. W.]

Fulgens praeclara rutilat. [*Easter.*] This is given in the *Sarum, Hereford*, and *York Missals* as the sequence for Easter Day. It was also of common use in France. *Morel*, 1868, No. 68, gives it in part from a 14th cent. ms. at Lucerne, and this is repeated in *Kehrennt*, 1873, No. 95. *Daniel*, ii. 175, and v. 61, refers to it, but does not give the text. The oldest form known is in the Bodleian ms. 775, a. 1000 (f. 142); in an 11th cent. Winchester book now in Corpus Christi College, Cambridge (No. 473); and in an 11th cent. ms. in the British Museum (Harl. 2961, f. 253). It was tr. as—
Bright glows the morn this Easter-day. By Dean Plumtre for the *Hymnary*; and pub. therein, 1872. It is appointed to be sung at Holy Communion on Easter-day. Another tr. is, "This day the dawn glows bright above the sun," by C. B. Pearson, and given in his *Sequences from the Sarum Missal*, 1870. [J. M.]

Fuller - Maitland, Frances Sara. [Maitland.]

Fuller, Margaret. [Osoli, M. F. C. S.]

Fumant Sabaeis templa vaporibus. *Jean Baptiste de Santeuil.* [*Purification.*] Appeared in the *Cluniac Breviary*, 1686, p. 930, and in his *Hymni Sacri et Novi*, 1689 (ed. 1698, p. 66). It was given in the *Paris Breviary*, 1736, and is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—
Sweet incense breathes around. In the *Preface* (q. v.) to his *Hys. tr. from the Parisian Breviary*, 1839, I. Williams says that this tr. was supplied to that work "by a friend." It is given at p. 185, in 6 st. of 6 l. It appears in Skinner's *Daily Service Hymnal*, 1864, and others altered, and abbreviated to 4 st.

Another tr. is:—

To the temple's heights. *J. D. Chambers*, 1866, p. 63. [J. J.]

Funcke, Friedrich, was b. at Nossen in the Harz, where he was baptised March 27, 1642. After receiving a general and musical education at Freiberg and Dresden, he became cantor at Perleberg, and then, in 1664, Stadt Cantor at Lüneburg. He was, in 1694, appointed pastor at Römstedt, a few miles south of Lüneburg, and d. there Oct. 20, 1699. He revised the *Lüneburg G. B.*, 1686, and contributed to it 43 melodies and 7 hymns (*Blätter für Hymnologie*, 1884, pp. 115, 135, 146; 1885, p. 121). One has passed into English, viz.:—

Zueh uns nach dir, so können wir. [*Ascension-tide.*] 1st pub. in the *Lüneburg Stadt G. B.*, 1686, No. 593, in 5 st. of 4 l., signed "F. F.," and founded on Canticles i. 4. Repeated in Freylinghausen's *G. B.*, 1705, No. 699, the *Berlin G. L. S.*, ed. 1863, No. 341, and many other collections. Often wrongly ascribed to

Ludämilia Elizabeth (q.v.), or to *Friedrich Fabricius* (b. April 20, 1642, at Stettin, and d. there Nov. 11, 1703, as Pastor of St. Nicholas's Church). The only *tr.* in C. U. is:—

Draw us to Thee, Lord Jesus. A somewhat free *tr.* omitting st. ii. by Miss Winkworth in her *C. B. for England*, 1863, No. 68. Repeated in Dr. Thomas's *Augustine H. Bk.*, 1866, *Marlborough College H. Bk.*, 1869, and in America in the Pennsylvania Luth. *Ch. Bk.*, 1868.

Other trs. are: (1) "Draw us, Saviour, then will we," by *Miss Dunn*, 1857, p. 102. (2) "Draw us to Thee, So shall we flee," by *N. L. Frothingham*, 1870, p. 275.

The hymn beginning, "Draw us to Thee, in mind and heart," by A. T. Russell, in 4 st., as No. 269 in his *Ps. & Hys.*, 1851, while not a *tr.* of, is based on this German hymn. Repeated in Dr. Pagenstecher's *Coll.*, 1864, and in J. L. Porter's *Coll.*, 1876. [J. M.]

Funeri ne date planctum. [*Burial.*] A Sequence at a Child's Funeral, in *Graduel de Paris*, 1754, and the *Paris Missal*, 1764. Its authorship is unknown. *Tr.* as:—

1. **Let no tears to-day be shed.** A terse and pathetic *tr.* by R. F. Littledale. This appeared first in the *Church Times*, Nov. 10, 1865, again in W. C. Dix's *Hymns & Carols*, 1869, and in the *S. P. C. K. Church Hymns*, 1871. "For the Burial of a Child." In the Preface to the latter collection it is attributed to W. C. Dix in error. This is corrected in the *Notes* of the folio edition.

2. **Weep not at our pomp funeral.** By T. I. Ball, in the 1877 ed. of the 1862 *Appendix* to the *Hymnal N.*, No. 369.

3. **Wail ye not, but requiems sing.** By Jane E. Leeson, in her *Hys. and Scenes of Childhood*, 1842, pt. ii. p. 205, and the *S. Margaret's Hymnal* [East Grinstead], 1875. [J. J.]

Funk, Gottfried Benedict, was b. Nov. 29, 1734, at Hartenstein, Saxony, and educated at the Gymnasium of Freiberg and the University of Leipzig. In 1756 he became tutor in the family of J. A. Cramer, then court preacher at Copenhagen. He returned to Germany in 1769 as subrector of the Cathedral School at Magdeburg, becoming rector in 1772; and being also appointed a member of the consistory in 1785 and Doctor of Theology in 1804. He d. at Magdeburg, June 18, 1814.

One of the best teachers of his time, he was also one of its most successful hymn-writers. His hymns, 25 in all, appeared (1) in the *G. B. für S. Petri*, Kopenhagen, 1760. (2) *Zollkoffer's Neues G. B.*, Leipzig, 1766. (3) the *Magdeburg G. B.*, 1805. (4) in his *Schriften*, Berlin, 1820-21.

Four of his hymns have passed into English, viz.:—

i. **Der unsre Menschheit an sich nahm.** *Second Advent.* 1760, No. 973, in 7 st. 1820, v. i. p. 60. *Tr.* by Dr. H. Mills, 1845 (1856, p. 37).

ii. **Lob sey Gott, der den Frühling schafft.** *Spring.* 1760, No. 794, in 9 st. 1820, v. i. p. 34 (Gelobt sey). *Tr.* by Miss Fry, 1859, p. 109.

iii. **Lob sey Gott, der den Morgen Morning.** 1766, No. 70, in 7 st. 1820, v. i. p. 25. *Tr.* by H. J. Buckoll, 1842, p. 58; and by N. L. Frothingham, 1870.

iv. **Wie ist mein Herz so fern von dir.** *Penitence.* 1805, No. 286, in 5 st. 1820, v. i. p. 9. *Tr.* by Dr. H. Mills, 1845 (1856, p. 123). [J. M.]

Für allen Freuden auf Erden. *M. Luther.* [*Praise of Music.*] 1st pub. in *Lob und preis der löblichen Kunst Musica*, Wittenberg, 1538; and then in the *Geistliche Lieder*,

Wittenberg, 1543, entitled "Preface to all good hymn-books." In *Wackernagel*, iii. p. 29, in 40 lines.

The *trs.* are: (1) "Search ye the world—search all around, by Dr. J. Hunt, 1853, p. 178. (2) "Of all the joys earth possesses," by Dr. G. Macdonald, in the *Sunday Magazine*, 1867, and in his *Exotics*, 1876. (3) "Of all the joys that are on earth," by *Miss Winkworth*, 1869, p. 1, repeated in Dr. Bacon, 1884. [J. M.]

Furness, William Henry, D.D., b. in Boston, 1802, and graduated at Harvard in Arts and Theology, 1820. From 1825 he has been an Unitarian Pastor in Philadelphia. He is an accomplished scholar, and has been an active worker in reforms of various kinds. His publications are numerous and include a *Manual of Domestic Worship*, 1840, and a *tr.* of Schiller's *Song of the Bell*. His hymns are somewhat numerous, and several of them have great merit. The best and most widely used are:—

1. **Father in heaven, to Thee my heart.** *Resignation.* Appeared in *The Christian Disciple*, 1822. It was repeated in this form in some of the older collections, and a few modern hymnals, including the Boston Unitarian *Hymn* [*& Tune*] *Bk.*, 1868. In 1846 it was given in Longfellow and Johnson's *Bk. of Hys.* as "Father in heaven, to Whom our hearts;" again in their *Hys. of the Spirit*, 1864, and in Dr. Martineau's *Hys. of Praise & Prayer*, 1873. This hymn is sometimes ascribed to "H. Ware," but in error.

2. **Feeble, helpless, how shall I?** *Jesus our Leader.* 1st pub. in the Cheshire Unitarian *Christian Hys.*, 1844, No. 272, in 5 st. of 4 l. It is in several modern collections, including *Lyra Sac. Americana*, 1868: Thring's *Coll.*, 1882.

3. **Have mercy, O Father.** *Divine direction desired.* Contributed to Dr. Martineau's *Hys. of Praise and Prayer*, 1873, in 2 st. of 6 l.

4. **Here in a world of doubt.** *Ps. xliii.* Contributed to the N. Y. Lutheran *Coll.*, 1834, and repeated in his *Manual of Domestic Worship*, 1840, Martineau's *Hymns, &c.*, 1873.

5. **Here in the broken bread.** *Holy Communion.* Appeared in the *Appendix* to the Philadelphia Unitarian *Coll.*, 1828. It is in a few modern collections, including the Boston Unitarian *Hymn* [*and Tune*] *Bk.*, 1868.

6. **Holy Father, Gracious art Thou.** *Purity & Peace.* Contributed to Dr. Martineau's *Hymns, &c.*, 1873, in 1 st. of 12 l.

7. **I feel within a want.** *Likeness to Christ desired.* Appeared in the Cheshire (U. S.) Unitarian *Christian Hys.*, 1844, No. 687, in 4 st. of 4 l. It is in a few collections both old and new.

8. **In the morning I will raise [prayer].** *Morning.* Appeared in his *Manual of Domestic Worship*, 1840, in 6 st. of 4 l., and repeated in Dr. Martineau's *Hymns, &c.*, 1873. In Longfellow and Johnson's *Book of Hymns*, 1846, and the Boston Unitarian *Hymn* [*& Tune*] *Bk.* it begins with st. ii., "In the morning I will pray."

9. **O for a prophet's are.** *Holy Communion.* Pub. in the *Appendix* to the Philadelphia Unitarian *Coll.*, 1828, and repeated in the Cheshire (U. S.) Unitarian *Christian Hymns*, 1844, and later hymn-books.

10. **Richly, O richly have I been.** *The Prodigal Son.* In his *Manual of Devotion*, 1840. In Longfellow and Johnson's *Book of Hys.*, 1846, and their *Hys. of the Spirit*, 1864, it is given as "O richly, Father, have I been"; whilst in

Hedge & Huntington's *Hys. for the Ch. of Christ*, 1853, the Boston Unitarian *Hy. [and Tune] Bk.*, 1868, and others, it opens with st. ii., "Unworthy to be called Thy son."

11. **Slowly by Thy [God's] hand unfurled. Eternel Light.** Given in his *Manual of Domestic Worship*, 1840, and repeated in a few hymnals. In Drs. Hedge & Huntington's *Hys. for the Ch. of Christ*, 1853, the first line was changed to "Slowly by God's hand unfurled." This is the reading of the Boston Unitarian *Hymn [& Tune] Bk.*, 1868. Dr. Martineau retains the original reading in his *Hymns, &c.*, 1873.

12. **Thou only Living, only True. Ordination.** In Dr. Martineau's *Hymns, &c.*, 1873, where it is dated 1868.

13. **To the High and Holy One. Consecration of Church.** In *Lyra Sac. Amer.*, 1868. From this is taken "To the truth that makes us free" (st. ii.), in the Boston *Hys. of the Spirit*, 1864.

14. **What is the world that it should share? Invocation of the Spirit.** Given in *The Christian Disciple*, 1822, and Dr. Martineau's *Hymns, &c.*, 1873. It begins with st. ii. of his hymn "Here in Thy temple, Lord, we bow." In *Lyra Sac. Americana* it reads, "Oh, is there aught on earth to share."

15. **What is this that stirs within? The Soul.** Appeared in his *Manual of Domestic Worship*, 1840. In 1844 it passed into the Cheshire (U.S.) Unitarian *Christian Hymns*, No. 318, and later into numerous collections, both old and new.

[F. M. B.]

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G. in Bristol *Bap. Coll.*, by Ash & Evans: 1st ed. 1769, and Rippon's *Sel.*, 1787; i.e. Thomas Gibbons.

G. I. W., in Dr. Leifchild's *Original Hymns*, 1842; i.e. Mrs. G. I. Whiting.

G. J. S. The initials of George John Stevenson, appended to a short biographical sketch of *Bishop Ken*, which accompanied D. Sedgwick's reprint of *Ken's Hymns*.

G. M., in the *Church Times*; i.e. the Rev. Gerard Moultrie.

G. R., in the *Leeds S. School H. Bk.*, editions 1858 and 1878; i.e. George Rawson.

Gabb, James, B.A., was b. at Ebley, Gloucestershire, Feb. 3, 1830, and educated at Gonville and Caius College, Cambridge, graduating in honours in 1854. On taking Holy Orders he was curate of Barton-le-Street, 1854-64; domestic chaplain to the Earls of Carlisle at Castle Howard, 1855-75; curate of Bulmer, 1864-7; and rector of Bulmer from 1867. In 1864 he pub. :—

(1) *Steps to the Throne; or Meditations and Prayers in Verse* (Lond., Nisbet & Co.) containing 218 original versions of Psalms & Hymns. In 1871 a second volume, including many of the hymns in the former work, was pub. as (2) *Hymns and Songs of Pilgrim Life; or Steps to the Throne.* (Lond., Nisbet & Co.) It contained 103 hymns & songs. *The English Sacred Songster* (London, Sunday School Union), 1873, included 14 hymns by Mr. Gabb, one only being new, and 11 tunes. In 1875 the hymns in the foregoing works were collected, revised and pub. as (3) *The Welburn Appendix of Original Hymns and Tunes.* It comprises 118 hymns, the best known being "Jesus, Thou wast once a child," and "Saints exalted high in glory" (q. v.)

The music of *The Welburn Appendix* was edited by Dr. S. S. Wesley, he contributing thereto 22 tunes, 10 of which were from his *European Psalmist*. Mr. Gabb also contributed 44 tunes. This *Appendix*, although limited in use, is worthy of attention, with regard both to hymns and tunes, by hymnal compilers and their musical editors. Many of Mr. Gabb's hymns have been rewritten by him from time to time. *The Welburn Appendix* contains the authorised text. [J. J.]

Gadsby, William, was b. in 1773 at Attleborough, in Warwickshire. In 1793 he joined the Baptist church at Coventry, and in 1798 began to preach. In 1800 a chapel was built for him at Desford, in Leicestershire, and two years later another in the town of Hinckley. In 1805 he removed to Manchester, becoming minister of a chapel in Rochdale Road, where he continued until his death, in January, 1844. Gadsby was for many years exceedingly popular as a preacher of the High Calvinist faith, and visited in that capacity most parts of England. He pub. *The Nazarene's Songs, being a composition of Original Hymns*, Manchester, 1814; and *Hymns on the Death of the Princess Charlotte*, Manchester, 1817. In 1814 he also pub. *A Selection of Hymns for Public Worship*, appending thereto a large number of his own compositions [*Baptist Hymnody*, § III., 2]. The edition of 1882 pub. by his son J. Gadsby contains 1138 hymns, of which 157 are by William Gadsby, and form Pt. ii. of the *Sel.* From his point of view they are sound in doctrine, but have little poetic fervour, and the rhyme is faulty in a large number of instances. Four of these hymns are in Denham's *Sel.* and one in the *Sel.* of J. Stevens. [W. R. S.]

Gall, James, one of the Superintendents of the Carrubber's Close Mission, Edinburgh, was b. in 1808, and has been associated with that mission since its commencement in 1858. Before that he had taken great interest in Sunday Schools and Church Music. About 1836, he invented a system of printing music without small musical type, a mode of printing which has been greatly improved by others. He pub. *Anthems and Sacred Songs* in 1843, including two of his hymns :—

1. O come, let us sing to the God of Salvation. *Praise for Salvation.*
2. Who hath believed? Who hath believed? *Praise to Jesus.*

He was also associated with *The Sacred Song Book*, 1843, which afterwards was named *Sacred Melodies for Children*, and in 1872 200 *Sacred Melodies for Sunday Schools and Families* (see Bateman, O. H.). In this collection appeared :—

3. Go sound the trumpet on India's Shore. *Missions.*
Another popular hymn is :—
4. O! sing the Song of boundless love. *Praise for the Love of Jesus.*

This was written for the Scholars of the Free New North Mission Sabbath School, in May, 1877.

Mr. Gall has pub. several prose works, including *Instant Salvation; The World for Christ; Interpreting Concordance of the New Testament*; and others. [J. J.]

Gallaudet, Thomas Hopkins, LL.D., b. in Philadelphia, Dec. 10, 1787, and graduated

at Yale, 1805; was a tutor there from 1808-1810, and proceeded to Andover in 1811, remaining as a student till 1814. Having established an Institute for deaf mutes at Hartford, he visited Europe in its interest in 1814-15. From 1817 to 1830 he was the superintendent of that institution, and from 1838 to 1851 chaplain of the Insane Asylum, Hartford. He d. 1851. He pub. sundry juvenile works. In 1845 he contributed to the Connecticut Congregational *P's. & Hys.*, No. 409, "Jesus, in sickness and in pain" (*Looking to Jesus in time of trial*). It is in 5 st. of 4 l. [F. M. B.]

Gambold, John, M.A., was b. April 10, 1711, at Puncteston, Pembrokehire, where his father was vicar. Educated at Christ Church, Oxford, where he graduated B.A. in 1730, M.A. in 1734. Taking Holy Orders, he became, about 1739, Vicar of Stanton Harcourt, Oxfordshire, but resigned his living in Oct. 1742, and joined the United Brethren [Moravians], by whom he was chosen one of their bishops in 1754. He d. at Haverfordwest, Sept. 13, 1771. He pub. an ed. of the Greek Testament; *Maxims and Theological Ideas; Sermons*, and a dramatic poem called *Ignatius*. About 26 translations and 18 original hymns in the *Moravian Hymn Books* are assigned to him. One or two of his hymns, which were pub. by the Wesleys, have been claimed for them, but the evidence is in favour of Gambold. A collected ed. of his works was pub. at Bath in 1789, and afterwards reprinted. [G. A. C.]

Ganse, Hervey Doddridge, was b. Feb. 27, 1822, near Fishkill, New York, and removed to New York city in 1825. Graduated at Columbia College, 1839, studied Theology at New Brunswick, New Jersey, and was ordained in 1843. From 1843 to 1856 he was a Reformed Dutch Pastor, at Freehold, New Jersey, and from 1856 to 1876, of the Northwest Reformed Dutch Church, New York. Since January 1, 1876, he has been the pastor of the First Presbyterian Church, St. Louis. His chief hymns are:—

1. **Lord, I know Thy grace is nigh me.** *Faith*. Was composed on a winter's night in his bedroom, in a farmhouse near Freehold, New Jersey, while on a visit of consolation to former parishioners. The first couplet came into his mind without forethought, and he adds, "I composed on my pillow in the darkness; completing the verses with no little feeling, before I slept." This hymn appeared in the *Reformed Dutch Hymns of the Church*, New York, 1869, and is somewhat widely used.

2. **Eternal Father, when to Thee.** *Holy Trinity*. Dated 1872, and included in *Hys. & Songs of Praise*, N. Y., 1874, No. 7.

3. **From the vast and veiled throng.** *Adoration of the Heavenly Hosts*. Dated 1872, and pub. in the *Hys. & S. of Praise*, N. Y. 1874, No. 13.

4. **Is this the Son of God? Surrender to God.** Dated 1872, also pub. in the *Hys. & S. of Praise*, 1874, No. 541.

5. **Jesus, one word from Thee.** *Confidence and Security in Christ*. Dated 1872, and given in the *Hys. & S. of Praise*, 1874, No. 697.

6. **Thou Who like the wind dost come.** *Prayer for the Holy Spirit*. No. 378 in the *Hys. & Songs of Praise*, 1874, and dated 1873.

These hymns are unknown to the English collections. [F. M. B.]

Garve, Carl Bernhard, was b. Jan. 24, 1763, at Jeinsen, near Hannover, where his father was a farmer. He was educated at the Moravian schools in Zeist, and Neuwied, at their Pädagogium at Niesky, and their Seminary at Barby. In 1784 he was appointed one of the tutors at Niesky, and in 1789 at Barby; but as his philosophical lectures were thought rather unsettling in their tendency, he was sent, in 1797, to arrange the documents of the archive at Zeist. After his ordination as deacon of the Moravian church, he was appointed, in 1799, preacher at Amsterdam; in 1801 at Ebersdorf (where he was also inspector of the training school); in 1809 at Berlin; and in 1816 at Neusalza on the Oder. Feeling the burden of years and infirmities he resigned the active duties of the ministry in 1836, and retired to Herrnhut, where he d. June 21, 1841. (*Koch*, vii. 334-342; *Allg. Deutsche Biog.*, viii. 392-94, &c.)

Garve ranks as the most important of recent Moravian hymn-writers, Albertini being perhaps his superior in poetical gifts, but certainly not in adaptability to church use. His better productions are almost entirely free from typically Moravian features; and in them Holy Scripture is used in a sound and healthful spirit. They are distinguished by force and at the same time elegance of style, and are full of deep love and devotion to the Saviour. Many of them have passed into the German Evangelical hymn-books, no less than 36 being included in the Berlin *G. B.*, 1829; and of those noted below No. 1. is to be found in almost all recent German collections. They appeared mostly in the two following collections, both of which are to be found in the Town Library, Hamburg: (1) *Christliche Gesänge*, Görliitz, 1825, with 303 hymns, a few being recasts from other authors. (2) *Brüdergesänge*, Gnadau, 1827, with 66 hymns intended principally for use in the Moravian Communion.

Garve's hymns in English C. U. are:—

i. **Dein Wort, O Herr, ist milder Thau.** *Holy Scripture*. Perhaps his finest hymn. 1825, as above, p. 51, in 7 st. of 8 l. Included, as No. 410, in the Berlin *G. L. S.*, ed. 1863, and in the German hymn-books for Hannover, 1883, for the kingdom of Saxony, 1883, for the province of Saxony, 1892, &c. *Tr.* as:—

1. **Thy Word, O Lord, like gentle dew.** A good *tr.* of st. i.-iii., by Miss Winkworth, in the 1st Ser., 1855, of her *Lyra Ger.* p. 36. In the Pennsylvania Luth. *Ch. Bk.*, 1868, it is No. 314 in full, but rewritten to D. C. M. In 1864 it was included, altered, and with ll. 5-8 of each st. omitted, as No. 681 in *Hys. of the Spirit*, Boston, U. S., and this has been repeated in Dr. Martineau's *Hys. of Praise & Prayer*, 1873, and Dr. Allon's *Children's Worship*, 1878.

2. **Thy Word, O Lord, is gentle dew.** A good *tr.* of st. i.-iii., based on the *Lyra Ger.*, by Miss Winkworth, as No. 102 in her *C. B. for England*, 1863, and thence, in the Ohio Luth. *Hyl.*, 1880.

ii. **Hallelujah, Christus lebt. Easter.** 1825, as above, p. 105, in 8 st. of 6 l. Included in Knapp's *Ev. L. S.*, 1850, No. 565. *Tr.* as:—

iii. **Hallelujah! Jesus lives!** A good *tr.* (omitting st. iv., vi.) by Miss Borthwick, in the 4th Ser., 1862, of the *H. L. L.*, p. 30 (1884, p. 201). In *Lyra Messianica*, 1864, p. 295, and in G. S. Jellicoe's *Coll.*, 1867, No. 103, it begins, "Alleluia! Jesus lives."

iii. **O Vater der Gemeine. Trinity Sunday.** 1825, as above, p. 18, in 3 st. of 7 l. Included as No. 107 in Knapp's *Ev. L. S.*, 1837. *Tr.* as:—

Father of all created. In full, as No. 159, in Dr. Pagenstecher's *Coll.*, 1864, signed "F. C. C."

Another tr. is, "O Father, we adore Thee," in the *British Herald*, Oct. 1866, p. 324, repeated as No. 416 in Reid's *Praise Bk.*, 1872.

Hymns not in English C. U. :—

iv. *Der Herr ist treu, Der Herr ist ewig treu.* *God's Faithfulness.* 1825, p. 6, in 6 st., repeated in the *Berlin G. B.*, 1829, No. 60, beginning "Gott ist treu." Tr. by N. L. Frothingham, 1870, p. 263.

v. *Geduld! Geduld! ob's stürmisch weht.* *Trust in God.* 1825, p. 180, in 3 st., repeated in the *Berlin G. B.*, 1829, No. 593, beginning "Geduld! wie sehr der Sturm such weht." Tr. by N. L. Frothingham, 1870, p. 265.

vi. *Bagt was hat die weite Welt.* *Holy Scripture.* 1825, p. 48, in 6 st. Tr. as "Tell me, can the world display," in the *British Herald*, Nov. 1866, p. 360, repeated as No. 420 in Reid's *Praise Bk.*, 1872.

vii. *Wer bin ich, Herr, in deinem Licht.* *Self-Examination.* 1825, p. 216, in 15 st. Tr. by N. L. Frothingham, 1870, p. 268.

viii. *Zur Arbeit winkt mir mein Beruf.* *Before Work.* 1825, p. 233, in 9 st. Tr. by E. Massie, 1867.

A hymn sometimes ascribed to Garve is noted under "Gib deinen Frieden uns."

[J. M.]

Gascoigne, George, s. and heir of Sir John Gascoigne. The date and place of his birth are unknown, but it is probable that he was b. about 1525, and from a statement in the Address to Queen Elizabeth prefixed to one of his works, he seems to have spent a part of his early life in Westmoreland. He was educated at Trinity College, Cambridge, from whence he entered the Middle Temple as a student of law before 1548; but neglecting his studies he led a life of reckless extravagance and dissipation, on account of which he was disinherited by his father. In 1555 he migrated to Gray's Inn, but seems to have left it also. In 1557-58 he represented Bedford in Parliament. In 1565 he returned to Gray's Inn, and there, in the following year, two plays by him were represented, *The Supposes*, translated from the Italian of Ariosto, and *Jocasta*, adapted from the Phœnissæ of Euripides. To the latter Gascoigne contributed three acts. In 1572 he was returned to Parliament as member for the borough of Midhurst; but objections being made to his character he appears not to have taken his seat, and not long afterwards went to the Low Countries and took service with William of Orange, from whom he received a captain's commission. His gallant conduct in the field obtained the favourable notice of that Prince, but after some time he was taken prisoner by the Spaniards and sent back to England.

During Gascoigne's absence his first book, *A Hundred sundrie Flowers bound up in one small Poësie*, the ms. of which he had left in the hands of a friend, was printed in 1573 without his permission, and after his return from Holland, he published in 1575 a corrected and enlarged edition of his *Poesies*. Thenceforward he seems to have led a literary life, and is said to have been in some way attached to the court. On the occasion of Elizabeth's celebrated visit to Kenilworth in the summer of 1575, Gascoigne was commissioned by Leicester to devise the masques, &c., performed for the Queen's entertainment. He d. at Stamford, Lincolnshire, Oct. 7, 1577, and was probably buried by his friend George Whetstone in the family vault of the Whetstones at Barnack, but this is not certainly known. At some time

between 1558 and 1568 Gascoigne married Elizabeth Breton, mother, by her first husband, of the poet Nicholas Breton, and by her had a son. His widow survived until 1585. Gascoigne is noticeable as being one of the earliest English dramatists, the first English satirist, and the first English critic in poetry. In 1869 his poems were collected and edited for the Roxburgh Library by W. C. Hazlitt, and in 1868 his *Notes of Instruction in English Verse*; *The Steele Glas*; and *The Complaynt of Philomene* were included in English reprints edited by Edward Arber, together with Whetstone's metrical life of Gascoigne. To modern hymnody he is known by "We that have passed in slumber sweet," an altered version of his morning hymn, "Ye that have spent the silent night;" and other religious poems. [G. A. C.]

Gaskell, William, M.A., s. of Mr. William Gaskell, was b. at Latchford (a suburb of Warrington, on the Cheshire side of the Mersey), 24 July, 1805. He was educated at Manchester New College and at the University of Glasgow, where he graduated M.A. in 1825. In 1828 he became co-pastor with the Rev. J. G. Robberds at Cross Street Unitarian Chapel, Manchester, a position he held until his death. Mr. Gaskell was a man of cultivated mind and considerable literary ability. His publications include *Lectures on the Lancashire Dialect*, 1853, a small volume of *Temperance Rhymes*, 1839, and various theological works. In 1832 he married Elizabeth Cleghorn Stevenson, who afterwards attained celebrity as the authoress of *Mary Barton*, and of other popular tales. He d. June 11, 1884, and is buried at Knutsford. To the 2nd ed., 1856, of the 1st Series of *Lyra Germanica* Mr. Gaskell contributed "A sure Stronghold our God is He," a tr. of Luther's "Ein feste Burg" (q.v.), replacing a version by Miss Winkworth in the 1st ed. He also contributed 79 hymns to Bead's *Unit. Coll. of Hys. for Pub. and Priv. Worship*, 1837. [G. A. C.]

The following hymns by Gaskell still in C. U. are found chiefly in Unitarian hymn-books, including Martineau's *Hymns, &c.*, 1840, and *Hys. of Praise and Prayer*, 1873; Hedge & Huntington's *Hys. for the Church of Christ*, Boston, U.S.A., 1853; Longfellow & Johnson's *Book of Hys.*, Boston, 1848, and their *Hys. of the Spirit*, Boston, 1864; and the American Unitarian Association's *Hymn [d Tune] Bk.*, &c., Boston, 1868 :—

1. Dark, dark indeed the grave would be. *Death and Burial.*
2. Darkness o'er the world was brooding. *The Day-spring.*
3. Dark were the paths our Master trod. *Sympathy with Christ.*
4. Father, glory be to Thee. *Doxology.*
5. Forth went the heralds of the cross. *Poëer of Faith.*
6. How long, O Lord, his brother's blood? *In time of War.* From this "O hush, great God, the sounds of war," is taken.
7. I am free, I am free, I have broken away. *The New Birth.*
8. In vain we thus recall to mind. *H. Communion.*
9. Mighty God, the first, the last. *Infinite Knowledge.*
10. No more, on earth no more. *Death and Heaven.*
11. Not in this simple rite alone. *H. Communion.*
12. Not on this day, O God, alone. *Sunday.*
13. O God, the darkness roll away. *Missions.*
14. O God, to Thee our hearts would pay. *Old Year.*

15. O God, who knowest how frail we are. *Seeking Strength.*
 16. O not to crush with affect fear. *Christ's Work.*
 17. Our Father, through the coming year. The original begins, "Father, throughout the coming year."
 18. Press on, press on, ye sons of light. *Continuance in well doing.*
 19. Sleep not, soldier of the cross. *Faithfulness.*
 20. Thanks, thanks unto God! Who in mercy hath spoken. *Gratitude for the Gospel.*
 21. Through all this life's eventful road. *Walking with God.*
 22. To Thee, the Lord Almighty. *Doxology.*
 23. Unto Thy temple, God of Love. *Divine Worship.*
 24. We join to [crave] pray with wishes kind. *H. Matrimony.*
 25. We would leave, O God, to Thee. Original: "We would cast, O God, on Thee." *Rest in God.*
 26. When arise the thoughts of sin. *Looking to Jesus.*
 These hymns all appeared in Beard's *Coll.*, 1837. In addition there are:—
 27. Calmly, calmly lay him down.
 28. O Father, [gladly] humbly we repose.
 29. O hush, great God, the sounds of war. *For Peace.*

The dates of these hymns we have not been able to determine. No. 27 is in Hopps's *Hys.*, for *Pub. Worship*, 1858; and Nos. 28 and 29 are in Hodge & Huntington's *Hys. for the Church of Christ*, 1853. [J. J.]

Gaude, Mater Ecclesia. [*St. Edward the Confessor.*] This hymn was reprinted in Dr. Neale's *Hymni Ecclesiae*, 1851, p. 233, in 6 st. of 4 l., from the *Senlis Brev. (Breviarium Sylvanectense, 1521)*, where it was given, "In Festo S. Ludovici Regis." In 1867 a *tr.* by Dr. R. F. Littledale was included in the *People's H.*, No. 287, beginning, "O Mother Church, to-day thy voice," and signed "A. L. P." It was appointed for the Festival of St. Edward the Confessor, Oct. 13. [J. J.]

Gedicke, Lampertus, a. of Christian Gedicke, superintendent of Gardelegen in the Altmark, was b. at Gardelegen Jan. 6, 1683. After the completion of his theological studies at Halle under Francke, he was for some time tutor in the orphanage at Halle, and then in a family at Berlin. Becoming an army chaplain he was successively appointed chaplain to the Guards (1709), accompanying them on several expeditions; chaplain to the Wartensleben regiment and garrison preacher at Berlin (1713); and Probst and inspector of all the garrison and regimental chaplains (1717). He d. at Berlin, Feb. 21, 1735 (*Koch*, iv. 414, 415; *Bode*, p. 72, &c.). He contributed two hymns to the *Neu-verbmerhtes geistreiches G. B.*, Berlin, 1711. One of these is:—

Wie Gott mich führt, so will ich gehn. [*Trust in God.*] 1711, as above, No. 798, in 6 st. of 7 l., repeated in *Freylinghausen*, 1714, and as No. 918 in the Berlin *G. L. S.*, ed. 1863. Often used at weddings. The only *tr.* in C. U. is:—

Just as God leads me I would go, a good *tr.*, omitting st. ii., as No. 258, in H. L. Hastings's *Hyl.*, 1880.

Other *trs.* are: (1) "As God shall lead I'll take my way," by Dr. H. Mills, 1845 (1856, p. 178). (2) "As God leads me, will I go," by Miss Warner, 1858 (1861, p. 498). (3) "As God doth lead me will I go," by Miss Burlingham in the *British Herald*, June, 1866, p. 278, repeated as No. 407 in Reid's *Praise Bk.*, 1872. [J. M.]

Geh aus, mein Herz, und suche Freud. *P. Gerhardt.* [*Summer.*] This beautiful poem of thanksgiving for God's goodness in the delights of summer, and of anticipation of the joys of Paradise, appeared in the Frankfurt ed., 1656, of Krüger's *Praxis pietatis*

melica, No. 412, in 15 st. of 6 l. Reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 103, and Bachmann's ed., No. 85; and included, as No. 732, in the *Unv. L. S.*, 1851. It may be compared with the hymn, "Der trübe Winter ist vorbei," by Friedrich von Spee (q. v.). Lauxmann, in *Koch*, viii. 141, speaks of the tune (called *Lucerne* in the Irish *Church Hymnal*) as:—

A Swiss melody which has naturalised itself in Württemberg to the hymn "Geh aus, mein Herz," and of which Palmer [Professor at Tübingen] assures us that the children's faces are twice as happy as often as they are allowed to sing it. Although evidently originally a song tune (by J. Schmidlin, 1770), yet its ring gives the freshness which one desires in an out-door hymn.

The *trs.* of this hymn in C. U. are:—

1. Go forth, my heart, and seek delight, a good *tr.*, omitting st. xiv., by Miss Winkworth, in the 1st series of her *Lyra Ger.*, 1855, p. 136. Her *trs.* of st. viii.–xi., beginning "Thy mighty working, mighty God," were included in the American *Sabbath H. Bk.*, 1858, and repeated in Boardman's *Coll.*, Philadelphia, 1861.

2. The golden corn now waxes strong, a very good *tr.* beginning with st. vii., "Der Waizen wächst mit Gewalt," contributed by R. Massie to the 1857 ed. of Mercer's *C. P. and H. Bk.*, No. 463 (Ox. ed., 1864, No. 500, omitting the *tr.* of st. x.). In the *Appendix* to the 2nd series of *Lyra Domestica*, 1864, Mr. Massie reprinted his *tr.* at p. 102, and prefixed a version of st. i.–vi., beginning "Go forth, my heart, nor linger here." In this form it was included in full in Reid's *Praise Bk.*, 1872.

Other *trs.* are: (1) "Come forth, my heart, and seek delight," by Miss Cox, 1841, p. 169 (1864, p. 149). (2) "Go forth, my heart, and revel in joy's flow," and "And of I think, if e'en earth's sin-stained ground," a *tr.* of st. i., ix., by Mrs. Stanley Carr in her *tr.* of Wildenhahn's *Paul Gerhardt*, 1845 (ed. 1856, p. 235). (3) "Go forth, my heart, and seek for praise," by Dr. J. W. Alexander, in Schaff's *Kirchenfreund*, 1849, p. 419; reprinted in his work *The Breaking Crucible*, N. Y., 1861, p. 15. (4) "Go out, my heart, and pleasure seek," by Miss Worthington, 1863, p. 16. (5) "Go forth, my heart: the year, my sweet prime," by E. Massie, 1866, p. 36. (6) "Go forth, my heart, and seek delight. In this summer," by J. Kelly, 1867, p. 289. (7) "Go forth, my heart, and seek the bliss," by Mrs. E. L. Follen, in her *Lark and Linnet*, 1864, p. 30. [J. M.]

Geletzky, Johannes. [*Jalecky, J.*]

Gellert, Christian Fürchtgott, a. of Christian Gellert, pastor at Hainichen in the Saxon Harz, near Freiberg, was b. at Hainichen, July 4, 1715. In 1734 he entered the University of Leipzig as a student of theology, and after completing his course acted for some time as assistant to his father. But then, as now, sermons preached from manuscript were not tolerated in the Lutheran Church, and as his memory was treacherous, he found himself compelled to try some other profession. In 1739 he became domestic tutor to the sons of Herr von Lütichau, near Dresden, and in 1741 returned to Leipzig to superintend the studies of a nephew at the University. He also resumed his own studies. He graduated m.a. 1744; became in 1745 private tutor or lecturer in the philosophical faculty; and was in 1751 appointed extraordinary professor of philosophy, lecturing on poetry and rhetoric, and then on moral philosophy. An ordinary professorship offered to him in 1761 he refused, as he did not feel strong enough to fulfil its duties, having been

delicate from a child, and after 1752 suffering very greatly from hypochondria. He d. at Leipzig, Dec. 13, 1769 (*Koch*, vi. 263-277; *Allg. Deutsche Biog.*, viii. 544-549, &c.).

As a professor, Gellert was most popular, numbering Goethe and Lessing among his pupils, and won from his students extraordinary reverence and affection, due partly to the warm interest he took in their personal conduct and welfare. In his early life he was one of the contributors to the *Bremer Beiträge*; and was one of the leaders in the revolt against the domination of Gottschald and the writers of the French school. His *Fables* (1st Ser. 1748; 2nd 1748), by their charm of style, spirit, humour and point, may justly be characterised as epoch-making, won for him universal esteem and influence among his contemporaries of all classes, and still rank among the classics of German literature.

As a hymn-writer he also marks an epoch; and while in the revival of churchly feeling the hymns of the Rationalist period of 1760 to 1820 have been ignored by many recent compilers, yet the greatest admirers of the old standard hymns have been fain to stretch their area of selection from Luther to Gellert. He prepared himself by prayer for their composition, and selected the moments when his mental horizon was most unclouded. He was distinguished by deep and sincere piety, blameless life, and regularity in attendance on the services of the Church. His hymns are the utterances of a sincere Christian morality, not very elevated or enthusiastic, but genuine expressions of his own feelings and experiences; and what in them he preached he also put in practice in his daily life. Many are too didactic in tone, reading like verifications of portions of his lectures on morals, and are only suited for private use. But in regard to his best hymns, it may safely be said that their rational piety and good taste, combined with a certain earnestness and pathos, entitle them to a place among the classics of German hymnody. They exactly met the requirements of the time, won universal admiration, and speedily passed into the hymn-books in use over all Germany, Roman Catholic as well as Lutheran.

Two of Gellert's hymns are noted under their own first lines, viz., "Jesus lebt, mit ihm auch ich," and "Wie gross ist des Allmächtigen Güte." The following have also passed into English, almost all being taken from his *Geistliche Oden und Lieder*, a collection of 54 hymns 1st pub. at Leipzig, 1757, and which has passed through very numerous editions:—

I. Hymns in English C. U.

i. *An dir allein, an dir hab ich geandigt. Lent.* 1757, p. 102, in 6 st. of 4 l., entitled "Hymn of Penitence." In Zollikofer's *G. B.*, 1766, and the Berlin *G. L. S.*, ed. 1863, No. 499. *Tr.* as:—

Against Thee only have I sinn'd, I own it. A good and full version, by Miss Winkworth, as No. 42 in her *C. B. for England*, 1863.

Another *tr.* is:—"Against Thee, Lord, Thee only my transgression," by *N. L. Frothingham*, 1870, p. 241.

ii. *Dies ist der Tag, den Gott gemacht. Christmas.* One of his best and most popular hymns. 1757, p. 72, in 11 st. of 4 l., repeated in the Berlin *G. B.*, 1765, No. 55, and the Berlin *G. L. S.*, ed. 1863, No. 154. *Tr.* as:—

This is the day the Lord hath made, O'er all the earth. A *tr.* of st. i.-iii., x., by Miss Borthwick, as No. 22 in *Dr. Pagenstecher's Coll.*, 1864, and included in *H. L.*, 1884, p. 256.

Other *trs.* are:—(1) "This is the day which God ordains," by *Dr. G. Walker*, 1860, p. 27. (2) "This day shall yet by God's command," in the *Family Treasury*, 1871, p. 278.

iii. *Für alle Güte sei gepreist. Evening.* 1757, p. 85, in 4 st. of 6 l., included in Zollikofer's *G. B.*, 1766, No. 78, and the Berlin *G. L. S.*, ed. 1863, No. 1160. *Tr.* as:—

To Father, Son, and Spirit praise. A good and full *tr.* by A. T. Russell, as No. 7 in his *Ps. & Hys.*, 1851.

Another *tr.* is:—"For all Thy kindness laud I Thee," by *H. J. Bucknoll*, 1842, p. 96.

iv. *Gott ist mein Lied. Praise. On God's Might and Providence.* 1757, p. 78, in 15 st. of 5 l. In the Berlin *G. L. S.*, ed. 1863, No. 24. *Tr.* as:—

God is my song, His praises I'll repeat. A free *tr.* of st. i.-v., as No. 94 in Sir John Bowring's *Hymns*, 1825. Repeated, omitting st. ii., as No. 114 in Dale's *Eng. H. Bk.*, 1875.

Other *trs.* are:—(1) "Of God I sing," by *Dr. H. Mills*, 1856, p. 11. (2) "God is my song, With sovereign," by *N. L. Frothingham*, 1870, p. 243.

v. *Wenn ich, o Schöpfer, deine Macht. Praise.* This fine hymn of Praise for Creation and Providence was 1st pub. 1757, p. 62, in 6 st. of 7 l. In the Berlin *G. B.*, 1765, No. 25, and Berlin *G. L. S.*, ed. 1863, No. 72. *Tr.* as:—

Thou Great First Cause! when of Thy skill. In full in *Dr. H. Mills's Horae Ger.*, 1845 (1856, p. 5). St. ii., iii., v., vi., altered and beginning, "The earth, where'er I turn mine eye," are in the American Luth. Gen. Synod's *Coll.*, 1852.

Other *trs.* are:—(1) "When, O my dearest Lord, I prove," by *Miss Dunn*, 1867, p. 80. (2) "Creator! when I see Thy might," in *Madame de Pontes's Poets and Poetry of Germany*, 1868, v. i. p. 472. (3) "When I, Creator, view Thy might," by *Miss Manington*, 1863.

vi. *Wer Gottes Wort nicht hielt, und spricht. Faith in Works.* This didactic hymn on Faith proved by Works, was first pub. 1757, p. 49, in 5 st. of 6 l. In Zollikofer's *G. B.*, 1766, and the Berlin *G. L. S.*, ed. 1863, No. 72. *Tr.* as:—

Who keepeth not God's Word, yet saith. A good and full *tr.* by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 161. A greatly altered version of st. ii.-v., beginning, "True faith in holy life will shine," was included as No. 418 in *Kennedy*, 1863, and repeated in the *Ibrox Hyl.*, 1871, *J. L. Porter's Coll.*, 1876, and others.

II. Hymns not in English C. U.

vii. *Auf Gott, und nicht auf meinen Rath. Trust in God's Providence.* 1757, p. 134, in 6 st. *Tr.* as: (1) "Rule Thou my portion, Lord, my skill," by *Dr. H. Mills*, 1845 (1866, p. 164). (2) "On God and on no earthly trust," by *J. D. Burns*, in his *Remains*, 1869.

viii. *Auf, schließe dich. Christmas.* 1757, p. 109, in 7 st. *Tr.* as: "Come, tune your heart," by *Miss Cox*, 1841, p. 17 (1864, p. 39).

ix. *Dein Heil, o Christ! nicht zu verscherzen. Prayer.* 1757, p. 6, in 14 st. of 8 l. In *J. A. Schlegel's Geistl. Gesänge*, 3rd Ser., 1772, p. 193, recast as "Zu deinem Gotte beten," in 6 st. of 12 l.; and this in the *Kaiserwerth Lieder-Buch für Kleinkinderschulen*, 1842, No. 208, appears "Zu Gott im Himmel beten." In 8 st. of 4 l. The 1842 was *tr.* as, "O how sweet it is to pray," by *Mrs. Bewan*, 1869, p. 148.

x. *Der Tag ist wieder hin, und diesen Theil des Lebens. Evening.* 1757, p. 13, in 10 st., as "Self-Examination at Eventide." *Tr.* as, "Another day is ended," by *Miss Warner*, 1869 (1871, p. 9).

xi. *Du klagst, und fühlst die Beschwerden. Contentment.* 1757, p. 91, in 8 st. *Tr.* as, "Thy wounded spirit feels its pain," by *Dr. R. Maguire*, 1843, p. 163.

xii. *Erinnere dich, mein Geist, errett. Easter.* 1757, p. 27, in 13 st. *Tr.* as, "Awake, my soul, and hail the day," in *Dr. J. D. Lang's Aurora Australis*, Sydney, 1826, p. 43.

xiii. *Er ruft der Sonn, und schafft den Mond. New Year.* 1757, p. 154, in 6 st. In the Berlin *G. B.*, 1765, No. 233, as "Gott ruft." *Tr.* as, "Lord, Thou that ever wast and art," in the *British Magazine*, Jan., 1838, p. 36.

xiv. *Gott, deine Güte reicht so weit. Supplication.* 1757, p. 1, in 4 st. founded on 1 Kings iii. 5-14. The *trs.* are: (1) "O God, Thy goodness doth extend, Far as," by *Dr. J. D. Lang*, 1826, p. 10. (2) "Behold! Thy goodness, oh my God," by *Miss Fry*, 1845, p. 78.

xv. *Gott ist mein Hort. Holy Scripture.* 1757, p. 70, in 8 st. *Tr.* as, "I trust the Lord, Upon His word," by *Dr. H. Mills*, 1845 (1856, p. 23).

xvi. *Herr, der du mir das Leben. Evening.* 1757,

p. 121, in 5 st. *Tr. as.* "By Thee, Thou Lord of Heaven," by *H. J. Buckoll*, 1842, p. 97.

xvii. *Herr, stärke mich, dein Leiden zu bedenken. Passiont. lte.* 1757, p. 123, in 23 st. *Tr. as.* "Clothe me, oh Lord, with strength! that I may dwell," by *Miss Fry*, 1869, p. 163.

xviii. *Ich hab in guten Stunden. For the Sick.* 1757, p. 123, in 6 st. [See the *Story of a Hymn, in the Sunday at Home for Sept.*, 1865.] *Tr. as.* (1) "I have had my days of blessing," by *Mrs. Findlater*, in *H. L. L.*, 1855, p. 80. (2) "Once, happy hours with blessings crowned," by *A. B. H.*, in *the Day of Rest*, 1877, p. 405.

xix. *Ich komme, Herr, und suche dich. Holy Communion.* 1757, p. 89, in 5 st. *The trs. are:* (1) "I come, O Lord, and seek for Thee," by *Miss Manington*, 1863, p. 14. (2) "Weary and laden with my load, I come," by *Dr. R. Maguire*, 1872, p. 178.

xx. *Ich komme vor dein Angesicht. Supplication.* 1767, p. 140, in 13 st. *The trs. are:* (1) "Great God, I bow before Thy face," by *Dr. J. D. Lang*, 1826, p. 2. (2) "Now in Thy presence I appear," by *Dr. H. Mills*, 1845 (1856, p. 137).

xxi. *Mein erst Gefühl sei Preis und Dank. Morning.* 1757, p. 55, in 12 st. *Tr. as.* "I bless Thee, Lord, Thou God of might," beginning with st. vi., by *H. J. Buckoll*, 1842, p. 56.

xxii. *Nach einer Prüfung kurzer Tage. Eternal Life.* 1757, p. 158, in 12 st., as "The Consolation of Eternal Life." Though hardly a hymn for congregational use and too individualised, it has been a very great favourite in Germany. In the *Berlin G. B.*, 1765, No. 132, and the *Berlin G. L. S.*, ed. 1863, No. 1483. *The trs. are:* (1) "A few short days of trial past," in *Miss Knight's Prayers & Hys. from the German*, 1812 (1832, p. 107). (2) "A few short hours of transient joy," by *Dr. J. D. Lang*, 1826, p. 123. (3) "When these brief trial-days are past," by *J. Sheppard*, 1857, p. 98. (4) "A few short days of trial here," by *Miss Burlingham*, in the *British Herald*, July 1865, p. 98. (5) "Our few short years of trial o'er," by *Dr. J. Guthrie*, 1869, d. 124. (6) "When these brief trial-days are spent," by *Miss Winkworth*, 1869, p. 318. (7) "A few more days, a few more years," by *Dr. R. Maguire*, 1883, p. 165.

xxiii. *O Herr, mein Gott! durch den ich bin und lebe. Resignation to the will of God.* 1757, p. 152, in 7 st. *Tr. as.* "In Thee, my God, I live and move," by *Dr. R. Maguire*, 1883, p. 113.

xxiv. *So hoff' ich denn mit festem Muth. Assurance of the Grace of God.* 1757, p. 115, in 4 st. *The trs. are:* (1) "Firm is my hope of future good," by *Dr. H. Mills*, 1845 (1856, p. 188). (2) "In Thee, O Lord, my hope hath stood," by *Dr. R. Maguire*, 1872.

xxv. *Was ist das ich mich quäle. Patience.* 1757, p. 17, in 7 st. *The trs. are:* (1) "O foolish heart, be still," by *Miss Warner*, 1838 (1861, p. 452), repeated in *Bp. Kyle's Coll.*, 1860, No. 181. (2) "What billows these that o'er thee roll," by *Dr. R. Maguire*, 1872.

xxvi. *Wie sicher lebt der Mensch, der Staub. For the Dying.* 1757, p. 149, in 14 st. *Tr. as.* "How heedless, how secure is man!" by *Dr. H. Mills*, 1845 (1856, p. 238).

One or two recasts from Gellert's *Lehrgedichte und Erzählungen*, Leipzig, 1754, came into German C. U., and one has passed into English, viz. :—

xxvii. *Mensch, der du Christus schmäht, was ist in ihrer Lehre. Love to Mankind.* 1754, pp. 27–56, being a poem entitled "The Christian." A recast from portions of this made by *J. S. Diterich*, beginning "Gieb mir, O Gott, ein Herz," in 9 st., appears as No. 219 in the *Berlin G. B.*, 1765; and has been *tr. as.* "Grant me, O God! a tender heart," by *Miss Knight*, 1812 (1832, p. 97). [J. M.]

Gelobet seist du Jesu Christ. [*Christ-mas.*] This hymn has been called a *tr.* of the following Latin sequence:—

1. "Grates nunc omnes reddamus Domino Deo, qui sua nativitate nos liberavit de diabolica potestate.
2. "Hinc oportet ut canamus cum angelis semper: Gloria in excelsis."

The text of this sequence is in *Daniel*, ii. p. 5, apparently from a Munich ms. of the 11th cent., and is also found in a 12th cent. ms. in the *British Museum* (Add. 11,669, f. 49). It has been ascribed to St. Gregory the Great, and to Notker Balbulus; but is probably by neither. The earliest form in which the

German hymn has been found is in a ms. c. 1370, probably written in the district of Celle, and now in the Royal library at Copenhagen. In the *Blätter für Hymnologie*, 1883, p. 47, it is quoted as occurring thus:—

"Hinc oportet ut canamus cum angelis septem gloria in excelsis:—

Louet sistu thû crist,
dat du hute gebahren bist
van eyner maghet. Dat is war.

Des vrow sik alde hemmelsche echar. Kyr."

The introductory words, it will be noted, are a corrupted form of pt. ii. of the sequence; the four lines following can hardly be said to have any connection with the sequence. This German stanza came into extensive use; and is almost the only instance of popular vernacular song used in the Church services before the Reformation. Thus in the *Ordinarium inclitae ecclesiae Sverinensis*, Rostock, 1519, there is a rubric in the service for Christmas, "Populus vero Canticum vulgare: *Gelobet systu Jesu Christ, tribus vicibus subjunget*" (*Hoffmann von Fallersleben*, e. l. 1861, p. 194). To this single pre-Reformation stanza Martin Luther added six original stas. (which contain slight reminiscences of Fortunatus's "Quem terra, pontus, aethera"), and published the 7 st. (each stanza ending with Kyrieleis) on a broadsheet at Wittenberg, and then in *Eyn Enchiridion*, Erfurt, 1524. Thence in *Wackernagel*, iii. p. 9, in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 9; in the *Unv. L. S.*, 1851, No. 36; and in almost all German hymn-books from the Reformation to the present time. Schamelius described it as "The blessings of the birth of Christ celebrated in paradoxes." It is *tr. as.* :—

1. **Jesus! all praise is due to Thee.** A good *tr.* by C. Kinchen, omitting st. vi., as No. 52, in the *Moravian H. Bk.*, 1742. When repeated in the ed. 1754, pt. i., No. 213, Kinchen's *tr.* of st. i., ii., iii., vii. were retained, and st. iv.–vi. were given in a cento partly from Jacobi (see below). The 1754 text was repeated, with alterations, in subsequent eds. of the *Moravian H. Bk.* (1886, No. 34), and is found, as No. 209, in *Lady Huntingdon's Sel.*, 1780. Two centos may also be noted:—

(1) "He, who the earth's foundations laid" (st. ii.), *Cotterill's Sel.*, 1819, No. 216. (2) "The Son of God, who fram'd the skies" (st. ii. 3), in the *Bible H. Bk.*, 1846, No. 221.

2. **O Jesu Christ! all praise to Thee.** By A. T. Russell, in his *Ps. & Hys.*, 1851, No. 42, omitting st. iii., vi. Slightly altered, in *Kennedy*, 1863.

3. **All praise to Thee, eternal Lord.** A free *tr.* in 5 st. of 4 l. as No. 263 in the *American Sabbath H. Bk.*, 1858, and repeated unaltered in *Schaff's Christ in Song*, 1869, p. 53 (1879, p. 42). It is included in full and generally unaltered in various American collections, as the *Bap. H. Bk.*, 1871, *Presb. Hyl.*, 1874, *Laudes Domini*, 1884, &c.; and in England in *Soden's Universal H. Bk.*, 1885.

Translations not in C. U. :—

- (1) "Now blessed be Thou, Christ Jesu," by *Bp. Coverdale*, 1539 (*Remains*, 1446, p. 562).
- (2) "Due praises to th' incarnate Love," by *J. C. Jacobi*, 1722, p. 6 (1732, p. 6).
- (3) "Oh, let Thy praise, Redeemer, God!" by *Miss Fry*, 1845, p. 16.
- (4) "Glory to Christ, the virgin-born," by *J. Anderson*, 1846, p. 9 (1847, p. 32).
- (5) "Glory and praise to Jesus' name," by *Dr. J. Hunt*, 1853, p. 36.
- (6) "All praise to Jesus' hallowed name," by *R. Massie*, 1854, p. 11, repeated in *Dr. Bacon*, 1884.

p. 20. (?) "Praised be Thou, O Jesus Christ," by Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 151, altered in his *Ecotica*, 1876, p. 43. (8) "All glory, Jesus Christ, to Thee," in the *Ch. of England Magazine*, 1872, p. 45. [J. M.]

Genad mir, Herr, ewiger Gott. [*Duties of a Sovereign.*] 1st in Klug's *G. B.*, Wittenberg, 1529. *Wackernagel*, iii. p. 117, quotes it from the *Geistliche Lieder*, Erfurt, 1531, in 9 st., entitled "The Margrave George's Hymn." The beginnings of the st. form the name *Georg Marggraf zu Brandenburg*. It is a companion hymn to the "Capitan Herr Gott" (q.v.): and probably by the same author. Casimir was b. Sept. 27, 1481, and d. Sept. 21, 1527; while Georg was b. March 4, 1484, and d. Dec. 17, 1543. The *trs.* are:—

(1) "O God, be kind; let no distress," by Dr. G. Walker, 1860, p. 44. (2) "Grant me, Eternal God, such grace," by Miss Winkworth, 1869, p. 125. [J. M.]

Gentle Jesus, Lovely Lamb. *C. Wesley*. [*Jesus All in All.*] Pub. in *Hys. and Sacred Poems*, 1749, in 7 st. of 4 l. (*P. Works*, 1868-72, vol. v. p. 21). The following arrangements of the text have come into C. U.:

1. Gentle Jesus, heavenly Lamb. In *Holy Song for All Seasons*, 1869, and other collections.

2. Jesus, all-atoning Lamb. In the *Wes. H. Bk.*, 1780, No. 422 (ed. 1875, No. 431.) G. J. Stevenson has several reminiscences of this hymn in his *Meth. H. Bk. Notes*, 1883, p. 291. This form of the hymn is in extensive use.

3. Jesus, let me cleave to Thee. In the *Presb. Ps. & Hys.*, Richmond, U.S.A., 1867, No. 367, in 2 st. (st. ii. and iv. altered). [J. J.]

Gentle Jesus, meek and mild. *C. Wesley*. [*A Child's Prayer.*] 1st pub. in *Hymns & Sacred Poems*, 1742; and again in *Hymns for Children*, 1763, in 7 st. of 4 l. Following it is another hymn, marked pt. ii., and beginning, "Lamb of God, I look to Thee," also in 7 st. of 4 l., thus accounting for the statement sometimes made that the original is in 14 stanzas. Centos from both parts are found in most collections for children in English-speaking countries, and are exceedingly popular with the young. The construction of each cento may be traced by a reference to the orig. text in *P. Works*, 1868-72, vol. vi. p. 441, No. 336. "Lamb of God," &c., in the *Methodist S. S. H. Bk.*, 1879, is entirely from pt. ii., whilst "Gentle Jesus, meek and mild," is compiled from both.

Other arrangements are:—

(1) "Loving Jesus, gentle Lamb," in the *American Meth. Episco. Hymns*, 1849; and (2) "Holy Jesus, Saviour mild," in the *Bonchurch H. Bk.*, 1868. [J. J.]

Gently, my [Father] Saviour, let me down. *R. Hill*. [*Death anticipated.*] In the *Life of the Rev. Rowland Hill, M.A.*, by the Rev. Edwin Sidney, 1834, Mr. Sidney says, in describing the death of Mr. Hill, "Sometimes he repeated the first verse of his own beautiful hymn, 'Gently, my Saviour, let me down';" but he does not indicate where the full text could be found, nor the date of its composition. Dr. Hatfield in his *American Church H. Bk.*, 1872, No. 1357, in 5 st. of 4 l., dates it 1832, that is, the year before Mr. Hill's death. In the *American Church Praise Bk.*, N.Y., 1882, No. 655, it is dated 1796. This is certainly an error. The hymn is essentially an old map's hymn, and Dr. Hatfield's date is consistent with this fact. The hymn was

given in 3 st. of 4 l. in the *American Universalists' Hys. for Christian Devotion*, 1846, No. 536, as "Gently, my Father, let me down." (See *Various.*) [J. J.]

Gerhardt, Paulus, s. of Christian Gerhardt, burgomaster of Gräfenhaynichen, near Wittenberg, was b. at Gräfenhaynichen, Mur. 12, 1607. On January 2, 1628, he matriculated at the University of Wittenberg. In the registers of St. Mary's church, Wittenberg, his name appears as a godfather, on July 13, 1641, described still as "studiosus," and he seems to have remained in Wittenberg till at least the end of April, 1642. He appears to have gone to Berlin in 1642 or 1643, and was there for some time (certainly after 1648) a tutor in the house of the advocate Andreas Barthold, whose daughter (Anna Maria, b. May 19, 1622, d. March 5, 1668) became his wife in 1655. During this period he seems to have frequently preached in Berlin. He was appointed in 1651, at the recommendation of the Berlin clergy, Lutheran Probst (chief pastor) at Mittenwalde, near Berlin, and ordained to this post Nov. 18, 1651. In July, 1657, he returned to Berlin as third diaconus of St. Nicholas's church; but becoming involved in the contest between the Elector Friedrich Wilhelm (who was of the Reformed Church) and the Lutheran clergy of Berlin, he was deposed from his office in February, 1666, though he still remained in Berlin. In Nov., 1668, he accepted the post of archidiaconus at Lübb-n, on the Spree, was installed in June, 1669, and remained there till his death on June 7, 1676 (*Koch*, iii. 297-326; *Allg. Deutsche Biog.*, viii. 774-783, &c.).

The outward circumstances of Gerhardt's life were for the most part gloomy. His earlier years were spent amid the horrors of the Thirty Years' War. He did not obtain a settled position in life till he was 44 years of age. He was unable to marry till four years later; and his wife, after a long illness, died during the time that he was without office in Berlin; while of the five children of the marriage only one passed the period of childhood. The sunniest period of his life was during the early years of his Berlin ministry (i.e. 1657-1663), when he enjoyed universal love and esteem; while his latter years at Lübb-n as a widower with one surviving child were passed among a rough and unympathising people. The motto on his portrait at Lübb-n not unjustly styles him "Theologus in cribro Satanae versatus."

Gerhardt ranks, next to Luther, as the most gifted and popular hymn-writer of the Lutheran Church. Gervinus (ed. 1842, pt. iii. p. 366), the well-known historian of German literature, thus characterises him:—

"He went back to Luther's most genuine type of hymn in such manner as no one else had done, only so far modified as the requirements of his time demanded. In Luther's time the belief in Free Grace and the work of the Atonement, in Redemption and the bursting of the gates of Hell was the inspiration of his joyful confidence; with Gerhardt it is the belief in the Love of God. With Luther the old wrathful God of the Romanists assumed the heavenly aspect of grace and mercy; with Gerhardt the merciful Righteous One is a gentle loving Man. Like the old poets of the people he is sincerely and unconstrainedly pious, naive, and hearty; the blissfulness of his faith makes him benign and amiable; in his way of writing he is as attractive, simple, and pleasing as in his way of thinking."

With a firm grasp of the objective realities of the Christian Faith, and a loyal adherence to the doctrinal standpoint of the Lutheran Church, Gerhardt is yet genuinely human; he takes a fresh, healthful view both of nature and of mankind. In his hymns we see the transition to the modern subjective tone of religious poetry. Sixteen of his hymns begin with, "I." Yet with Gerhardt it is not so much the individual soul that lays

bare its sometimes morbid moods, as it is the representative member of the Church speaking out the thoughts and feelings he shares with his fellow members: while in style Gerhardt is simple and graceful, with a considerable variety of verse form at his command, and often of bell-like purity in tone.

From the first publication of Gerhardt's hymns they at once came into favour among all ranks and creeds; and a large proportion are among the hymns most cherished and most widely used by German-speaking Christians at the present day. They appeared principally in the various eds. of Crüger's *Praxis*, and the *Crüger-Runge G. B.*, 1653 (see Crüger, J.). The first collected ed. was prepared by J. G. Ebeling, and pub. in separate "*Dozens*," 1-4 in 1666, 5-10 in 1667, i. e. 120 in all. In the ed. of J. H. Feustking, Zerbst, 1707, a few st. were intercalated (from mss. in the possession of Gerhardt's surviving son), but no new hymns were added.

Among modern eds. of Gerhardt's hymns (mostly following the text of Ebeling) may be mentioned those by *Langbecker*, 1842; *Schults*, 1842; *Wackernagel*, 1843; *Becker*, 1851; *Gosdeke*, 1877, and *Gerok*, 1878. The *Historico-Critical* ed. of Dr. J. F. Bachmann, 1866, is the most complete (with 11 additional pieces hardly Church hymns), and reverts to the pre-Ebeling text.

The length of many of Gerhardt's hymns ("Ein Lämmlein" is 10 st. of 10 l.; "Fröhlich soll," 15 st. of 8 l., &c.), and the somewhat intricate metres of others, have caused his hymns to be less used in English than otherwise might have been the case; but a considerable proportion have come in some form or other into English hymn-books. A large selection, translated with scrupulous faithfulness but not retaining much of the lyric grace of the originals, was pub. by the Rev. John Kelly, in 1867, as *Paul Gerhardt's Spiritual Songs*; while many individual hymns have been tr. by John Wesley, Miss Winkworth, Miss Cox, Miss Borthwick, and many others. His trs. from St. Bernard are noted under "O Haupt voll Blut." There are separate notes on 19 of his greater hymns. (See *Index*.) Besides these the following have passed into English:—

I. Hymns in English C. U.

i. *Auf den Nebel folgt die Sonn.* *Thanksgiving after great sorrow and affliction.* In Crüger's *Praxis*, 1656, No. 249, in 15 st. of 7 l.; thence in Wackernagel's ed. of his *Geistliche Lieder*, No. 87, and Bachmann's ed., No. 64. In the *Unv. L. S.*, 1851, No. 402. Tr. as:—

Cometh sunshine after rain. A good tr., omitting st. iv.-vii., x., xi., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 100 (trs. of x., xi. added to 2nd ed., 1856). Repeated, omitting the trs. of st. ii., x.-xii., as No. 4 in her *C. B. for England*, 1863. In the *Christian H. Bk.*, Cincinnati, 1865, No. 799, begins with st. xiii., "Now as long as here I roam."

Another tr. is:—"After clouds we see the sun," by J. Kelly, 1867, p. 261.

ii. *Die Zeit ist nunmehr nah.* *Day of Judgment—Second Advent.* Founded on Acts iii. 20. In the *Crüger-Runge G. B.*, 1653, No. 367, in 18 st. of 6 l., and thence in Wackernagel's ed. of his *Geistliche Lieder*, 1843, No. 119 (1874, No. 124), and Bachmann's ed., No. 40. In the *Berlin G. L. S.*, ed. 1863, No. 1517. Tr. as:—

O Christ! how good and fair. Being a tr. of st. iii., iv., vi., vii., x.-xiii., xvii., by Mrs. Charles, in her *Voice of Christian Life in Song*, 1858,

p. 242. Her trs. of st. iii., x., xii., are No. 150 in G. S. Jellicoe's *Coll.*, 1867.

Other trs. are:—(1) "May I when time is o'er," of st. vii., viii. as part of No. 831 in the *Moravian H. Bk.*, 1789; in the 1801 and later eds. (1886, No. 1229), beginning, "I shall, when time is o'er." (2) "The time is very near," by J. Kelly, 1867, p. 341.

iii. *Gottlob, nun ist ersöhlet.* *Peace.* Thanksgiving for the Proclamation of the Peace of Westphalia, in 1648, after the Thirty Years' War. In Crüger's *Praxis*, 1656, No. 409, in 6 st. of 12 l., and thence in Wackernagel's ed. of his *Geistliche Lieder*, No. 64, and Bachmann's ed., No. 84; and in the *Unv. L. S.*, 1851, No. 589. Tr. as:—

Thank God it hath resounded. A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 156, repeated, omitting st. ii., in her *C. B. for England*, 1863. St. i., v., vi., form No. 49 in M. W. Stryker's *Christian Chorals*, 1885.

Another tr. is:—"Praise God! for forth hath sounded," by J. Kelly, 1867, p. 251.

iv. *Ich, der ich oft in tiefen Leid.* *Ps. cxlv.* 1st pub. in J. G. Ebeling's ed. of his *Geistliche Andachten Dritte Dutzet*, 1666, No. 27, in 18 st. of 7 l. Thence in Wackernagel's ed., No. 95, and Bachmann's ed., No. 103; also in the *Berlin G. L. S.*, ed. 1863, No. 1004. Tr. as:—

I who so oft in deep distress. A good tr., omitting st. ii.-iv., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 149. Her trs. of st. i., xiii.-xvi., xviii., were included as No. 224, and of st. vi., viii., ix., xi. altered, and beginning, "O God! how many thankful songs," as No. 168, in *Holy Song*, 1869.

Another tr. is:—"Who is so full of tenderness," of st. viii. as st. iv. of No. 1075 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1886, No. 537).

v. *Ich steh an deiner Krippen hier.* *Christmas.* Included in Crüger's *Praxis*, 1656, No. 105, in 15 st. of 7 l. Thence in Wackernagel's ed., No. 9, and Bachmann's ed., No. 45; and in the *Berlin G. L. S.*, ed. 1863, No. 167. A beautiful hymn, in which the poet puts himself in the place of the shepherds and the wise men visiting Bethlehem; and in praise and adoration tenders his devotion, his love and his all, to the Infant Saviour in the manger. Tr. as:—

My faith Thy lowly bed beholds. A tr. of st. i., iv., vii., xv., by A. T. Russell, as No. 57 in his *Ps. & Hys.*, 1851.

Other trs. are:—(1) "I stand beside Thy manger-bed," by Miss Manington, 1864, p. 38. (2) "Now at the manger here I stand," by J. Kelly, 1867, p. 32.

vi. *Ich weis dass mein Erlöser lebt.* *Easter-Founded* on Job xix. 25-27. 1st pub. in J. G. Ebeling's ed. of his *Geistliche Andachten* *Zehende Dutzet*, 1667, No. 119, in 9 st. of 7 l.; repeated in Wackernagel's ed., 1843, No. 118 (1874, No. 123); in Bachmann's ed., No. 119; and in the *Berlin G. L. S.*, ed. 1863, No. 301. Tr. as:—

I know that my Redeemer lives. In this my faith is fast. A full and spirited tr. by J. Oxenford, in *Lays of the Sanctuary*, 1859, p. 122. His trs. of st. i., iii., vii.-ix., were included, altered, as No. 779 in *Kennedy*, 1863.

Another tr. is:—"I know that my Redeemer lives, this hope," &c., by Miss Manington, 1863, p. 78.

vii. *Ich weis, mein Gott, dass all mein Thun.* *Supplication.* A prayer for success in all Christian works and purpose; founded on Jeremiah x. 23, and Acts v. 38, 39. Included in Crüger's *Praxis*, 1656, No. 332, in 18 st. of 5 l. In

Wackernagel's ed., No. 40; Bachmann's ed., No. 71, and the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—
I know, my God, and I rejoice. A good *tr.* of st. i.-iii., viii., xi., ix., by Miss Winkworth, as No. 121 in her *C. B. for England*, 1863.

Another *tr.* is:—"My God! my works and all I do," by J. Kelly, 1867, p. 102.

viii. Kommt, und lasst uns Christum ehren. *Christmas.* Founded on St. Luke ii. 15. 1st pub. in J. G. Ebeling's ed. of his *Geistliche Andachten* Fünfte Dutzet, 1667, No. 56, in 8 st. of 4 l. Thence in Wackernagel's ed., No. 6; Bachmann's ed., No. 110; and the *Unv. L. S.*, 1851, No. 43. *Tr.* as:—

1. Come, unite in praise and singing. Omitting st. vi., viii., contributed by A. T. Russell to Maurice's *Choral H. Bk.*, 1861, No. 707.

2. Bring to Christ your best oblation. A full and good *tr.* by R. Massie in his *Lyra Domestica*, 1864, p. 96; repeated in Snapp's *Songs of G. & G.*, and Reid's *Praise Bk.*, 1872.

Other *trs.* are:—(1) "Come, and let us Christ revere now," by Miss Manington, 1864, p. 25. (2) "Come, and Christ the Lord be praising," by J. Kelly, 1867, p. 24.

ix. Lobet den Herran, alle die ihn fürchten. *Morning.* Included in the Crüger-Runge *G. B.*, 1653, No. 7, in 10 st. of 5 l. In Wackernagel's ed., No. 100, and Bachmann's ed., No. 21, and in the Berlin *G. L. S.*, ed. 1863, No. 1063. *Tr.* as:—

Praise God! revere Him! all ye men that fear Him! This is from the version in Bunsen's *Allg. G. B.*, 1846, No. 167, st. i. being from Gerhard, and st. ii., iii., from "Lobet den Herren, denn er ist sehr freundlich" (q. v.); and appeared in the Dalston Hospital *H. Bk.*, 1848, No. 55, signed "A. G."

Other *trs.* are:—(1) "Our Lord be praising, All His glory raising," by H. J. Buckoll, 1842, p. 27. (2) "Praise ye Jehovah, all ye men who fear Him," by J. Kelly, 1867, p. 279.

x. Nicht so traurig, nicht so sehr. *Christian Continentment.* In the 3rd ed., 1648, of Crüger's *Praxis*, No. 251, in 15 st. of 6 l., repeated in Wackernagel's ed., No. 53; Bachmann's ed., No. 16, and the Berlin *G. L. S.*, ed. 1863, No. 851. It is founded on Ps. cxvi. 7; Ps. xlii. 6-12; 1 Tim. vi. 6. *Tr.* as:—

Ah! grieve not so, nor so lament. A free *tr.* by Mrs. Findlater, of st. i., ii., vii.-x., xiii., xv., in the 1st Ser., 1854, of the *H. L. L.*, p. 48 (1884, p. 50). Repeated, abridged, in *Holy Song*, 1869, and Dale's *English H. Bk.*, 1875.

Other *trs.* are:—(1) "Why this sad and mournful guise," by Miss Down, 1867, p. 86. (2) "Not so darkly, not so deep," by Miss Warner, 1868 (1861, p. 68). (3) "O my soul, why dost thou grieve," by J. Kelly, 1867.

xi. Nun lasst uns gehn und treten. *New Year.* Included in the Crüger-Runge *G. B.*, 1653, No. 106, in 15 st. of 4 l. Thence in Wackernagel's ed., No. 12; Bachmann's ed., No. 24, and the Berlin *G. L. S.*, ed. 1863, No. 200. Evidently written during the Thirty Years' War. *Tr.* as:—

In pray'r your voices raise ye. In full, by J. Kelly, 1867, p. 45. From this, 8 st. are included as No. 48 in the Ohio *Luth. Hyl.*, 1880.

Other *trs.* are:—(1) "Now let each humble Creature," in the *Suppl. to Ger. Psal.*, ed. 1765, p. 4, and *Select H. from Ger. Psal.*, Tranquebar, 1754, p. 7. In the *Moravian H. Bk.*, 1789, No. 567 (1849, No. 1106), greatly altered, and beginning, "Year after year commenceth," (2) "O come with prayer and singing," by R. Massie in the *British Herald*, Jan. 1865, p. 8. (3) "Christians all, with one accord," by E. Massie, 1867, p. 168. (4) "With notes of joy and songs of praise," by Dr. R. Maguire, 1853, p. 24.

xii. Schaut! schaut! was ist für Wunder dar!

Christmas. 1st pub. in J. G. Ebeling's ed. of his *Geistliche Andachten* Fünfte Dutzet, 1667, No. 55, in 18 st. of 4 l. Thence in Wackernagel's ed., No. 4; Bachmann's ed., No. 109. *Tr.* as:—

Behold! behold! what wonders here. In full, by J. Kelly, 1867, p. 14. From this, 12 st. were included in the Ohio *Luth. Hyl.*, 1880, as Nos. 25, 26; No. 26 beginning with the *tr.* of st. xiii., "It is a time of joy to-day."

xiii. Warum willst du draussen stehen. *Advent.* Suggested by Gen. xxiv. 31. Appeared in the Crüger-Runge *G. B.*, 1653, No. 78, in 9 st. of 8 l.; viz., st. i.-vii., xi., xii., of the full form; st. viii.-x. being added in Ebeling's *Geistliche Andachten* Fünfte Dutzet, 1667, No. 50. The full text, in 12 st., is also in Wackernagel's ed., No. 2; Bachmann's ed., No. 23, and the *Unv. L. S.*, 1851, No. 20. *Tr.* as:—

Wherefore dost Thou longer tarry. A good *tr.*, omitting st. viii.-x., by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 6. In her *C. B. for England*, 1863, No. 153, the *trs.* of st. iii., v., xi., are omitted.

Other *trs.* are:—(1) "Wherefore dost Thou, blest of God," by R. Massie, in *Lyra Domestica*, 1864, p. 90. (2) "Why, without, then, art Thou staying," by J. Kelly, 1867, p. 5.

xiv. Was alle Weisheit in der Welt. *Trinity Sunday.* In Crüger's *Praxis*, 1656, No. 212, in 8 st. of 9 l. Thence in Wackernagel's ed., No. 1, and Bachmann's ed., No. 59, and the Berlin *G. L. S.*, ed. 1863, No. 50. *Tr.* as:—

Scarce tongue can speak, ne'er human ken. In full, by J. Kelly, 1867, p. 1, repeated as No. 111 in the Ohio *Luth. Hyl.*, 1880.

Another *tr.* is:—"The mystery hidden from the eyes," by R. Massie, in *Lyra Domestica*, 1864, p. 87.

xv. Was Gott gefällt, mein frommes Kind. *Resignation.* This beautiful hymn, on resignation to "what pleases God," first appeared in the Crüger-Runge *G. B.*, 1653, No. 290, in 20 st. of 5 l. Thence in Wackernagel's ed., No. 60; Bachmann's ed., No. 37, and the *Unv. L. S.*, 1851, No. 723. *Tr.* as:—

What God decrees, child of His love. A good *tr.* of st. i., ii., v., vi., viii., xii., xv., xviii., xx., by Mrs. Findlater, in the 3rd Ser., 1858, of the *H. L. L.*, p. 49 (1884, p. 170). Included, in full, in Bp. Ryle's *Coll.*, 1860, No. 171; and abridged in *Christian Hys.*, Adelaide, 1872, and beginning, "What God decrees, take patiently," in *Kennedy*, 1863, No. 1344.

Other *trs.* are:—(1) "What pleaseth God with joy receive," by Miss Down, 1867, p. 94. (2) "What pleases God, O pious soul," by Miss Winkworth, 1868, p. 193. (3) "What pleaseth God, my faithful child," by J. Kelly, 1867, p. 189.

xvi. Wie schön ist's doch, Herr Jesu Christ. *For Married Persons.* Founded on Ps. cxviii. 1st pub. in Ebeling's ed. of his *Geistliche Andachten* Vierte Dutzet, 1666, No. 38, in 8 st. of 12 l. Thence in Wackernagel's ed., 1843, No. 108 (1874, No. 109); Bachmann's ed., No. 105, and the *Unv. L. S.*, 1851, No. 680. *Tr.* as:—

Oh, Jesus Christ! how bright and fair. In full, by J. Kelly, 1867, p. 307, repeated, altered, and omitting st. iii.-v., in the Ohio *Luth. Hyl.*, 1880, No. 339.

II. Hymns not in English C. U.

xvii. Also hat Gott die Welt geliebt. *Good Friday.* On St. John iii. 16. In Crüger's *Praxis*, 1661, No. 372, in 17 st. *Tr.* as, "Be of good cheer in all your wants," by P. H. Molther, of st. 16, as No. 181 in the *Moravian H. Bk.*, 1789 (1886, No. 217).

xviii. *Auf, auf, mein Herz mit Freuden. Easter.* In Crüger's *Praxis*, 1648, No. 141, in 9 st. The *trs.* are: (1) "Up! up! my heart with gladness, See," by *J. Kelly*, 1867, p. 71. (2) "Up, up, my heart, with gladness, Receive," by *N. L. Frothingham*, 1870, p. 228.

xix. *Du bist zwar mein und bleibest mein. For the Bereaved.* A beautiful hymn of consolation for parents on the loss of a son. Written on the death of Constantin Andreas, younger son of Johannes Berkov, pastor of St. Mary's Church, Berlin, and first printed as one of the "Dulcia amicorum a latia" at the end of the funeral sermon by Georg Lillius, Berlin, 1650. Included in Ebeling's ed. of Gerhardt's *Geistliche Andachten* Sechste Dutzet, Berlin, 1667, No. 72, in 12 st. The *trs.* are: (1) "Thou'rt mine, yes, still thou art mine own," by *Miss Winkworth*, 1858, p. 123. (2) "Yes, thou art mine, still mine, my son," by *J. D. Burns*, in the *Family Treasury*, 249, p. 8, and his *Remains*, 1869, p. 249. (3) "Mine art thou still, and mine shalt be," by *J. Kelly*, 1867, p. 333. (4) "Thou art mine own, art still mine own," by *Dr. J. Guthrie*, 1869, p. 100.

xx. *Du, meine Seele, singe. Ps. cxlvi.* In the Crüger-Runge *G. B.*, Berlin, 1663, No. 183, in 10 st. *Tr.* as: "O come, my soul, with singing," by *Miss Burlingham*, in the *British Herald*, January, 1866, p. 207, and as No. 423 in *Reid's Praise Bk.* 1872.

xxi. *Gieb dich zufrieden, und sei stille. Cross and Consolation—Ps. xxxviii. 7.* In Ebeling *Erstes Dutzet*, 1666, No. 11, in 15 st. *Tr.* as: (1) "Be thou content: be still before," by *Miss Winkworth*, 1855, p. 156, and in *Ep. Ryke's Coll.*, 1860, No. 269. (2) "Be thou contented: 'aye relying," by *J. Kelly*, 1867, p. 202. (3) "Tranquilly lead these, peace possessing," by *N. L. Frothingham*, 1870, p. 246.

xxii. *Hör an! mein Herz, die sieben Wort. Passiontide.* On the Seven Words from the Cross. Founded on the hymn noted under *Bösesstein*, *J.* (q.v.). In Crüger's *Praxis*, 1656, No. 137, in 15 st. *Tr.* as: (1) "Come now, my soul, thy thoughts engage," by *Dr. H. Mills*, 1845 (1856, p. 309). (2) "Seven times the Saviour spoke—my heart," by *R. Maasie*, in the *British Herald*, Sept., 1865, p. 133. (3) "My heart! the seven words hear now," by *J. Kelly*, 1867, p. 63.

xxiii. *Ich hab in Gottes Herz und Sinn. Resignation.* In Crüger's *Praxis*, 1648, No. 219, in 12 st. *Tr.* as: (1) "I into God's own heart and mind," by *J. Kelly*, 1867, p. 219. (2) "To God's all-gracious heart and mind," by *Miss Winkworth*, 1869, p. 213, repeated in *Satham's Coll.*, Edin. 1869 and 1870.

xxiv. *O Jesu Christ! dein Kripplein ist. Christmas. At the Manger of Bethlehem.* In Crüger's *Praxis*, 1656, No. 101, in 15 st. *Tr.* as: (1) "Be not dismay'd—in time of need" (st. xi.) in the *Moravian H. Bk.*, 1789, No. 236. (2) "O blessed Jesus! This," by *Miss Winkworth*, 1858, p. 18. (3) "O Jesus Christ! Thy cradle is," by *Miss Manington*, 1864, p. 41. (4) "Thy manger is my paradise," by *J. Kelly*, 1867, p. 26.

xxv. *Voller Wunder, voller Kunst. Holy Matrimony.* In Ebeling *Vierte Dutzet*, 1666, No. 40, in 17 st. Often used in Germany at marriages on the way to church. *Tr.* as: (1) "Full of wonder, full of skill," by *Dr. H. Mills*, 1845 (1856, p. 215). (2) "Full of wonder, full of skill," in *Mrs. Stanley Carr's tr.* of *Wildenhahn's Paul Gerhardt*, ed. 1856, p. 62. (3) "Full of wonder, full of art," by *J. Kelly*, 1867, p. 302. (4) "Full of wonder, full of art," by *Miss Winkworth*, 1869, p. 215.

xxvi. *Warum machet solche Schmerzen. New Year.* On St. Luke ii. 21. In Crüger's *Praxis*, 1648, No. 97, in 4 st. *Bunsen*, in his *Versuch*, 1833, No. 120, gives st. iii., iv. altered to "Freut euch, Sünder, allerwegen." *Tr.* as: (1) "Mortals, who have God offended," by *Miss Cox*, 1841, p. 21, from *Bunsen*. (2) "Why should they such pain e'er give Thee," by *J. Kelly*, 1867, p. 43.

xxvii. *Weg, mein Herz, mit den Gedanken. Lent.* On St. Luke xv. In Crüger's *Praxis*, 1648, No. 36, in 12 st. *Tr.* as: (1) "Let not such a thought e'er pain thee," by *J. Kelly*, 1867, p. 83. (2) "Hence, my heart with such a thought," by *Miss Winkworth*, 1869, p. 210.

Besides the above, a considerable number of other hymns by Gerhardt have been *tr.* by *Mr. Kelly*, and a few by *Dr. Mills*, *Miss Manington*, and others. The limits of our space forbid detailed notes on these versions.

[J. M.]

German Hymnody. German hymnody surpasses all others in wealth. The church hymn in the strict sense of the term, as a popular religious lyric in praise of God to be sung by the congregation in public worship, was born with the German Reformation, and most

extensively cultivated ever since by the evangelical church in Germany. The Latin hymns and sequences of Hilary, Ambrose, Fortunatus, Gregory the Great, Notker, St. Bernard, Thomas of Aquino, Adam of St. Victor, Thomas of Celano, and others, were indeed used in public worship long before, but only by the priests and choristers, not by the people, who could not understand them any more than the Latin psalms and the Latin mass. The Reformed (as the non-Lutheran Protestant churches are called on the Continent) were long satisfied with metrical translations of the Psalter, and did not feel the necessity of original hymns, and some did not approve of the use of them in public worship.

The number of German hymns cannot fall short of one hundred thousand. Dean Georg Ludwig von Hardenberg of Halberstadt, in the year 1786, prepared a hymnological catalogue of the first lines of 72,783 hymns (in 5 vols., preserved in the library of Halberstadt). This number was not complete at that time, and has considerably increased since. About ten thousand have become more or less popular, and passed into different hymn-books. Fischer gives a selection of about 5000 of the best, many of which were overlooked by Von Hardenberg. We may safely say that nearly one thousand of these hymns are classical and immortal. This is a larger number than can be found in any other language.

To this treasury of German song several hundred men and women of all ranks and conditions—theologians and pastors, princes and princesses, generals and statesmen, physicians and jurists, merchants and travellers, labourers and private persons—have made contributions, laying them on the common altar of devotion. Many of these hymns, and just those possessed of the greatest vigour and unction, full of the most exulting faith and the richest comfort, had their origin amid the conflicts and storms of the Reformation, or the fearful devastations and nameless miseries of the Thirty Years' War; others belong to the revival period of the Spenierian Pietism and the Moravian Brotherhood, and reflect its earnest struggle after holiness, the fire of the first love and the sweet enjoyment of the soul's intercourse with her Heavenly Bridegroom; not a few of them sprang up even in the unbelieving age of "illumination" and rationalism, like flowers from dry ground, or Alpine roses on fields of snow; others again proclaim, in fresh and joyous tones, the dawn of reviving faith in the land where the Reformation had its birth. Thus these hymns constitute a most graphic book of confession for German evangelical Christianity, a sacred band which enriches its various periods, an abiding memorial of its victories, its sorrows and its joys, a clear mirror showing its deepest experiences, and an eloquent witness for the all-conquering and invincible life-power of the evangelical Christian faith.

The treasures of German hymnody have enriched churches of other tongues and passed into Swedish, Norwegian, Danish, and modern English and American hymn-books. John Wesley was one of the first English divines

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who appreciated its value; and while his brother Charles produced an immense number of original hymns, John freely reproduced several hymns of Paul Gerhardt, Tersteegen, and Zinzendorf. The English Moravian hymn-book consists mostly of translations from the German. In more recent times, several accomplished writers, male and female, have vied with each other in translations and transfusions of German hymns. Among the chief English translators are Frances Elizabeth Cox; Catherine Winkworth; H. L. L., i. e. Mrs. Findlater and her sister, Miss Jane Borthwick; Richard Massie; Arthur Tozer Russell; James W. Alexander; H. Mills; John Kelly; not to mention many others who have furnished admirable translations of one or more hymns for church hymn-books, or private hymnological collections (as e. g. for Schaff's *Christ in Song*, N. York and London, 1870).

The history of German hymnody may be divided into six periods:—i. *The Mediæval Period*, from the 8th to the 16th century; feeble beginnings, mostly on the basis of Latin hymns. ii. *The Reformation Period*, to the Peace of Westphalia, 1520-1648. iii. *The Confessional Period*, from Paul Gerhardt to Spener, 1648-1680. iv. *The Pietistic and Moravian Period*, from Spener to Gellert, 1680-1757. v. *The Rationalistic Period*, from Gellert to Arndt, 1757-1817. vi. *The Modern Evangelical Period*, from 1817 to present date.

i. *First Period.*

The Christianisation of the barbarians in western and northern Europe by Bonifacius, Ansgarius, and other missionaries, was accompanied with the introduction of the Latin language in theology and in public worship. This was an efficient means for preserving the unity of the church and facilitating literary intercourse among scholars, but prevented for a long time the free and full development of a vernacular hymnody. Nevertheless the German love for poetry and song produced a large number of sacred lyrics for private devotion, and versified translations of the Psalter and Latin hymns. Wackernagel gives, in the second volume of his great collection, no less than 1448 German hymns and sequences, from Otfrid to Hans Sachs (inclusive), or from A. D. 868 to A. D. 1518.

1. The oldest German poet is the Benedictine monk Otfrid, of Weissenburg (a pupil of Rabanus Maurus at Fulda). He prepared, in the middle of the ninth century, a versified Gospel history in the Alemannian dialect, divided into stanzas; each stanza containing four rhymed verses, the whole consisting of 1500 lines. This was the first German Bible for the laity. (See his *Krist*, edited by Graff, 1831, and nineteen specimens in *Wackernagel*, ii. 3-21.)

2. The *Kyrie eleison* and *Christe eleison*, which passed from the Greek church into the Latin, as a response of the people, to be repeated over and over again, especially on the high festivals, was popularly enlarged, and these brief poems were called from the refrain *Kirleison* or *Leisen*, also *Leichen*. They were the first specimens of German hymns which were sung by the people. The oldest dates

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He never leaves the reader in doubt of his meaning. He brings the truth home to the heart of the common people, and always hits the nail on the head. His style is racy, forcible, and thoroughly idiomatic. He is the father of the modern High German language and literature. His translation of the Bible may be greatly improved, but will never lose its hold upon the German-speaking people. Luther's hymns passed at once into popular use, and accompanied the Reformation in its triumphant march through German lands. Next to the German Bible they proved to be the most effective missionaries of evangelical doctrines and piety. How highly his contemporaries thought of them may be inferred from Spangenberg, likewise a hymnist, who said, in his preface to the *Cithara Lutheri* (1545):—

“The rhymes are easy and good, the words choice and proper, the meaning clear and intelligible, the melodies lovely and hearty, and, in summa, all is so rare and majestic, so full of pith and power, so cheering and comforting that you will not find his equal, much less his master.”

The first German evangelical hymn-book, the so-called *Achilliederbuch*, appeared in the year 1524 and contained eight hymns, four of them by Luther, three by Speratus, one by an unknown author. The *Erfurt Enchiridion*, of the same year, numbered twenty-five hymns, of which eighteen were from Luther. The hymn-book of Walther, also of 1524, contained thirty-two; Klug's *Gesangbuch*, edited by Luther, Wittenberg, 1529, had fifty-four; Babst's of 1545, eighty-nine; and the fifth edition of 1553, one hundred and thirty-one hymns. (See *Koch*, i. 250 sqq.) This rapid increase of hymns and hymn-books continued after Luther's death.

We can only mention the names of the principal hymnists who were inspired by his example.

Justus Jonas, Luther's friend and colleague (1493-1555) wrote, “Wo Gott der Herr nicht bei uns hält” (*Ps.* 124). *Paul Eber*, the faithful assistant of Melancthon and Professor of Hebrew in Wittenberg (1511-1569), is the author of “Wenn wir in höchsten Nöthen sein,” and “Herr Jesu Christ, wahr'r Mensch und Gott.” *Hurkhard Waldis*, of Hesse (1485-1567), versified the Psalter. *Erasmus Alber* (d. in Mecklenburg, 1563), wrote twenty hymns which Herder and Gervinus thought almost equal to Luther's. His “Christe, du bist der helle Tag,” is a *tr.* from the Latin “Christe qui lux.” *Lazarus Spengler*, of Nürnberg (1479-1534) wrote, about 1522, a hymn on sin and redemption, which soon became very popular, “Durch Adam's Fall ist ganz verderbt.” *Hans Sachs*, the shoemaker-poet of Nürnberg (1496-1576), was the most fruitful “Meister-sänger” of that period, and wrote also some spiritual hymns. *Veit Dietrich*, pastor of St. Sebaldus in Nürnberg (d. 1549), wrote “Bedenk, o Mensch, die grosse Gnad.” Markgraf *Albrecht* of Brandenburg (d. 1567): “Was mein Gott will, geschehe allzeit.” *Paul Speratus*, his court-chaplain at Königsberg (1484-1561), contributed three hymns to the first German hymn-book (1524), of which the best is “Es ist das Heil uns kommen her.” *J. Schneising* (d. 1567) pub. in 1548 a hymn still in use, “Allein zu dir, Herr Jesu Christ.” *J. Mathesius*, the pupil and biographer of Luther, and pastor at Joachimsthal in Bohemia (1504-1565), wrote a few; *Nicolaus Herman*, his cantor and friend (d. 1561), 178 hymns, especially for children, and composed popular tunes. *Nicolaus Decius*, first a monk, then an evangelical pastor at Stettin (d. 1541), reproduced the *Gloria in excelsis* in his well known “Allein Gott in der Höh sei Ehr” (1525), and the *Agnus Dei* in his eucharistic “O Lamm Gottes unschuldig” (1531).

The German hymnody of the Reformation period was enriched also by hymns of the *Bohemian Brethren*, which were freely translated by *Michael Weisse* (Weys), and *Johann Rok* (Horn) of Silesia. Weisse was a native

German, who had joined the *Bohemian Brethren*, edited in 1531 their first German hymn-book, and was sent by them as a delegate to Luther in 1522. Luther at first favoured them, but afterwards they showed their preference for the Reformed doctrine of the Sacraments.

2. *The Lutheran Hymnody from about 1570 to 1648.*—The productive period of the Lutheran church closed with the Formula of Concord in 1577, which gave final shape to its creed after the violent synergistic, antinomian, ubiquitarian, crypto-Calvinistic and adiaphoristic controversies. The hymns from this time to the close of the Thirty Years' War bear upon the whole the same character of objective churchly piety. But the untold misery which that fearful war entailed upon Germany stimulated the production of a more subjective and experimental type of sacred poetry, and multiplied the hymns of the Cross (*Kreuz- und Trostlieder*).

The following are the chief hymnists from the close of the 16th cent. and the first half of the 17th cent. :—

—*Nicolaus Selnecker* (1530–1592), a pupil of Melancthon and one of the framers of the *Formula Concordiae*, is the author of nearly 150 hymns. *Bartholomæus Ringswaldt* (1630–1596), an equally fertile singer, is best known through his name being associated with the German *Dies iræ*, "Es ist gewisslich an der Zeit." *Martin Moller* (1567–1606), *Martin Behm* (1567–1622); *Martin Schalling* (1522–1576), author of "Herzlich Lieb hab ich dich, O Herr," 1567; *Valerius Herberger* (1562–1627), author of "Valet will ich dir geben," 1613. *Philipp Nicolai*, Pastor at Unna in Westphalia, afterwards in Hamburg, where he died, 1648, was a violent polemic against the Calvinists, but two of his hymns, from the year 1598 or earlier, namely, "Wie schön leuchtet der Morgenstern" (based on Ps. 45), and "Wachet auf! ruft uns die Stimme" (Matt. 25), are truly classical and universal favourites in German churches, as well as the sublime chorales which he adapted to them. Although he belongs to the church school, he is introduced, by the sweet and tender tone of his "Morning Star," the unique series of German Jesus-hymns, in which the sentiment of the love of the soul to the heavenly Bridegroom is expressed in glowing language.

To the period of the Thirty Years' War (1618–1648) belong the following poets :—

Martin Opitz (1597–1639), who founded the Silesian school of poets, reformed the art of poetry and introduced greater purity of language and metrical regularity. *Johann Heermann* (1586–1647), a great sufferer of bodily ills, contributed many hymns of permanent value, as "Herzliebster Jesu, was hast du verbrochen," "O Jesu, Jesu, Gottes Sohn," "O Jesu Christe, wahres Licht," "Zion klagt mit Angst und Schmerzen." *Matthias Apelles von Löwenstern* (1594–1648) is the author of "Christe, du Beistand deiner Kreuzgemeinde," and "Jesu, meine Freud und Wonne." *Michael Altenburg* (1584–1640) wrote the first three stanzas of the famous battle hymn of Gustavus Adolphus, "Verzage nicht, du Häuflein klein," which that hero had sung by his army before the battle of Lützen (Nov. 19, 1632). *Joh. Mathæus Meyfart* (1590–1642) is known by his *New Jerusalem hymn*, "O Jerusalem, du hochgebaute Stadt." To *Paul Fleming* (1609–1640) we owe the pilgrim hymn, "In allen meinen Thaten." Mention must be made also of *Johann Hermann Schein* (1586–1630); *Heinrich Balz* (d. c. 1650); *Georg Weissel* (1590–1636); *Simon Dach* (1605–1629); *Valentin Thilo* (1607–1682). *Martin Rinkart* (1586–1649), at the conclusion of that terrible war, 1648, gave classic expression to the grateful feeling of relief in the German "Te Deum," "Nun danket alle Gott."

3. *The German Reformed Hymnody during the Reformation period.*—The Reformed churches of Switzerland and Germany were far behind the Lutheran in original hymnody, but took the lead in psalmody. *Zwingli* and *Calvin*, the Swiss reformers, held the principle that the Word of God should have supreme dominion in public worship, and that no productions of man should be allowed to take its place.

This principle raised the Psalter to new dignity and power. Versified versions of the Psalms became the first hymn-books of the Reformed churches. *Clément Marot*, court poet to Francis I. of France, had between 1533 and 1538, translated several psalms into French metre. These circulated in ms. first at the court, and then among the Huguenots, from whose use of them they assumed a party character. When Calvin was expelled from Geneva in 1538, he settled at Strasburg, and published there in the following year a small collection of 18 psalm versions and 3 other pieces with melodies attached. Of the psalms 12 are by Marot, 5 by Calvin himself, and 1 in prose. The melodies are mostly of German origin. Calvin returned to Geneva in Sept., 1541, and soon after that time another Psalter appeared at Strasburg, containing, besides the former 12, the 18 other psalms which Marot had already versified. Calvin then published at Geneva, in 1542, a new psalm book, containing Marot's 30 psalms, his own 5, and some shorter pieces, such as the Song of Simeon, the Creed, and the Decalogue. When Marot fled to Geneva in 1542, he revised these psalms for Calvin, and wrote for him 19 others which were published in the edition of 1543. Soon afterwards Marot left Geneva and died in 1544. Some years then elapsed when Theodore de Bèze (or Beza) completed the Psalter at Calvin's request. The first instalment was published in 1551, and the entire work in 1562. The musical editor of the Genevan Psalter was up to 1557 Louis Bourgeois. The additional tunes of 1562 (40 in number) were added by an unknown hand. After the completion of the Psalter the tunes were harmonized in 1565 by the celebrated Claude Goudimel, who perished in 1572 in the massacre at Lyons which followed the "Bartholomew" at Paris. Hence the *melodies* have often, but erroneously, been attributed to Goudimel, who had not even joined the Huguenot party until most of the Genevan Psalter had been published, and had no correspondence at any time with Calvin. [See *Psaltern*, French.] The example set by Calvin and Beza was followed by the German Reformed, as well as the Dutch, English and Scottish Reformed churches. The Psalter of Israel became the favorite Reformed hymn-book, and is used as such in some branches of Scottish and American Presbyterianism, even to the exclusion of "uninspired" hymns.

The first German Reformed hymn-book appeared at Zürich, 1540, edited by *Johann Zwick*, of Constance, *Ambrosè Blaarer* (or *Blaurer*), and his brother *Thomas Blaarer*. It contained versified psalms and original hymns, with a preface in defence of congregational singing. But the most popular collection for a long time was the versified Psalter of Ambrosius Lobwasser, a professor of law at Königsberg (b. 1515, d. 1585). It is a rhymed translation of the French Psalter of Marot and Beza, written at first for private devotion, and pub. at Leipzig in 1573. The poetry is the poorest part of the translation, and is well characterised by the name of the author (*Präseveater*); but the pious contents made it a rich source of devotion for a hundred years. It is a parallel to Rous's English

version of the Psalter. [See *Scottish Hymnody*.] It is another interesting coincidence that Lobwasser, who furnished the popular Psalter to the German Reformed or Calvinistic churches, was a Lutheran, and that Francis Rous, who furnished the most popular Psalter to Scotland, was an English Puritan, and spent his whole life in the south of England. What gave to both such an authority was the belief that the Hebrew Psalter is a complete and the only inspired manual of praise for public worship.

iii. Third Period.

The third period extends from the middle to the end of the seventeenth century, or from Paul Gerhardt to Spener (1648-1680). It is the transition from the churchly and confessional to the pietistic and devotional hymns, or, as the Germans say, from the *Bekennnisslied* to the *Erbauungsglied*. The poets were mostly orthodox, but with a mystic vein, and possessed fervent experimental piety. They include:—

Paul Gerhardt (1607-1676), a Lutheran pastor in Berlin, afterwards in Lübben, is the prince of German hymnists of the seventeenth century, and yields in popularity only to Luther, whom he greatly surpassed in poetic fertility. His 1-3 hymns are among the noblest pearls in the treasury of sacred poetry. More than thirty of them are still in use, and some of them have been naturalised in English dress by John Wesley, James W. Alexander, Miss Winkworth, A. T. Russell, John Kelly, and others. We mention "Befiehl du deine Wege," "O Haupt voll Blut und Wunden," "Wie soll ich dich empfangen." Next to him comes *Johann Franck* (1618-1677), burgomaster of his native town, Guben, in Lower Lausitz, not so popular and hearty, but superior in art and pathos. He characterised poetry as "the nurse of piety, the herald of immortality, the promoter of cheerfulness, the conqueror of sadness, and a foretaste of heavenly glory." He had a strong vein of mysticism, and began the series of the sweet pietistic Jesus-hymns. Among his best are, "Jesu, meine Freude," and the eucharistic "Schmücke dich, o liebe Seele." The three brothers Franck (Sebastian, Michael, and Peter) occupy an inferior rank. *Johann Rist* (1607-1667), much praised and much censured by his contemporaries, crowned as poet laureate by the Emperor Ferdinand III. (1644), was the most fertile poet of his age, and produced or manufactured 610 hymns, published in ten collections between 1641 and 1664. Some are of a high order, but many only rhymed prose, and nearly all too prolix. One of his best is, "O Ewigkeit du Donnerwort" (16 stanzas, but greatly abridged in hymn-books). *Georg Neumark* (1621-1681), librarian at Weimar, is the author of the popular hymn of trust in God, "Wer nur den lieben Gott lässt walten," which grew out of a providential deliverance from great distress. *Michael Schirmer* (1608-1673) wrote one of the best Pentecostal hymns, which, with its popular tune, is found in all German hymn-books: "O heil'ger Geist keh'r bei uns ein."

The following have also more or less enriched German hymnody:—

Johann Georg Albinus (1624-1679); *Johann Olearius* (1611-1684); *Christian Keymann* (1607-1662); *C. F. Nachtenhofer* (1621-1685); *Gottfried W. Sacer* (1635-1699); *Hartmann Schenck* (1634-1681); *Sigismund von Birken*, called *Betulius* (1626-1681); *Christoph Tietze* (1641-1703); *Salomo Liscow* (1640-1689); *Christian Knorr von Rosenroth* (1638-1689); *Ludamilla Elizabeth*, Countess of Schwarzburg-Rudolstadt (1640-1672); *Anna Sophia*, Countess of Hesse-Darmstadt (1630-1683); *Emilia Juliana*, Countess of Schwarzburg-Rudolstadt (1637-1706); *Louise Henriette*, of Brandenburg (1627-1667), a Reformed princess, and wife of the great Elector, is credited with four hymns, one of which is an universal favourite: "Jesus, meine Zuversicht." *Johann Scheffler*, called *Angelus Silesius* (1624-1677), a physician by profession, stands alone as to his ecclesiastical position, but is not behind any of his contemporaries in poetic genius. He was constitutionally a mystic, and became so disgusted with the intolerant Lutheran orthodoxy of his surroundings that he entered the Roman Catholic Church at Breslau, 1653, and became involved in a most bitter controversy. But his hymns, some of

which were written before his transition, outlived the strife, and are still found in every good hymn-book, e.g. "Ich will dich lieben meine Stärke," and "Liebe, die dich mich zum Bilde." His heart was almost pantheistically absorbed in Christ, and his last words were, "Jesus and Christ, God and man, bridegroom and brother, peace and joy, sweetness and delight, refuge and redemption, heaven and earth, eternity and time, love and all, have mercy on my soul." F. W. Faber furnishes an interesting parallel, both as a poet and as a convert from Protestantism to Romanism.

iv. Fourth Period.

The *Pietistic* and *Moravian* period, from Spener to Gellert (1680 to 1757), produced a large number of hymns which breathe the spirit of a second Reformation or Revival in Germany. The Pietism of Philip Jacob Spener, and August Hermann Francke, was a reaction against the dry scholasticism and cold formalism of the Lutheran Church, and emphasised the importance of practical, personal, experimental piety. It corresponds in many respects to Puritanism, which preceded it, and to Methodism, which succeeded it, in England, but it remained within the state church. The Moravian movement resulted in a separate community, which Count Zinzendorf organised on the remnant of the Bohemian and Moravian Brethren or *Unitas Fratrum*. The Pietistic and Moravian hymns give expression to the various stages and shades of Christian experience, are fresh and lively, full of devotional fervor, but sometimes degenerate into a playful and irreverent sentimentalism.

It is a remarkable fact that some of the greatest religious revivals in the church—as the Reformation, Pietism, Moravianism, Methodism—were sung as well as preached and written into the hearts of the people, and that the leaders of those revivals—Luther, Spener, Zinzendorf, Wesley—were themselves hymnists.

From the Pietistic and Moravian hymnody we must distinguish the hymnists of the German Reformed Church, which began to relax the exclusive use of the Psalms, and produced not a few hymns equal to the best in the Lutheran Church of this period. The chief Pietistic hymnists are:—

Philipp Jacob Spener (1635-1705), an Alsatian by birth, pastor of St. Nicolai in Berlin, was in word and example the leader of the Pietistic revival, and one of the best men in German church history, but he had no poetic genius, and his few hymns derive their value from his name and fame rather than from intrinsic merit. *August Hermann Francke* (1663-1727), the second leader of Pietism, a hero of faith in God, and founder of the famous Orphan House in Halle, where he was professor of theology and pastor of a church, wrote a few hymns, one on New Year, "Gott Lob, ein Schritt zur Ewigkeit." *Christian Friedrich Richter* (1676-1711), a pious physician and co-worker of Francke in his institutions at Halle, is the author of 33 hymns; the two best known represent Christian life in its difficulty and its ease, "Es kostet viel ein Christ zu sein," "Es ist nicht schwer ein Christ zu sein;" "Es glänzet der Christen inwendiges Leben." *Johann Anastasius Freylinghausen* (1670-1739), son-in-law and successor of Francke as director of the Orphan House, wrote a number of good hymns, and published the best hymn-book of the Pietistic school at Halle, 1704 and 1714. *John Daniel Herrnschmidt* (1673-1723), professor of theology in Halle and colleague of Francke in the management of the Orphan House: "Gott will's machen, Dass die Sachen," "Lobe den Herren, o meine Seele" (1714). *Christian Scriber* (1629-1693), pastor in Magdeburg, court chaplain at Quedlinburg, author of the highly popular devotional "Seelenschatz," wrote a few hymns, "Der lieben Sonne Licht und Pracht," "Jesu, meiner Seele Leben." *Gottfried Arnold* (1666-1714), the famous church histo-

rian, wrote several hymns of remarkable depth and devotion to Christ: "Herzog unser Seligkeiten." "So führst du doch recht selig, Herr, die Deinen." The last was the favourite of the philosopher Schelling. Knapp calls it "the richest hymn in thought and experience, and full of majestic wisdom." We may compare it to Cowper's hymn on Providence. "God moves in a mysterious way." *John Jacob Schütz* (1640-1690), a lawyer and syndic of his native city, Frankfurt-on-the-Main, "Sei Lob und Ehr dem höchsten Gut." *Adam Drese* (1620-1701), "Eheerbräutigam, Jesu, Gottes Lamm" (1697). *Johann Heinrich Schröder* (1668-1699), pastor near Magdeburg, "Eins ist noth, ach Herr, deines Eine" (1697), "Jesu, hilf siegen, du Fürste des Lebens" (1697). *Laurentius Laurentii* (1660-1722), musical director of the Cathedral at Bremen, "Ermuntert euch, ihr Frommen." "Du wesentliches Wort." *Johann Caspar Schade* (1666-1698), diaconus of St. Nicolai in Berlin: "Mein Gott, das Herz ich bringe Dir." "Ruhe ist das beste Gut." *Joachim Lange* (1670-1744), professor of theology in Halle, and friend of Francke, the morning hymn, "O Jesu, süßes Licht." *Ernst Lange* (1650-1747), magistrate at Danzig: "Unter denen grossen Sühnern." *Ludwig Andreas Gotter* (1661-1738), of Gotha, a pious and fruitful hymnist, "Herr Jesu, Gnadensonne." "Womit soll ich dich wohl loben." "Schaffet, schaffet, Menschenkinder." *Wolfgang Christian Lessler* (1660-1722), of Nürnberg, "Ich lass dich nicht, du musst mein Jesus bleiben." "Elmweg ihr zweifelnden Gedanken." *Johann Friedrich Starck* (1680-1756), pastor in Frankfurt, a faithful follower of Spener, and author of a very popular book of daily devotion, wrote 939 pious hymns, but of no poetic value. *Johann Jacob Hambach* (1693-1735), professor of theology at Halle, afterwards at Giessen, the most churchly of the Pietistic hymnists: "Grosser Mütler, der zur Rechten." "Heland, deine Menschenlebe." "Mein Jesu, der du vor dem Scheiden." *Johann Ludwig Conrad Allendorf* (1693-1773), editor of the "Cölnische Lieder." "Die Seele ruht in Jesu Armen." "Unter Lilien jener Freuden." "Wo ist ein solcher Gott wie Du." *Leopold Franz Friedrich Lehr* (1709-1744), diaconus in Cöthen: "Mein Heland nimmi die Sünder an." *Karl Heinrich Bogatsky* (1690-1774), lived in the Orphan House at Halle and wrote numerous devotional works, especially the *Schätskästlein*, which is still extensively used: "Wach auf, du Heist der ersten Zeugen." "Ich weiss von keinem andern Grunde." "Mein Heland, du hast mich gezogen." *Ernst Gottlieb Woltersdorf* (1725-1761), pastor in Bunzlau, founder of an orphan asylum, and a man of glowing zeal for the kingdom of God, "Komm, mein Herr, in Jesu Leiden." "Wer ist der Braut des Lammes gleich." "Wie selig ist das Volk des Herrn." *Benjamin Schmolcke* (1673-1737), pastor primarius in Schwedtitz, one of the most prolific and popular hymnists: "Abba, lieber Vater, höre." "Ach sagt mir nichts von eiteln Schätzen." "Der beste Freund ist in dem Himmel." "Himmelan geht unsere Bahn." "Je grösser Kreuz, je näher Himmel." "Mein Jesu, wie du willst." *Philipp Friedrich Müller* (1699-1769) is the most prolific hymn-writer of Württemberg and author of popular books of devotion: "Mir ist Erbarmung wünschbar." "Herr von unendlichen Erbarmen." "Jesu Christus herrrecht als König."

(2) *The Moravian Hymnists* include some well-known names:—

Nikolaus Ludwig Graf von Zinzendorf (1700-1760), one of the most distinguished lights in German church history (whose motto was, "I have but one passion, and this is He, only He"), had with other gifts a true genius for sacred poetry, and often extemporised hymns in public worship, or after the sermon, some of rare beauty and some eccentric and trifling. Of his 2000 pieces, 205 were translated for the English hymn-book of the Moravians. Several have been reproduced by John Wesley, Miss Winkworth, and Miss Borthwick. In fertility and fervour he resembles Charles Wesley. "Aller Gläubigen Sammelplatz." "Christi Blut und Gerechtigkeit." "Jesu, geh voran." "Herz und Herz vereint zusammen." "Die Christen gehn von Ort zu Ort." "Christum über alles lieben." *Christian Kenatus Graf von Zinzendorf* (1727-1752), second son of the former and his assistant, composed, during his short life, a few choice hymns, which were published by his father (1754). "Marter Gottes (Christi), wer kann Dein vergessen." The closing stanza, "Die wir uns allhier beisammen finden," is very extensively used at the close of devotional meetings. *August Gottlieb Spangenberg* (1704-1792), bishop of the Moravians, long resident in America, and author of the Moravian confession of faith (*Idea Fidei Fratrum*, 1777), is the author of a

beautiful hymn on Christian simplicity: "Hellige Einfachheit, Gnadenwunder," and of "Die Kirche Christi, die Er geweiht." *Christian Gregor* (1723-1801), Bishop at Berthelsdorf, edited with Spangenberg the Moravian Hymn-book of 1778, which is still in use, also a choral-book (1784), and wrote one of the sweetest Jesus-hymns, from the holy of holies of loving intercourse with the Saviour, "Ach mein Herr Jesu! Dein Nahesein."

(3) *Hymnists of the German Reformed Church.*

Joachim Neander (1650-1680), pastor at St. Martin, in his native city of Bremen, a poet of overflowing praise of God, and hence called "the Psalmist of the New Covenant," wrote some of the very best and most popular hymns, especially "Lobe den Herren, den mächtigen König der Ehren." "Sieh, hier bin ich, Ehrenkönig." "Unser Herrscher, unser König." *Friedrich Adolph Lampe* (1683-1729), Professor of Theology at Utrecht, then pastor at St. Ansgari in Bremen, author of an elaborate Commentary on the Gospel of John, and of thirty hymns distinguished for depth and warmth. "Mein Fels hat überunden." "Mein Leben ist ein Pilgrimstand." "O Liebesglut, die Erd und Himmel paaret." *Gerhard Tersteegen* (1697-1769), a ribbon-weaver in Mühlheim on the Ruhr, separatist, ascetic, evangelist and mystic of profound piety, author of 111 hymns (*Geistliches Blumenbüchlein*, 1739), several of which are of the first rank, and are fr. by John Wesley, Miss Winkworth and Miss Borthwick. "Gott ist gegenwärtig! Lasset uns anbeten." "Gott ruhet noch, soll ich nicht endlich hören." "Allgenugum Wesen." "Ich bete an die Macht der Liebe." "Jesu, der du bist alleine." "Komm, Kinder lasst uns gehen." "Nun so will ich denn mein Leben." "O Gott, O Geist, O Licht des Lebens." "Siegesfürste, Ehrenkönig." "Wie bist du mir so innig gut."

v. *Fifth Period.*

The fifth period extends from 1757-1817, when Rationalism broke into the German churches and made sad havoc in the hymn-books and liturgies. It is the period of hymnological revolution. It began with the well-meant zeal for improving old hymns in style and expression and adapting them to the taste of the age. This zeal had some foundation in the uncouth language, the irregular rhymes, the antiquated words, and the Latinisms which disfigure many hymns of the 16th and 17th centuries. But it did not stop there. Klopstock, himself a great poet, published in 1758, along with his own spiritual odes, twenty-nine of the old hymns in altered form. He was followed by a swarm of hymnological tinkers and poetasters who had no sympathy with the theology and poetry of the grand old hymns of faith; weakened, diluted, mutilated and watered them, and introduced these misimprovements into the churches. The original hymns of rationalistic preachers, court chaplains and superintendents, now almost forgotten, were still worse, mostly prosy and tedious rhymes on moral duties. Conversion and Sanctification were changed into self-improvement, piety into virtue, heaven into the better world, Christ into Christianity, God into Providence, Providence into fate. Instead of hymns of faith and salvation, the congregations were obliged to sing rhymed sermons on the existence of God, the immortality of the soul, the delights of reunion, the dignity of man, the duty of self-improvement, the nurture of the body, and the care of animals and flowers.

And yet this was the classical period of German poetry and literature. But Goethe, Schiller, Wieland, Lessing, Herder, wrote no hymns, and had little or no sympathy with evangelical religion, except Herder, who knew how to appreciate the old hymns.

We pass by the would-be hymns of rationalistic compilers of hymn-books, which have mostly gone out of use again. But there were during this period of dearth a few genuine hymnists whose works will not be forgotten, though they were affected somewhat by the moralising tone of their age. These include:—

Christian Firschtgott Gellert (1716-1769), professor of poetry, eloquence and moral philosophy in Leipzig, a noble, truly pious, and highly gifted man, wrote *Spiritual Odes and Hymns* (1757), which are didactic rather than lyrical and emotional, but scriptural, warm, edifying, and justly popular, especially in North Germany: "Auf Gott, und nicht auf meinen Rath." "Dies ist der Tag, den Gott gemacht," "Gott, deine Güte reicht so weit," "Jesus lebt, mit Ihm auch ich," "Mein erst Gefühl sei Preis und Dank," "Wie gross ist des Allmächtigen Güte." *Friedrich Gottlieb Klopstock* (1724-1803), the German Milton, the singer of the "Messiah," wrote also some hymns of high poetic merit, but lacking in popular simplicity. "Aufersteh, ja, aufersteh wirst du" (Resurrection hymn). "Hallelujah, Amen, Amen" (funeral hymn). "Selig sind des Himmels Erben" (funeral hymn). *Johann Caspar Lavater* (1741-1801), pastor at Zürich, once a friend of Goethe, and a noble Christian philanthropist, wrote, "O Jesus Christus, wach's in mir," "Fortgekämpft und forgerungen," "Jesus, Freund der Menschenkinder." *Matthias Jorissen* (1739-1823), pastor of the German Reformed church in the Hague, made one of the best poetic versions of the Psalms. *Matthias Claudius* (1740-1815), called "Asmus," or the "Wandsbecker Bote," a faithful witness to the truth in an age of unbelief, wrote a popular evening hymn, "Der Mond ist aufgegangen."

vi. Sixth Period.

This dates from about 1817, and is the period of the revival of evangelical theology, piety, and hymnody. It is rich in hymns which combine the old faith with classical elegance of form, sound doctrine with deep feeling. We have:—

Friedrich von Hardenberg (1772-1801), called *Novalis*, was a youthful forerunner of the new epoch, a poetic genius of high order and burning love to Christ, connected with the Moravians, and also with the Romantic school. His hymns are among the very best, though somewhat sentimental. "Wenn alle untreu werden," "Was wär' ich ohne Dich gewesen," "Wenn ich Ihn nur habe." *Ernst Moritz Arndt* (1769-1860), professor of history in Bonn, and a noble German patriot, revived an interest in the old German hymns, 1819, and himself wrote one, which found its way into most hymn-books. "Ich weise, an wen ich glaube." *Friedrich Adolf Krummacker* (1768-1845), pastor of St. Ansargi at Breßien, and author of the popular "Parables": "Eine Heerde und Ein Hirt," "Dein König kommt, o Zion," "Mag auch die Liebe weinen." *Friedrich Wilhelm Krummacker* (d. 1863), son of the former, pastor in Elberfeld, afterwards court chaplain at Potsdam, a most eloquent pulpit orator (sermons on Elijah, Elisha, David, the Advent, the Passion, &c.): "Du Stern in allen Nächten," "Behalte mich in Deiner Pflege." *Johann Baptist von Albertini* (1769-1831), of a noble family of the Grisons, in Switzerland, Moravian bishop at Berthelsdorf, fellow-student and friend of Schlegel-macher, and a man of genius and piety: "Mit Deiner Gluth entzünde mich," "Selig sind, die nicht sehen und doch lieben." *Karl Bernhard Garve* (1763-1841), likewise a Moravian minister, and a gifted hymnist; he died at Herrnhut: "Deineu Frieden gib uns Herr," "Der ersten Unschuld reines Glück." *Friedrich Rückert* (1789-1866), one of the greatest masters of lyric poetry, wrote a beautiful Advent hymn: "Dein König kommt in niedern Hüllen." *Albert Knapp* (1789-1864), minister at Stuttgart, one of the most fruitful and gifted religious poets, and editor of the "Liederschatz." His best hymns are: "Eines Wunsch ich mir vor allem andern," "Ich bin in Dir, und Du in mir," "Heil, Jesus Christus ist erstanden," "Nicht menschlicher Rath, noch Erdenverstand," "Schöpfer meines Lebens." *Christian Gottlob Barth* (1799-1862), a friend of Knapp, and likewise a Swabian, reflected his indefatigable zeal for foreign missions in his hymns: "Der Du in Todesnächten," "Hüter, ist die Nacht verschwunden." *Meta Heusser-Schweizer* (1797-1876), of Switzerland, called by Dr. Koch "the most eminent and noble among all the female poets of our whole Evangelical Church,

"Ich weise, dass mein Erlöser lebet": "Herr, du hast viel geweinet," "Theuer ist der Tod der Deinen," "Willkommen, lieber Ostertag." Miss Jane Borthwick has translated a number of her poems in *Alpine Lyrics*. *Carl Rudolph Hagenbach* (1801-1874), Professor of Church History in Basel, "Stille halten deinem Walten," "Wachet auf! Erhebt die Blicke." *Johann Peter Lange* (1802-1884), professor of theology in Bonn, a most fruitful author, editor of the well-known "Bibelwerk," and of a collection of hymns, wrote several little volumes of poetry: "Was kein Auge hat gesehen," "Der Herr ist auferstanden." *Karl Johann Philipp Spitta* (1801-1859), a Lutheran pastor and superintendent in the kingdom of Hannover, is upon the whole the most popular hymnist of the nineteenth century. His *Psaltery and Harp* passes through a new edition every year (the 50th appeared with illustrations in 1884). His hymns are characterised by deep evangelical piety and simplicity, and have found an excellent translator in Richard Massie. "Bei Dir, Jesu, will ich bleiben," "Kehre wieder, kehre wieder," "O selig Haus, wo man Dich aufgenommen," "O wie freun wir uns der Stunde," "Stimm an das Lied vom Sterben," "Unser Wandel ist im Himmel," "Wenn meine letzte Stunde schlägt." *Karl Gerok* (born Jan. 30, 1815), prelate and court chaplain in Stuttgart, the most fruitful and popular religious poet of Germany now living. His collections of poems bear the poetic names *Palmbblätter, Pfingstrosen, Blumen und Sterne*: "Es ist in keinem andern Heli," "Sei willkommen, Tag des Herrn."

The works chiefly used in this sketch are the following:—

- (1) *Geschichte des Kirchenlieds und Kirchengesangs der christlichen, insbesondere der deutschen evangelischen Kirche*. Von Eduard Emil Koch, Dekan, &c. 3rd ed. completed by Richard Lauxmann and Prof. Adolf Wilhelm Koch. Stuttgart, 1866-1876, in 8 vols. (The second ed. appeared 1852 and 1863 in 4 vols.)
- (2) *Geschichte des deutschen Kirchenlieds bis auf's uthers Zeit*. Von Hoffmann von Fallersleben, Breslau 1832, 3rd ed. Hannover, 1861.
- (3) *Das deutsche Kirchenlied von Martin Luther bis auf Nicolaus Herman und Ambrosius Blaurer*. Von Dr. K. E. P. Wackernagel, Stuttgart, 1841.
- (4) *Das Deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des zwölften Jahrhunderts*. Von Philipp Wackernagel. Leipzig, 1864-77, in 5 vols. (completed by his two sons). A truly monumental work of the greatest value. We always quote this work, unless the other is expressly mentioned.
- (5) *Geistliche Lieder der evangelischen Kirche aus dem sechszehnten Jahrhundert nach den ältesten Drucken herausgegeben*. Von Dr. Julius Müttzell. Berlin, 1855, in 3 vols.
- (6) *Denkwürdiger deutscher Poesie und Prosa aus dem 8ten bis 12ten Jahrh.* Von K. Müllenhoff und W. Scherer. Berlin, 1864.
- (7) *Christian Singers of Germany*. By Catherine Winkworth. London, 1869.
- (8) *Kirchenlieder-Lexicon, Hymnologisch-literarische Nachweisungen über ca. 4500 der wichtigsten und verbreitetsten Kirchenlieder aller Zeiten*, &c. Von Albert Friedrich Wilhelm Fischer. i+o, 1878-79, 2 vols.
- (9) Also the older hymnological collections and discussions of *Rambach, Bunnes, Knapp, Daniel, J. P. Lange, Stier, Stip, Geffcken, Wilmar*, &c.
- (10) *Douen, Clément Marot et le Pastier Huguenot*, 1879-80, 2 vols.

[P. S.]

German Psalters [Psalters, German.]

Germanus, St. [634-734.] One of the Greek hymn-writers, and one of the grandest among the defenders of the Icons. He was born at Constantinople of a patrician family; was ordained there; and became subsequently bishop of Cyzicus. He was present at the Synod of Constantinople in 712, which restored the Monothelite heresy; but in after years he condemned it. He was made patriarch of Constantinople in 715. In 730 he was driven from the see, not without blows, for refusing to yield to the Iconoclastic Emperor Leo the Isaurian. He died shortly afterwards, at the age of one hundred years. His hymns are few. Dr. Neale selects his canon on The Wonder-working Image of Edessa as his most poetical piece (see Neale's *Hys. of the Eastern Church*, 1862, and later editions). The earliest biographical account of Germanus is found in

Psalm's Menology, under May 12. Later we have a Memoir by Henschew (*Boll. Acta S. S. Mai*, iii, 155). His hymns are given in *Migne* and *Daniel*, and have been translated to a small extent into English by Dr. Neale. (For further biographical details see *Dict. Christian Biog.*, pp. 658-659.) [H. L. B.]

Gerok, Karl von, D.D., was b. January 30, 1815, at Stuttgart, and studied theology at the University of Tübingen. He was, from 1836 to 1840, assistant at his father's church in Stuttgart; 1840-43, lecturer (repetent) at Tübingen, and after 1844 diaconus at Böblingen, near Stuttgart. In 1849 he returned to preach at Stuttgart, where he now resides (1886), as chief court preacher and oberconsistorialrath (*O. Kraus*, 1879, p. 165: *MS.* from Dr. von Gerok, &c.).

Gerok is well known as an eloquent preacher, and has published various volumes of sermons. His fame principally rests on his sacred poetry. The best known of his poetical works is his *Palmblätter*, 1857, which has attained a wonderful circulation, and reached a 56th edition in 1886. A new series appeared in 1878 as *Palmblätter Neue Folge* (9th ed., 1885, under the title *Auf einamen Gängen*). A series of poems on the Book of the Acts of the Apostles appeared as *Pfingstrosen*, 1864, (8th ed. 1896). His other poetical works are, *Die letzte Straus*, 1885 (5th ed., 1886), *Blumen und Sterne*, 1887 (11th ed., 1886), and *Deutsche Ostern*, 1872 (6th ed., 1883). The *Palmblätter* is in four parts: pt. I consisting of poems on Holy Words, i. e. mostly founded on sayings of Holy Scripture; pt. II. on "Holy Times" (Advent, &c.); pt. III. on "Holy Mountains," and pt. IV. on "Holy Waters," i. e. on Mountains and Waters mentioned in Holy Scripture. From it a few centos have passed into some of the recent German hymn-books; and a version apparently including *trs.* of all the poems in the ed. of the German used appeared in English as *Palm Leaves by Karl Gerok. Translated from the German by J. E. A. Brown*. London: Strahan & Co., 1869. A large number of the individual poems have also been *tr.* by Miss Borthwick (who has also *tr.* a few from the *Pfingstrosen*), Miss Burlingham, the Revs. Dr. R. Maguire, E. Massie, J. Kelly, and various others. But as none of these versions have passed into English C. U., and as the originals are poems and not hymns, we must refer the reader to the works of these translators. [J. M.]

Gerodorf, Henriette Catharine von, dau. of Baron Carl von Friesen, was b. at Sulzbach, near Amberg, Bavaria, Oct. 6, 1648. In 1673 she married Baron Nicolaus von Gerodorf, of Dresden; and after his death, in 1702, retired to her estate of Grosshennersdorf, near Herrnhut, Saxony, where she for some time superintended the education of her grandson, Count N. L. von Zinzendorf; and where she d. March 6, 1726.

Her hymns, which are among the best of the period, appeared principally in the *Löbau G. B.*, 1725, and her *Geistliche Sings-Stunden, Löbau*, v. d., 1725, and were collected in her *Geistreiche Lieder und poetische Betrachtungen*, Halle, 1729. Through J. J. Rambach's *Haus G. B.*, 1736, and the *Hannover G. B.*, 1740, some 30 have passed into German use. Two have been *tr.* into English:—

i. *Ein Jahr der Sterblichkeit. New Year.* In the *Löbau G. B.*, 1725, No. 636, in 11 st., repeated 1729, p. 21. *Tr.* as, "Another year of mortal life," by Dr. G. Walker, 1860, p. 63.

ii. *Was darfst du, blödes Herz. Lent.* 1729, p. 70, in 16 st., entitled, "On the Grace of Justification." *Tr.* as, "What meanest thou, my soul," by Dr. H. Mills, 1845 (1856, p. 66). [J. M.]

Genesius, Justus, D.D., s. of Joachim Genesius, pastor at Esbeck, near Lauenstein, Hannover: was b. at Esbeck, July 6, 1601. He studied at the Universities of Helmstedt and Jena, graduating M.A. at Jena in 1628. In 1629 he became pastor of St. Magnus's Church, Brunswick; in 1636 court chaplain

and preacher at the Cathedral in Hildesheim; and in 1642 chief court preacher, consistorial-rath, and general superintendent at Hannover. He d. at Hannover, Sept. 18, 1673 (*Koch*, iii, 230-237; *Allg. Deutsche Biog.*, ix, 87-88; *Bode*, p. 76, &c.).

Genesius was an accomplished and influential theologian, a famous preacher, and distinguished himself by his efforts to further the catechetical instruction of the children of his district. Along with D. Denicke (q.v.) he edited the Hannoverian hymn-books of 1646-1660. Both he and Denicke aimed at reducing the older German hymns to correctness of style according to the poetical canons of Martin Opitz; not so much interfering with the theology or making the authors speak a terminology foreign to them. Consequently their recasts, while setting a bad example, and while often destroying much of the force and freshness of the originals, were not by any means so objectionable as the recasts of the Rationalistic period, and moreover were soon widely accepted.

As no authors' names are given in the Hannoverian hymn-books, it is difficult to assign the authorship of the new hymns and recasts therein contained. The following is generally, and apparently with reason, ascribed to Genesius:

Wenn meine Sünd' mich kränken. Passiontide. His finest hymn as regards depth, warmth, and finish. 1st pub. in the *Hannover G. B.*, 1646, No. 49, in 8 st. of 7 l. It has been called a recast of the hymn "Hilf Gott, dass mir gelinge," but bears not the slightest resemblance to it. Included in Crüger's *Praxis*, 1656, and many later collections, as the Berlin *G. L. S.*, ed. 1863, No. 277. By a not unjust retribution it was soon recast, and appeared in the *Lüneburg G. B.*, 1661, as "Wenn mich die Sünden kränken." *Tr.* as:—

1. *When guilt and shame are raising.* In full, by J. C. Jacobi, in pt. ii., 1725, of his *Psalm Ger.*, p. 4 (1732, p. 34). In the *Moravian H. Bk.* of 1789, No. 106, it is altered to "O Lord, when condemnation"; and in the ed. 1886, it begins with st. v., "Lord, let Thy bitter passion." A cento of st. ii., iii., v., from the *Moravian H. Bk.*, 1801, was adopted by Montgomery in his *Christian Psalmist*, 1825, beginning, "O wonder far exceeding," and this is in the *New Zealand Hym.*, 1872.

2. *O Lord, when my sins grieve me.* A good *tr.* of st. i., ii., iv., v., by A. T. Russell, as No. 81 in his *Ps. & Hys.*, 1851.

3. *When sorrow and remorse.* In full, by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 74. A cento consisting of ll. 1-4 of st. i., iv.-vi., and of stanza vii., rewritten to S.M., is in the Pennsylvania Luth. *Church Bk.*, 1868.

4. *O Lord, when condemnation.* A full and good *tr.*, included as No. 84 in the 1857 ed. of Mercer's *C. P. & H. Bk.* Probably by Mr. Mercer, but mainly taken from the *Moravian H. Bk.*, 1789, and from Miss Winkworth. Repeated, abridged, in his Oxford ed., 1864, No. 149, and in the Toronto *H. Bk.*, 1862.

5. *When o'er my sins I sorrow.* A good *tr.* based on her 1855 version, and omitting st. ii.-iv., by Miss Winkworth, as No. 48 in her *C. B. for England*, 1863. [J. M.]

Gib deinen Frieden uns, o Herr der Stärke. [*The Peace of God.*] Included as No. 1520 in Knapp's *Ev. L. S.*, 1837, in 6 st. of 4 l., without name of author; but in the 1850 ed., No. 1857, ascribed to C. B. Garve. We have failed to discover any authority for this ascription, and the hymn is certainly

neither in Garve's *Christliche Gesänge*, Görlitz, 1825, nor in his *Brüdergesänge*, Gnadau, 1827. The only *tr.* is:—

Give us Thy blessed peace, God of all might!
A full and good version by Mrs. Findlater in the 4th series, 1862, of the *H. L. L.*, p. 87 (1884, p. 248); repeated as No. 141 in Jellicoe's *Coll.*, 1867. [J. M.]

Gib uns, o Jesu, Gnad. [*Love to Christ.*]
Included as No. 175 in F. Hommel's *Geistliche Volkslieder*, Leipzig, 1871, in 5 st. of 4 l., as from the *Würzburg G. B.* (R. C.), 1630, and D. G. Corner's *Gross Catolisch G. B.* Nürnberg, 1631. He entitles it "Against the Lust of the World." *Bäumker*, ii. p. 317, cites it as in the *Ausserlesene, Catholische Geistliche Kirchengesäng*, Cologne, 1623. The only *tr.* is, "Jesu be ne'er forgot," by *Miss Winkworth*, 1869, p. 254. She quotes the first line as, "Jesu, gib uns dein' Gnad." [J. M.]

Gibbons, Thomas, was b. at Reak, near Newmarket, May 31, 1720; educated by Dr. Taylor, at Deptford; ordained in 1742, as assistant to the Rev. Mr. Bures, at Silver Street Chapel, London; and in 1743 became minister of the Independent Church, at Haberdashers' Hall, where he remained till his death, Feb. 22, 1785. In addition to his ministerial office he became, in 1754, tutor of the Dissenting Academy at Mile End, London; and, in 1759, Sunday evening lecturer at Monkwell Street. In 1760 the College at New Jersey, U.S., gave him the degree of M.A., and in 1764 that of Aberdeen the degree of D.D. His prose works were (1) *Calvinism and Nonconformity defended*, 1740; (2) *Sermons on various subjects* 1762; (3) *Rhetoric*, 1767; (4) *Female Worthies*, 2 vols., 1777. Three vols. of sermons were pub. after his death. His poetical works were:—

(1) *Juvenilia; Poems on various subjects of Devotion and Virtue*. This was published by subscription. Among the subscribers is found the name of the Rev. Mr. George Whitefield, B.A. It was dedicated to the Countess of Huntingdon, and bears her coat of arms. In this volume are included versions of six of the Psalms, and a few hymns. (2) *Hymns adapted to Divine worship in two books. Book I. Derived from select passages of Holy Scriptures. Book II. Written on sacred subjects and particular occasions, partly collected from various authors, but principally composed by Thomas Gibbons, D.D.* 1769. (3) *Hymns adapted to Divine worship in two books. Book I. Derived from select passages of the Holy Scriptures. Book II. Written on sacred subjects and particular occasions by Thomas Gibbons, D.D.*, 1784. (4) *The Sermons*, pub. in 1762, included fifteen hymns, one being appended to each sermon. (5) *The Christian Minister in three poetical epistles to Philander*, 1772. This volume included (i.) Poetical versions of several parts of Scripture. (ii.) Translations of poems from Greek and Latin writers. (iii.) Original pieces on various occasions. (6) *An English version of the Latin Epitaphs on the Nonconformist's Memorial, with a poem to the memory of the 2000 ministers ejected in 1662*. 1775. (7) *Select Portions of Scripture, and Remarkable Occurrences, verified for the Instruction and entertainment of Youth of both Sexes*, 1781. Reprinted in America, 1805.

Dr. Gibbons may be called a disciple in hymn-writing of Dr. Watts, whose life he wrote. His hymns are not unlike those of the second rank of Watts. He lacked "the vision and faculty divine," which gives life to hymns and renders them of permanent value. Hence, although several are in C. U. in America, they are dying out of use in G. Britain. The most popular are, "Now let our souls on wings sublime"; "Great God, the nations of the earth";

"Thy goodness, Lord, our souls confess"; "To Thee, my God, whose presence fills."

[W. G. H.]

The less important of Dr. Gibbons's hymns, which are still in C. U. are:—

1. **And be it so that till this hour.** *Hope*. This is No. 50 in Bk. II. of his *Hys. adapted to Divine Worship*, &c., 1769, in 5 st. of 4 l., and headed, "Encouragement against Despair; or, Hope still set before us." Originally a Sacramental hymn, in Rippon's *Sel.*, 1787, No. 230, it was altered to a general hymn, with special reference to "Hope."

2. **Assist us, Lord, Thy Name to praise.** *Life, a race*. In Rippon's *Bap. Sel.*, 1787, No. 326, in 4 st. of 4 l.

3. **Eternal life, how sweet the sound.** *Eternal Life*. This is one of three hymns on Titus iii. 7, in his *Hys. adapted to Divine Worship*, &c., 1784, Bk. I., No. 158, in 5 st. of 4 l. In the American Dutch Reformed *Hys. of the Church*, 1869, No. 843 begins with st. II., "Eternal life, how will it reign?"

4. **Father, is not Thy promise pledged?** *Missions*. This is Pt. III. of his hymn, "Great God, the nations of the earth" (q. v.)

5. **Forgiveness, 'tis a joyful sound.** *Pardon*. From his *Hys. adapted to Divine Worship*, &c., 1769, Bk. I., No. 69, in 5 st. of 4 l. into several modern collections in G. Britain and America. It is based on St. Luke, vii. 47.

6. **From winter's barren clods.** [*Spring.*] Appeared in his *Hymns*, &c., 1784, Bk. II., No. 27, in 5 st. of 4 l., and headed, "The Return of the Spring celebrated in the Powerful and Gracious Work of God." In 1787 it was repeated anonymously in Rippon's *Bap. Sel.*, No. 499. The hymn, "Great God, at Thy command, Seasons in order rise," begins with st. III. of this hymn.

7. **Happy the men in ancient days.** *Public Worship*. In his *Hys. adapted to Public Worship*, &c., 1784.

8. **On Zion, his most holy mount.** *Gospel Feast*. From his *Hys. adapted for Divine Worship*, &c., 1769, Bk. I., No. 35, in 6 st. of 4 l. It was originally a Sacramental hymn, but in its abbreviated form, as in use in America, that element is eliminated.

9. **Our Father, high enthroned above.** *Lord's Prayer*. Appeared in the Bristol Bap. Coll. of Ash & Evans, 1769, No. 41, in 9 st. of 4 l. In 1772 it was reprinted in a revised form, and with an additional stanza, in Gibbons's *Christian Minister*, p. 74.

10. **Thy goodness, Lord, our souls confess.** *Providence and Grace*. Appeared in the *Gospel Magazine*, 1776, and in his *Hys. adapted to Divine Worship*, &c., 1784, Bk. II., No. 11, in 7 st. of 4 l. In Dobell's *Sel.*, 1806, st. I.-IV., and vi. were given with alterations, which were not improvements, as No. 9. This arrangement is repeated in modern hymn-books, including the *Bap. Hymnal*, 1879, and others.

11. **When Jesus dwelt in mortal clay.** *Jesus our Example*. From his *Hys. adapted to Divine Worship*, &c., 1784, Bk. I., No. 128, in 9 st. of 4 l. into a few American collections, including the *Bap. Praise Bk.*, 1871.

The more important of Dr. Gibbons's hymns are annotated under their respective first lines.

[W. T. B.]

Gilbert, Ann. [Taylor, A. & J.]

Giles, John Eustace, was born at Dartmouth in 1805, and educated for the ministry at the Baptist College, Bristol. After preaching for a short time at Haverfordwest, he became, in 1830, pastor of the church in Salter's Hall, London. Leaving Salter's Hall in 1836, he ministered successively at Leeds, Bristol, Sheffield, Rathmines (Dublin), and Clapham Common, London. He d. at Clapham Common, June 24, 1875. His prose works include *A Funeral Sermon on the Death of Robert Hall; Lectures on Socialism, &c.* From childhood he composed hymns and poetical pieces. In 1834, at the request of the Baptist Missionary Committee, he composed a hymn in celebration of negro emancipation,

and Nos. 9, 16, & 24 in their *Jubilee Coll.*, 1842.

The hymn by which he is best known is:—

Hast Thou said, exalted Jesus! Holy Baptism (*Adult*). It is a composition of special merit, and in English Baptist congregations is probably oftener sung on baptismal occasions than any other hymn. It was written "during a serious illness, in 1830, and in anticipation of having to baptize several persons at Salter's Hall, London, on his recovery." (*Singers and Songs*, 1869, p. 482.) It was printed in 1830 in 6 st. of 8 l. In 1858 it was given in the *Bapt. Ps. & Hys.*, No. 705, with the omission of st. 11. The full original text is in the *Bapt. Hymnal*, 1879, No. 639. It is also in several other collections. [W. B. S.]

Gill, Thomas Hornblower, was b. at Bristol Road, Birmingham, Feb. 10th, 1819. His parents belonged to English Presbyterian families which, like many others, had become Unitarian in their doctrine. He was educated at King Edward's Grammar School under Dr. Jeune, afterwards Bishop of Peterborough. He left the school in 1838, and would have proceeded to the University of Oxford, but was prevented by his hereditary Unitarianism (long since given up), which forbade subscription to the Articles of the Church of England then necessary for entrance to the University. This constrained him to lead the life of an isolated student, in which he gave himself chiefly to historical and theological subjects. Hence his life has been singularly devoid of outward incident; and its interest gathers about his hymns, and the seasons of overmastering thought and feeling which gave them birth. The only events that can be chronicled are the publications of his books (see below). It is in the singular combination of influences which has formed his character and determined his thinking that the real interest of his life consists. Here is to be found the true key to the understanding of his hymns. To his Puritan ancestry may be traced their deep religiousness; to his Unitarian training their ethical earnestness; and to his poetical temperament their freedom from conventionality. Delight in the divine songs of Watts was his earliest intellectual enjoyment; and in after years the contrast between their native force and fulness and their dwindled presentation in Unitarian hymn-books began that estrangement from his hereditary faith which gradually became complete. These various influences mingled in his own hymns and have conspired to render him what Dr. Freeman Clarke calls him, "a more intellectual Charles Wesley." He belongs to the small company of really original hymnists. His hymns are marked by a remarkable absence of, and even opposition to all antiquarian and sacerdotal ideas of Christianity, a keen discernment of the spirit rather than the mere letter of the Gospel; and profound thought on Scripture themes, so that some of his hymns are too subtle for use in the ordinary worship of the Church. Their style is characterized by a certain quaintness of expression reminding one of George Withers or John Mason, but modified by the influence of Watts's warmth of feeling. They have great sweetness of melody, purity of diction, and happy adaptation of metre and of style to the subject of each hymn. They are almost exclusively used by Nonconformists. Dale's *English H. Bk.* contains 39; the *Baptist Hymnal*, 19; Horder's *Cong. Hymns*, 11; Mar-

tineau's *Hys. of Praise & Prayer*, 11; and the *Congregational Church Hymnal*, 14. The following are Mr. Gill's published works:—

(1) *The Fortunes of Faith*, 1841; (2) *The Anniversaries* (Poems in commemoration of great Men and great Events), 1855; (3) *The Papal Drama* (an historical essay), 1866; (4) *The Golden Chain of Praise Hymns by Thomas H. Gill*, 1869; (5) *Luther's Birthday* (Hymns), 1883; (6) *The Triumph of Christ* (Memorials of Franklin Howard), 1883.

Mr. Gill's hymns number nearly 200. Of these, over 80 are in C. U. in G. Britain and America. The most widely used of these:—"Everlasting, changing never"; "O mean may seem this house of clay"; "O wherefore, Lord, doth Thy dear praise"; "Our God, our God, Thou shinest here"; "The glory of the spring, how sweet"; and "Thou biddest, Lord, Thy sons be bold"; are annotated under their respective first lines, the rest are noted below. [W. G. H.]

The 75 hymns which follow are all annotated from the author's ms. notes, kindly supplied for use in this work:—

1. **Ah tremblers, fainting and forlorn.** *Eternal Youth*. Written in 1868, and 1st pub. in his *Golden Chain*, &c., 1869, p. 149, in 9 st. of 4 l. In 1873 Martineau gave st. iv.-lx. in his *Hymns*, &c., No. 256, as "Young souls, so strong the race to run." These were repeated in the *Bapt. Hymnal*, 1879, as No. 862.
2. **Alas the outer emptiness.** *Consecration of the Heart*. Contributed to G. Dawson's *Ps. & Hys.*, 1846, No. 121, in 7 st. of 4 l. It was introduced to the American Unitarian collections through Hedge & Huntington's *Hys. for the Church of Christ*, 1853, No. 619.
3. **Alas these pilgrims faint and worn.** *Whitsuntide*. Written in 1853, and 1st pub. in his *Anniversaries*, 1858, p. 73, in 11 st. of 4 l., then in G. Dawson's *Ps. & Hys.*, 1862, the *Golden Chain*, &c., 1869, p. 107, &c.
4. **Alone with Thee, with Thee alone.** *Worship in Solitude*. Written in 1866, and 1st pub. in his *Golden Chain*, &c., 1869, p. 26, in 8 st. of 4 l.
5. **And didst thou, Lord, our sorrows take!** *Passiontide*. Written in 1849, and pub. in his *Golden Chain*, &c., 1869, p. 46, in 6 st. of 4 l. It is in several English collections.
6. **Behold the everlasting Son.** *Ascension*. Written in 1862, and 1st printed in the *Hagley Magazine*, and then in G. Dawson's *Ps. & Hys.*, 1862, and the *Golden Chain*, 1869, p. 47, in 8 st. of 4 l.
7. **Break, new-born year, on glad eyes, break.** *New Year*. Written in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, p. 144, in 6 st. of 4 l. It is one of the most popular of the author's hymns, and is found in many collections.
8. **Bright Presence! may my soul have part.** *Witness of the Spirit*. Written in 1849, and 1st pub. in his *Golden Chain*, &c., 1869, p. 100, in 8 st. of 8 l. It is repeated in *The Songs of the Spirit*, N. Y., 1871.
9. **Bright Thy presence when it breaketh.** *Public Worship*. Written in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, p. 27, in 6 st. of 6 l. In the *Bapt. Hymnal*, 1879, and in Dale's *English H. Bk.* it is in an abridged form.
10. **Day divine! when sudden streaming.** *Whitsunday*. Written on Whitsunday, 1850, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1859, and again in the *Golden Chain*, &c., 1869, p. 97, in 3 st. of 8 l. In some American collections, as the Dutch Reformed *Hys. of the Church*, 1869, it is given as "Day divine, when in the temple."
11. **Dear Lord and Master mine.** *Resignation*. Written in 1868, and 1st pub. in his *Golden Chain*, &c., 1869, p. 162, in 7 st. of 4 l. It is in somewhat extensive use both in G. Britain and America.
12. **Dear Lord, Thou art not sorry.** *Passiontide*. Written in 1866, and 1st pub. in his *Golden Chain*, &c., 1869, p. 58, in 5 st. of 8 l.
13. **Dear Lord, Thy light Thou dost not hide.** *Christian Labours*. No. 125 in the *Golden Chain*, &c., 1869, p. 178, in 8 st. of 4 l. on the text, "Let your light so shine before men," &c., and was written in 1855.
14. **Do we only give Thee heed.** *Jesus the*

Gladdener of Life. Written in 1849, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853; and again in the *Golden Chain*, &c., No. 145, in 6 st. of 6 l. In use in G. Britain and America.

15. *Embrace your full Salvation. Heaven.* Written in 1870, and 1st printed in *The Congregationalist*, 1873, in 9 st. of 8 l. On including it in his *English H. Bk.*, 1875, Dr. Dale transposed some of the stanzas.

16. *Farewell, delightful day. Sunday Evening.* Written in 1867, and pub. in his *Golden Chain*, &c., 1869, No. 19, in 9 st. of 4 l. In the *Church Praise Bk.*, N. Y., 1882, st. i., viii., ix., are given with the alteration of the opening line as, "Holy, delightful day." Dr. Hatfield, in his *Church H. Bk.*, N. Y., 1872, has the same opening, but he omits st. iv.-vi. of the original.

17. *Father, glorious with all splendour. Holy Trinity.* This hymn of great merit was written in 1860, and pub. in the *Golden Chain*, &c., in 1869, No. 4, in 7 st. of 8 l. In some American collections, including *Hys. & Songs of Praise*, N. Y., 1874, No. 17, st. iv., vi., vii., are given as "Father, Thine elect who lovest."

18. *Father, hast Thou not on me. Eternal Love.* A Trinitarian hymn on eternal love, composed in 1867, and pub. in his *Golden Chain*, &c., 1869, No. 139, in 7 st. of 8 l. In 1869, st. v.-vii. were given in the *Suppl. to the New Cong.*, as "Mighty Quickenr, Spirit blest."

19. *Full many a smile, full many a song. Joy in God the Father.* Written in 1854, and 1st pub. in his *Golden Chain*, &c., 1869, No. 8, in 9 st. of 4 l. In Dale's *English H. Bk.*, 1875, No. 21, st. ii., which applied personally to the author alone, was omitted.

20. *How can I, Lord, abide with Thee? Prayer.* "Produced in 1856. Struck with the didactic character of Cowper's and Montgomery's hymns, 'What various hindrances we meet,' and 'Prayer is the soul's sincere desire,' I greatly wished to set forth the soul's view of prayer, simply, naturally, poetically, and achieved this hymn with much aspiration and satisfaction." Printed in the *Golden Chain*, &c., 1869, No. 119, in 8 st. of 4 l., and headed "Pray without ceasing."

21. *How, Lord, shall vows of ours be sweet? Public Worship.* The author's earliest hymn. It was written in 1846, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1846, No. 114, in 6 st. of 4 l., and again in the *Golden Chain*, &c., 1869, No. 2. It is in several American hymn-books.

22. *Is earth too fair, is youth too bright? Consecration of Youth to God.* Written in 1848, and 1st pub. in his *Golden Chain*, &c., 1869, No. 102, in 13 st. of 4 l., and entitled "The Hymn of Youth."

23. *Is not my spirit filled with Thine. God glorious in His works.* "Written in the summer of 1846 among the hills and streams of Derbyshire," and 1st pub. in the *Golden Chain*, &c., 1869, No. 15, in 9 st. of 4 l., and entitled "God glorious in His works."

24. *Let bolder hearts the strife require. Prayer against Temptation.* No. 218 in Martineau's *Hys. of Praise and Prayer*, 1873. It was written in 1851, and 1st pub. in the *Golden Chain*, &c., 1869, in 7 st. of 4 l.

25. *Lift thy song among the nations. National Hymn.* Written in 1853, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853, in 4 st. of 8 l. When repeated in the *Golden Chain*, &c., 1869, No. 62, an additional stanza (iii.) was given, and it was entitled "England's Hymn." It is a spirited hymn and worthy of greater circulation than it now has. The 1869 text is given in Dale's *English H. Bk.*, 1875, No. 1239.

26. *Lord, am I precious in Thy sight. Grieve not the H. Spirit.* Composed in 1850, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853. In 1869 it was included in the *Golden Chain*, &c., No. 70, in 7 st. of 4 l. It is in C. U. in America. A cento is also in the *Suppl. to the New Cong.*, 1869, No. 1095. It is composed of st. iii., v., vi. much altered, and not improved, and begins, "O Holy Spirit, dost thou mourn?"

27. *Lord, comes this bidding strange to us? Invitation to Rejoice.* Written in 1849, and 1st pub. in his *Golden Chain*, &c., 1869, No. 144, in 11 st. of 4 l.

28. *Lord, dost Thou ne'er Thy servants bless? Free Grace.* Written in 1855, on the words of Oliver Cromwell as used by him in a letter to his "beloved cousin Mrs. St. John," dated "Ely, 13th October, 1633." "Truly no poor creature hath more cause to put him self forth in the cause of his God than I. I have had plentiful wages beforehand; and I am sure I shall never earn the least mite." (Carlyle's *Oliver Cromwell's Letters and Speeches*, &c., Letter ii.) The hymn was 1st pub. in the *Golden Chain*, &c., 1869, in 9 st. of 4 l.

29. *Lord, from Thee, what grace and glory. National Hymn.* This cento in Vince's *Coll.*, 1870, No.

450, is from the poem, on St. George's Day, written in 1853, and pub. in the author's *Annuaire*, 1955, p. 47.

30. *Lord, from these trembling souls of ours. Praise.* Composed in 1859, and 1st pub. in his *Golden Chain*, &c., 1869, No. 3, in 10 st. of 4 l.

31. *Lord God, by Whom all change is wrought. God Eternal.* Written in 1869, the keynote being the words of St. Augustine, "Immutabilis mutans omnia," and 1st printed in the *Songs of the Spirit*, N. Y., 1871. In 1875 it was included in Dale's *English H. Bk.*; and, in 4 st., in the *Bapt. Hymnal*, 1879.

32. *Lord God of old, who wastest. Public Worship.* Composed in 1869, and 1st pub. in his *Golden Chain*, &c., 1869, No. 30, in 5 st. of 8 l.

33. *Lord, if our dwelling place thou art. Communion of Saints.* Written in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, No. 180, in 8 st. of 4 l. The hymn, "Death has no bidding to divide," in Dale's *English H. Bk.*, 1875, begins with st. ii., and omits st. l., iv. of this hymn.

34. *Lord, in this awful fight with sin. Victory through Christ.* Written in 1857, and 1st pub. in his *Golden Chain*, &c., 1869, No. 128, in 7 st. of 8 l.

35. *Lord, in Thy people Thou dost dwell. Unity of Christ and His people.* Written in 1864, and 1st pub. in his *Golden Chain*, &c., 1869, in 12 st. of 4 l.

36. *Lord, Thou hast been our dwelling place. National Hymn.* "Begun among the Waldenses, 1864," and 1st pub. in his *Golden Chain*, &c., 1869, No. 59, in 8 st. of 7 l., entitled, "The hymn of the Waldenses," and supplemented with the note, "This hymn as a whole belongs to the Waldenses only, among whom it was begun, out all the people of God have an interest in the first two and the last verses." Acting upon this suggestion of the author, these stanzas were given in the *Suppl. to the New Cong.*, 1869, as No. 1025.

37. *Lord, Thou wouldst have us like to Thee. Holiness desired.* Written in 1846, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1846, No. 120, in 8 st. of 4 l. It is in several American collections.

38. *Lord, Thy gracious voice hath spoken. Christ our Caesar.* Written in 1849, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853; and again in the *Golden Chain*, &c., 1869, in 3 st. of 8 l.

39. *Lord, when I all things would possess. Humility.* Written in 1850, and 1st pub. in his *Golden Chain*, &c., 1869, No. 111, in 8 st. of 4 l. In Martineau's *Hymns*, &c., 1873, No. 304, st. ii., iv., vii. are omitted. This hymn is also in C. U. in America.

40. *Lord, when we come at Thy dear call. The Holy Ghost, the Sanctifier.* No. 73 in his *Golden Chain*, 1869, in 7 st. of 4 l., was written in 1856, and is given in the *Songs of the Spirit*, N. Y., 1871.

41. *May we not, Father, meetly mourn? Burial.* No. 151 in his *Golden Chain*, &c., 1869, in 9 st. of 4 l., was written in 1855.

42. *Methought my soul had learned to love. Resignation.* "Composed in 1852 and first printed in *Golden Chain*, 1869. It came from the very depths of my own heart, was inspired by a suppressed trouble which turned out one of the greatest blessings of my life." In the *Golden Chain*, &c., No. 114, it is given in 7 st. of 4 l., and is headed, "Not my will but Thine be done."

43. *My God, I do not see from Thee. Joy.* Written in 1849, and 1st pub. in his *Golden Chain*, &c., 1869, No. 10, in 7 st. of 4 l. The *New Cong.*, 1869, No. 1119, begins with st. ii., "Father, Redeemer, Quickenr mine," and also omits st. iv.

44. *My God, my Majesty divine. Child of God.* Written in 1845; and 1st pub. in G. Dawson's *Poems & Hys.*, 1846, No. 116, in 8 st. of 4 l., and again, after revision, in the *Golden Chain*, &c., 1869, No. 135. The original text is in C. U. in America.

45. *Not, Lord, Thine ancient works alone. Public Worship.* Written in 1874, and 1st printed in *The Congregationalist*, in 6 st. of 6 l., and entitled, "The Living God." In Dale's *English H. Bk.*, 1875, st. lii. is omitted.

46. *Not yet I love my Lord. Lent.* Written in 1864, and 1st pub. in his *Golden Chain*, &c., 1869, No. 86, in 9 st. of 4 l. It is in several collections, including Martineau's *Hymns*, &c., 1873, No. 199.

47. *Not yet, ye people of His grace. Here and Hereafter.* A hymn on the "The Vision Beatific." No. 165, in his *Golden Chain*, &c., 1869, in 11 st. of 4 l. It was written in 1866, and is in American C. U.

48. *O height that doth all height excel.* Written in 1853, and "was born of the words of Augustine in

the outset of the Confessions, "Secretissime ad Praesentissime," and was the first of several hymns inspired by his wonderful antitheses about God." It was 1st pub. in G. Dawson's *Ps. & Hys.*, 1853, and again in the *Golden Chain*, &c., 1869, No. 13, in 9 st. of 4 l. It is in English and American C. U.

49. O Holy Ghost, Who down dost come. *Whitsuntide*. "Written at Malvern on Whitsunday, 1863; a day of singular spiritual enjoyment, and outward loveliness." It was 1st pub. in the *Golden Chain*, &c., 1869, No. 74, in 7 st. of 4 l., and headed, "A Breathing after the Holy Spirit," and is in several collections. In Martineau's *Hymns*, &c., 1873, No. 261, it begins with st. ii., "Spirit of Truth, Who makest bright," st. i. and vi. being omitted.

50. O not alone in saddest plight. *Divine Guidance desired*. Composed in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, No. 120, in 9 st. of 4 l.

51. O not to all the mouth of fame. *A Servant of Christ*. "Composed in 1849, and printed first in a small collection of poems entitled, I think, *The Violet*." In 1853 it was given in G. Dawson's *Ps. & Hys.*; and in 1869, in the *Golden Chain*, &c., No. 121, in 6 st. of 4 l. Its use is mainly confined to America.

52. O not upon our waiting eyes. *Divine Love*. Written in 1849 and 1st pub. in his *Golden Chain*, &c., 1869, No. 29, in 5 st. of 4 l.

53. O saints of old, not yours alone. *Seeking God*. Written in 1848, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853; and again, after revision, in the *Golden Chain*, &c., 1869, No. 128, in 10 st. of 4 l. The American hymn-books have usually the original text, but in Dale's *English H. Bk.*, 1875, and Horder's *Cong. H. Bk.*, 1884, the text is abridged from the *Golden Chain*.

54. O smitten soul that cares and conflicts wring. *Heaven desired*. Written in 1854, and 1st pub. in his *Golden Chain*, &c., 1869, No. 75, in 8 st. of 4 l.

55. O Spirit, sweet and pure. *Constant Presence of the Holy Spirit desired*. Written in 1869, and given in his *Golden Chain*, &c., 1869, No. 127, in 7 st. of 8 l.

56. O time, ne'er resteth thy swift wing. *Worth of Time*. Written in 1865, and 1st pub. in his *Golden Chain*, &c., 1869, No. 98, in 9 st. of 4 l.

57. O wherefore hath my spirit leave? *Spiritual Changes*. "Composed with great ardour and stir of soul in 1847, and first printed in the *Golden Chain*, 1859," No. 85, in 7 st. of 4 l.

58. O'er fulness of grace, blest Britain rejoices. *National Hymn*. Composed in 1868, and 1st pub. in his *Golden Chain*, &c., 1869, No. 61, in 11 st. of 4 l., and entitled, "The Thanksgiving Song of Protestant Britain"; to which was added the words of Milton: "Let us all go, every true Protestant Briton, throughout the three kingdoms, and render thanks to God the Father of Light, and to His Son, Jesus Christ our Lord."

59. Saviour, needs the world no longer? *Christ All in All*. "Written in 1847 . . . it was inspired partly by my contemplation of Shelley's hapless, Christless life." It was 1st pub. in G. Dawson's *Ps. & Hys.*, 1853, and again in the *Golden Chain*, &c., 1869, No. 35, in 7 st. of 6 l., and headed, "Lord, to whom shall we go." Its use is limited, and far less than its merits deserve.

60. Saviour, Who from death didst take. *The Resurrection of Christ, a cause of Confidence*. Written in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, No. 96, in 5 st. of 6 l.

61. Sweet Spirit, would Thy breath divine. *The Holy Ghost, the Purifier, desired*. Written in 1856, and given as No. 71 in his *Golden Chain*, &c., 1869, in 10 st. of 4 l.

62. The happy fields, the heavenly host. *Heaven*. Written in 1848, 1st pub. in G. Dawson's *Ps. & Hys.*, 1853, and again in the *Golden Chain*, &c., 1869, No. 157, in 10 st. of 4 l.

63. Thy happy ones a strain begin. *Joy in God*. Written in 1846, and pub. in G. Dawson's *Ps. & Hys.*, 1846, No. 118, in 5 st. of 4 l. In the *Golden Chain*, &c., 1869, No. 146, the text is slightly changed. The text in C. U. in G. Britain and America is from the original.

64. Too dearly, Lord, hast Thou redeemed. *Lent*. Written in 1855, and 1st pub. in his *Golden Chain*, &c., 1869, No. 97, in 9 st. of 4 l.

65. Unto thy rest return. *Lent*. Written in 1866, and 1st pub. in his *Golden Chain*, &c., 1869, No. 92, in 6 st. of 8 l.

66. We come unto our fathers' God. *God our Abode*. "The birthday of this hymn, November 22nd, 1868 (St. Cecilia's Day), was almost the most delightful day of my life. Its production employed the whole day and

was a prolonged rapture It was produced while the *Golden Chain* was being printed, just in time to be a link therein, and was the latest, as 'How, Lord, shall vows of ours be sweet?' was the earliest song included therein." In the *Golden Chain*, &c., 1869, it is No. 129, in 7 st. of 7 l., and is entitled, "The People of God."

67. We triumph in the glorious grace. *Citizens of Heaven*. Written in 1855, and 1st pub. in his *Anniversaries*, 1856, and again in his *Golden Chain*, &c., 1869, No. 153, in 12 st. of 4 l.

68. What sweetness on Thine earth doth dwell. *Nature revealing God. [Summer.]* Written in 1850, and 1st pub. in his *Golden Chain*, &c., 1869, in 8 st. of 4 l.

69. When shall I, Lord, a journey take. *Lent*. Written in 1856, and 1st pub. in his *Golden Chain*, &c., 1869, No. 80, in 8 st. of 4 l. It is in C. U. in G. Britain and America.

70. Whence this flaming joy that maketh? *The Prodigal's Return*. "Written in 1853 just before the hymn beginning 'Thrice blessed soul, who still hath made,' with the text 'Son, thou art ever with me' (*Golden Chain*, No. 134), which is its complement; and 1st printed in the *Golden Chain*," 1869, No. 81, in 6 st. of 6 l.

71. Would the Spirit more completely? *The Gifts of the Spirit*. Written in 1849, and 1st pub. in G. Dawson's *Ps. & Hys.*, 1853; and again in the *Golden Chain*, &c., 1869, No. 67, in 3 st. of 8 l.

72. Ye children of the Father. *Spiritual Worship*. Written in 1867, and 1st pub. in his *Golden Chain*, &c., 1869, No. 23, in 6 st. of 8 l.

73. Ye of the Father loved. *Praise*. Written in 1862, and 1st pub. in the *Golden Chain*, &c., 1869, No. 5, in 8 st. of 8 l.

74. Ye people of the Lord, draw near. *Holy Communion*. Written in 1855, and 1st pub. in his *Golden Chain*, &c., 1869, No. 127, in 7 st. of 4 l.

75. Ye souls, the Father's very own. *Holy Diligence*. Composed in 1867, and 1st pub. in his *Golden Chain*, &c., 1869, No. 142, in 9 st. of 4 l.

These hymns are usually abridged in the hymn-books, the length of most of them being against their use in their full form. Although they are gradually growing in popular esteem, the extent of their use is much more limited than their merits deserve. [J. J.]

Gilman, Caroline, née Howard, daughter of Samuel Howard, and wife of Dr. S. Gilman (q.v.), was b. at Boston, U. S., in 1794, and married to Dr. Gilman in 1819. After Dr. Gilman's death in 1858, she resided for a time at Cambridge, U. S., and subsequently at Tiverton, Long Island. Mrs. Gilman is the author of several tales, ballads, and poems, and of the following hymns:—

1. Is there a lone and dreary hour? *Providence*. Contributed to Sewall's *Unitarian Coll.*, N. York, 1820, in 4 st. of 4 l. In 1867 Mrs. Gilman added a stanza thereto for the *Charlestown Services & Hymns*. The original hymn is in extensive use amongst the Unitarians in G. Britain and America.

2. We bless Thee for this sacred day. *Sunday*. Also contributed to Sewall's *Coll.*, 1820, in 4 st. of 4 l., to which another was added by Mrs. Gilman for the *Charlestown Services & Hymns*, 1867. In extensive use. [F. M. B.]

Gilman, Samuel, D.D., was b. at Gloucester, Massachusetts, Feb. 16, 1791; graduated at Harvard, 1811, and was a tutor there from 1817 to 1819. In 1819 he became the pastor of a Unitarian congregation at Charlestown, South Carolina, and retained the same to his death. He d. at Kingston, Mass., Feb. 9, 1858. His hymns include:—

1. O God, accept the sacred hour. *Holy Communion*. Contributed to Dr. Harris's *Hys. for the Lord's Supper*, July, 1820, republished in

Sewall's *Unitarian Coll.*, N. York, 1820, and in later collections.

2. **We sing Thy mercy, God of love.** *Holy Communion.* Published as in the case of No. 1.

3. **Yes, to the [that] last command.** *Holy Communion.* Published as in the case of Nos. 1 & 2. [F. M. B.]

Gilmore, Joseph Henry, M.A., Professor of Logic in Rochester University, New York, was b. at Boston, April 29, 1834, and graduated in Arts at Brown University, and in Theology at Newton Theological Institution. In the latter he was Professor of Hebrew in 1861-2. For some time he held a Baptist ministerial charge at Fisherville, New Hampshire, and at Rochester. He was appointed Professor at Rochester in 1868. His hymn, "He leadeth me, O blessed thought" (*Ps. xxiii.*), is somewhat widely known. It was written at the close of a lecture in the First Baptist Church, Philadelphia, and is dated 1859. It is in the *Bap. H. [and Tune] Bk.*, Philadelphia, 1871. [F. M. B.]

Gasborne, Thomas. [*Staffordshire Hymn-books.*]

Give ear, O Lord, to hear. *W. Hunnis.* [*Lent.*] Appeared in his *Seven Sobs of a Sorrowful Soul for Sin*, 1585, in 3 st. of 8 l., and entitled, "An humble sute of a Repentant Sinner for Mercie." In 1845 it was reprinted in *E. Farr's Select Poetry, &c., of the Reign of Queen Elizabeth*, vol. i. p. 157. From that work it passed into *Kennedy*, 1863, No. 398, in an altered form as, "Attend, O Lord, and hear." [W. T. B.]

Give glory to the Lord. *J. Montgomery.* [*Praise.*] Written June 1st, 1836 ["m. mss."], and pub. as a fly-sheet for the Whitsuntide gathering of the Sheffield S. S. Union, 1839, in 6 st. of 4 l. It is No. 91 in his *Original Hys.*, 1853. It is in limited use in America. [J. J.]

Give glory unto God on high. *B. Barton.* [*Praise to the Holy Trinity.*] Pub. in his *Poetic Vigils*, 1824, p. 189, in 5 st. of 10 l. In its full form it is unknown to the collections, but the following centos therefrom are in C. U. :—

1. **All glory to the Father be, Who made the earth.** &c. This is No. 154 in the *S. P. C. K. Church Hys.*, 1871.

2. **Ascribe we to the Father praise.** This is apparently based upon st. 1.-iv. of this hymn, and is No. 1117 in *Kennedy*, 1863.

3. **Give glory unto God on high.** This, in 5 st. of 4 l., is No. 1288 in *Kennedy*, 1863.

4. **The Father, God, we glorify.** This is No. 109 in the *Cooke and Denton Hymnal*, 1853. [J. J.]

Give laud unto the Lord. *John Puljain.* [*Ps. cxlviii.*] This version of *Ps. 148* appeared, possibly in the lost *Anglo-Genovan Psalter*, appended to *The Forme of Prayers, &c.*, 1558, and certainly in the *Anglo-Genovan Psalter*, 1561; thence into the *Scottish Psalter*, in 1565, where *Psalm 136* "O Lord, the Lord benign" is in the same metre. It is not in modern use; but is of historical importance as the first instance in psalms or hymns of the metre, 6.6.6.6.4.4.4.4. subsequently so successfully employed by *Tate and Brady*, in "Ye boundless realms of joy"; by *I. Watts* in "Lord of the worlds above"; and in the hymns of many other writers. The best stanza

of this version we give as an example of both the metre and the rendering:—

2. "Praise Him both moon and sun,
Which are so clear and bright;
The same of you be done,
Ye glittering stars of light:
And you no less,
Ye heavens fair,
And clouds of th' air,
His laud express."

The full text is difficult to find except in the *Psalters* appended to old editions of the Bible and Prayer Book. [Old Version, § ix.] [J. J.]

Give me the wings of faith to rise. *I. Watts.* [*Heaven: All Saints.*] 1st pub. in his *H. & Spiritual Songs*, 2nd ed., 1709, Bk. ii., No. 140, in 5 st. of 4 l., and entitled, "The Examples of Christ and the Saints." It is in extensive use in all English-speaking countries, and generally in its original form as in the *Hy. Comp.*, No. 357. In *Kennedy*, 1863, the opening line reads:—"Be mine the wings of faith to rise," No. 1379. There are also other slight alterations in the text. [J. J.]

Give thanks to God the Sovereign Lord, [King]. *I. Watts.* [*Ps. cxxxvi.*] This c. m. version of *Ps. 136* was pub. in his *Ps. of David, &c.*, 1719, in 10 st. of 4 l., with the following note:—

"In every stanza of this Psalm I have endeavoured to imitate the *Chorus* or Burden of the Song, *For His mercy endureth for ever*, and yet to maintain a perpetual variety."

The systematic way in which this end is accomplished is sketched out in the title which he gave to his Paraphrase. It reads: "God's Wonders of Creation, Providence, Redemption of Israel, and Salvation of his People." The form in which it is found in most modern collections, as in *N. Cong.*, 1859, No. 226, and others, eliminates the reference to the "Redemption of Israel," thus reducing the hymn to 6 st. The first line sometimes reads: "Give thanks to God, the Sovereign King." [J. J.]

Give to our God immortal praise. *I. Watts.* [*Ps. cxxxvi.*] This l. m. version of *Ps. 136* appeared in his *Ps. of David* in 1719, in 8 st. of 4 l. In modern collections we find it given thus:—

1. The original in the *N. Cong.*, No. 227; *Spurgeon's O. O. H. Bk.*, No. 136, and others; and in the *Bap. Ps. & Hymns*, 1858-80, No. 8, with st. v., l. 1, "Israel" for "The Jews" of the original.

2. A cento composed of st. i., iv., vii. and viii. This was given in *Cotterill's Sel.*, 1810-19, and from thence has passed into numerous collections, including *Windle*, *S. P. C. K. Ps. & Hys.*, and *Stevenson's Hys. for Ch. & Home*, amongst modern hymnals, with slight variations in the refrain. This is the most popular form of the hymn.

3. A cento combining st. 1.-iv. and vii., viii. This appeared in *Conyere's Coll.*, 1767, and amongst later hymnals the *Leeds H. Bk.*, 1853, the *Islington Ps. & Hys.*, *Kemble's New Church H. Bk.*, and other collections. This form is also in use in America. [See *Psalters, English*, § xv.] [J. J.]

Glad sight, the Holy Church. [*Holy Baptism.*] The Syriac original of this hymn is sometimes attributed to Ephrem the Syrian (d. 378), but without sufficient authority. It is found in the Office for Baptism of the Church at Jerusalem. *Daniel*, iii. 226, in the portion devoted to Syriac hymnody—*Carmina Ecclesiae Syriacae curavit Ludovicus Splieth*—gives the Syriac text, and a Latin *tr.* by Splieth, which reads:—

"Expande alas tuas sancta Ecclesia et simplicitatem

agnum suscipe, quem Spiritus Sanctus ex aquis Baptismi genuit. De hoc Baptismo vaticinatus est filius Zachariæ; ego inquit, in aquis baptizo; at ille qui venturus est in Spiritu Sancto. Exercitus caelestium circumdabit baptisterio, ut ex aquis suscipiant filios Deo similes. Ex aquis viros sibi delegit Gideon, qui ad praelium prodirent; ex aquis Baptismalis sibi Christus adoratores delegit."

In 1862 the Rev. F. Pott contributed an article on "Hymnology" to the *Quarterly Review* (April, 1862), and gave therein a paraphrase in metre of the above Latin rendering, beginning, "Glad sight! the holy Church," in 9 st. of 4 l. Although previously included in his *Hymns*, &c., 1861, No. 236, in 7 st. of 4 l., this publication brought it into fuller notice, and it was soon added, in one form or another, to several hymn-books, including the *People's H.*, 1867; the *Appendix to H. A. & M.*, 1868; the S. P. C. K. *Church Hys.*, 1871; the *Hymnary*, 1872; and other collections in G. Britain and America. The greatest deviation from the original *tr.* is in the *Church Hymns*. The changes, however, were made with the translator's permission. [J. J.]

Gladden, Washington. [Various.]

Glassie Hymns. [Scottish Hymnody.]

Gloria in Excelsis. The simple and original form of this hymn is contained in the song of the angels as given by St. Luke ii. 14, "Glory to God in the highest, and on earth peace, goodwill toward men." This simple form came early into use, and is found in the *Liturgy of St. James*, where it is directed to be recited by the Priest when the gifts were "sealed."

2. From this simple beginning it soon expanded until it assumed the form of an elaborate hymn. The most complete text as it existed in the 5th century, is given at the end of the Psalms and Canticles in the *Codex Alexandrinus* in the Brit. Museum, which dates from the close of the 5th century. In the *Facsimile of the Codex Alexandrinus*, pub. by the authorities of the Brit. Museum, it is in vol. iii. folio 569, ii. This is given in *Greek Hymnody*, p. 459, i., § x. 4, together with a translation into English (q. v.).

3. The form given in the *Apostolic Constitutions*, vii. 47 (*Daniel*, ii. p. 268), differs in some measure from this by variations and the addition of some phrases (see *Dict. of Christian Ant.* p. 736).

4. The Latin form of the text is in an 8th century ms. in the Brit. Museum (Reg. 2 A. 11.). As given in the *Roman Missal* it reads:

"Gloria in excelsis Deo. Et in terra: pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum sancto Spiritu, in gloria Dei Patris. Amen."

5. The translations into English which are in C. U. are in prose and verse. The prose translation most in use is that in the Office for Holy Communion in the *Book of Common Prayer*. It is translated from the Latin text as above. The translation of the hymn in the Office of the Scottish Prayer Book is from the Greek text as in the article *Greek Hymnody*,

p. 459, i., § x. 4. The principal difference between the two is in the second clause. This in the *Greek* is, "Lord the only begotten Son, Jesus Christ, and Holy Spirit." This reads in the *Scottish Office*, "And to Thee, O God, the only begotten Son Jesu Christ, and to Thee, O God, the Holy Ghost." The corresponding passage in the *Roman Missal* is "Domine Fili unigenite Jesu Christe," and in the *English Prayer Book*, "O Lord the only-begotten Son Jesu Christ." The concluding clause, in the form given to it in the *Roman Missal*, "Cum Sancto Spiritu, in gloria Dei Patris," and in the *English Prayer Book*, "with the Holy Ghost art most high in the glory of God the Father," is of unknown and comparatively modern interpolation (see *Daniel*, ii. p. 267). The translations into English verse are all from the prose translation in the *Book of Common Prayer*. They include the following:—

1. All glory be to God on high and peace on earth likewise. *Old Version*. In *J. Playford*, 1877.
2. To God be glory, Peace on earth. Given in the *Supplement to the New Version*, 1700, and continued until the N. V. gave way to modern hymn-books. It is in several collections both in G. Britain and America.
3. Let glory be to God on high. Appeared in the *American Andover Sabbath H. Bk.*, 1859, No. 487. Its authorship is unknown.
4. Glory in the highest to God. By Dr. Bonar in the *Sunday at Home*, 1878, p. 92.

In addition Mr. Chatfield has rendered the Greek text as in the *Antho. Græca Carmi. Christi*, 1871, into prose in his *Songs & Hys. of the Earliest Greek Christian Poets*, 1876, p. 161, as "Glory to God in the highest," &c. See also "Glory be to God," &c., p. 427, i.

[J. J.]

This hymn has also been rendered into *German*, and from the German into *English* as follows:—

Allain Gott in der Hôh sey Ehr. A rendering in 4 st. of 7 l., by Nicolaus Decius. 1st appeared in Low German as "Alleine God in der hôge sy êre," in the *Rostock G. B.*, 1525 [Rostock University Library]. *Wachtarnagel*, iii. pp. 565-67, quotes it from the *Rostock G. B.*, 1526, and, in High Germany, from V. Schumann's *G. B.*, Leipzig, 1539. The well-known melody set to it in 1539 (*H. A. & M.*, No. 104) is also ascribed to Decius, probably partly adapted from the Latin plainsong. Text and melody speedily became favourites in Germany; were used on high festivals, at Holy Communion, &c.; and to this day are everywhere in use. Lauxmann, in *Koch*, viii. 104-111, relates many edifying incidents regarding them. In the *Unv. L. S.*, 1851, No. 185. The *trs.* in C. U. through the German are:—

1. To God on high all glory be. In full, as No. 226, in the *Appendix* of 1743 to the *Moravian H. Bk.*, 1742, and repeated, altered, in later eda. (1886, No. 191). St. i., iii., iv. nearly from the text of 1826, were included as No. 216 in Dr. Pagenstecher's *Coll.*, 1864.

2. To God on high be thanks and praise. *Who daigns*, &c. Of st. 1, by W. Ball, as part of his *tr.* of the German book of words of Mendelssohn's *St. Paul*, 1846. Included in the *Leeds H. Bk.*, 1853, No. 225; *N. Cong.*, 1859; Horder's *Cong. Hys.*, 1884; and others.

3. All glory be to God on high. *And*. A good and full *tr.* signed A. G. in the Dalston Hospital *H. Bk.*, 1848, No. 39.

4. All glory be to God on high. *Who*. A full

and good tr., as No. 1, in Miss Winkworth's *C. B. for England*, 1863. Repeated in the *Temple H. Bk.*, 1867, and in America in the *Pennsylvania Luth. Ch. Bk.*, 1868, *Ohio Luth. Hyl.*, 1880, and the *New York Evang. Hyl.*, 1880.

5. To God on high be thanks and praise, For. In full, by R. C. Singleton, as No. 268, in the *Anglican H. Bk.*, 1868 (1871, No. 311). Repeated in J. L. Porter's *C.M.*, 1876, and in Stryker & Main's *Church Praise Bk.*, New York, 1882.

6. To God alone on high be praise. By J. D. Burns, in his *Remains*, 1869, p. 238. This is No. 66 in Dale's *English H. Bk.*, 1875.

7. To God alone the song we raise. In full, by T. E. Brown, as No. 45, in the *Clifton College H. Bk.*, 1872.

8. Alone to God on high be praise. A tr. of st. i. as st. i. of No. 95 in the *Swedenborgian Coll.*, 1880.

Translations not in C. U. :—

(1) "To God the highest be glory always." by Ep. Coverdale, 1539 (*Remains*, 1846, p. 564). (2) "Onlie to God on heich be glori," in the *Guide and Godlie Ballates* (ed. 1568, folio 28, 1868, p. 47). (3) "To our Almighty Maker, God," by J. C. Jacobi, 1722, p. 26 (1732, p. 50, reading "gracious God"). (4) "To God alone in the highest heaven," by Miss Fry, 1845, p. 41. (5) "To God on high we'll praise sing," signed "P. J." in the *Sunday Mag.*, 1874, p. 384. [J. M.]

Gloria laus et honor. *St. Theodulph of Orleans.* [*Palm Sunday.*] That this hymn was written by St. Theodulph seems beyond all reasonable doubt. That it was written by him while imprisoned in the cloister, at Angers, about 820 or 821, is highly probable. Regarding its origin Clichtoveus, in his *Etu-cidatorium*, 1516, f. 31 b, tells a pretty story to the following effect:—

On Palm Sunday, 821, Louis the Pious, King of France, was at Angers and took part in the usual procession of the clergy and laity. As the procession passed the place where St. Theodulph was incarcerated he stood at the open window of his cell, and amid the silence of the people, sung this hymn which he had newly composed. The king was so much delighted with the hymn that he at once ordered St. Theodulph to be set at liberty and restored to his see; and ordained that henceforth the hymn should always be used in processions on Palm Sunday.

The story is not, however, a contemporary one; and moreover it seems clear that Louis the Pious was never in Angers after 818. It is also almost certain that St. Theodulph was never really restored to his see, but that he d. at Angers in 821.

The ritual use of this hymn was always as a Processional on Palm Sunday. According to the *Sarum* use the first four stanzas were to be sung before leaving the church by seven boys "in loco eminentiori" near the south door. In the use of *York* the boys of the choir seem to have gone up to a temporary gallery over the door of the church and there sang the first four stanzas. After each of the first three stanzas the rest of the choir, kneeling below, sang st. i. as a refrain. At the end of st. iv. the boys began the refrain and the rest of the choir, standing up, sang it along with them. In the *Hereford* use the procession went to the gates of the town. These being shut seven boys of the choir went to the summit and there sang the hymn. In the uses of *Tours* and *Rouen* it was also sung at the gate of the city. According to the modern *Roman* use it is sung when the procession returns to the church; two or four singers entering the church, and when the door has been closed, facing it and singing the hymn while the rest outside repeat the chorus.

The hymn is founded on Ps xxiv. 7-10; Ps. cxviii. 25, 26; St. Matt. xxi. 1-17; and St. Luke xix. 37, 38. E. L. Dümmler, in his *Poetae latini aevi Carolini*, Berlin, 1877 ff. vol. i. p. 558, gives the full text in 78 lines. In the liturgical books ll. 1-36 only are given

(so in the *Paris MS.*, 18557, of the 10th cent. cited by Dümmler; and in the *British Museum ms. Add.* 19768, f. 36 b, of the 11th cent); while in the *Graduals* and *Missals* the almost universal use was to give only ll. 1-12. This is the form in a *St. Gall ms.* (No. 899) of the 9th cent, cited by Dümmler, and it is the form in *English C. U.* as in *H. A. & M.* The text is also found in an 11th cent. ms. in the *British Museum* (Harl. 4951, f. 196 b.); in two 11th cent. mss. in the *Bodleian* (*Liturg. Misc.* 320, f. 18 b.; *Liturg. Misc.* 366, f. 18); in *Daniel*, i. No. 186, with notes at iv. p. 153; in *Bäsel*, No. 69; in *Dr. J. Kayser's Beiträge zur Geschichte und Erklärung der alten Kirchenhymnen*, vol. ii., 1886, pp. 313-322, &c. [J. M.]

Translations in C. U. :—

1. **Glory and praise to Thee, Redeemer blest.** By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 232, in 5 st., with the repetition of the first two lines of the hymn as a refrain. It was also repeated in his *Hys. & Poems*, 1873, p. 121. It is found in several collections, including *Kennedy*, 1863, where it is altered and begins, "All glory be to Thee, Redeemer blest." The *English Hymnal*, 1852 text, is also considerably altered, although the first line is retained.

2. **King and Redeemer! to Thee be the glory.** By G. Rorison. 1st pub. in his *Hys. & Anthems*, 1851.

3. **Glory, and honour, and laud be to Thee, King Christ the Redeemer.** By J. M. Neale. Appeared in his *Mediæval Hys.*, 1851, p. 22.

4. **Glory, and laud, and honour.** By J. M. Neale. This is a second tr. by Dr. Neale, made for and pub. in the *H. Anted.*, 1854, in 8 st. of 4 l., but supplied a little earlier to the *Salisbury H. Bk.*, 1857, in a slightly different form. In this form it is in a few collections, but as:—

5. **All glory, laud, and honour, as altered by the compilers of H. A. & M.** for their trial copy, 1859, No. 59, in 6 st. of 4 l., it is most widely known in all English-speaking countries. Dr. Neale approved of this arrangement, especially of the opening line, and adds in his note (*Med. Hys.*):—

"Another verse was usually sung, till the 17th century; at the pious quaintness of which we can scarcely avoid a smile:—

'Be Thou, O Lord, the Rider,
And we the little ass;
That to God's holy city
Together we may pass.'"

6. **Glory, laud, and honour be, Our Redeemer Christ to Thee.** By W. J. Blew, in *The Church Hy. & Tune Bk.*, 1852-5, in 7 st. of 4 l., and in *Rice's Sel.* therefrom, 1870, No. 46. In the *Scottish Episco. Coll. of Hys., &c.*, 1858, it was given in 4 st. as, "Glory, praise, and honour be."

7. **To Thee be glory, honour, praise.** Appeared in the *Irvingite Hys. for the Use of the Churches*, 1864, No. 35, as a "Tr. by C., 1861." It is repeated in the ed. of 1871, and in the *American Dutch Reformed Hys. of the Church*, N. Y., 1869.

8. **Glory, praise, and honour be, Jesus, Lord, &c.** Given anonymously in Dale's *English H. Bk.*, 1874, No. 255, in 4 st. of 4 l. It is a paraphrase, and not a tr. of the original.

Another tr. is:—

Glory, praise, and honour be, Christ, Redeemer, &c. J. W. Hewett. 1859. [J. J.]

Gloria Patri. [Doxologies.]

Gloriosi Salvatoris. [*Holy Name of Jesus.*] This anonymous hymn, possibly of the 15th cent., is given from the *Meissen Breviary*, cir. 1510, in *Daniel*, i. No. 449, in 6 st. of 3 double lines, and headed, "In festo S. Nominis Jesu." Dr. Neale's text, in 7 st. of 6 l., is given in his *Hymni Ecclesiae*, 1851, p. 165, from the *Liège Breviary*. In his *Mediæval Hymns*, 1851, he claims for his *tr.* that it was the first rendering into English, and says concerning the original, "A German hymn on the Festival of the Holy Name of Jesus." All that can be said of its date is, that it is clearly posterior to the *Pange Lingua* of St. Thomas, which it imitates" [W. A. S.]

Translations in C. U. :—

1. **To the Name that brings salvation.** By J. M. Neale. Appeared in his *Mediæval Hys.*, 1st ed. 1851, p. 142, in 6 st. of 6 l., and again in later editions. It is included, sometimes abbreviated, in the Scottish *Epis. H. Bk.*, 1858; the *Parish H. Bk.*, 1863-75; the *People's H.*, 1867; the *Hymnary*, 1872, and others. In the American *Hys. & Songs of Praise*, New York, 1874, it is abridged to 4 st., and begins, "Jesus is the Name we treasure." Another arrangement, beginning, "Name of Jesus, Name of pleasure," is in the *Hys. for the Chupel of Harrow School*, 1857.

2. **To the Name of our salvation.** This *tr.*, which was given in *H. A. & M.*, 1861, is based upon the above *tr.* by Dr. Neale; but is so altered that only 10 lines of the 36 contained in the hymn remain unchanged. It was repeated in *Kennedy*, 1863; the *S. P. C. K. Appendix*, 1869; the *Irish Ch. Hyl.*, 1873; and others. In the *Sarum*, 1868, the *H. A. & M.* text is somewhat altered. The *H. Comp.* gives Dr. Neale's *tr.* with variations from several hymn-books.

3. **Name of our triumphant Saviour.** By R. C. Singleton, written in 1867, and pub. in his *Anglican H. Bk.*, 1868.

4. **To the Name that speaks salvation.** By J. Ellerton, made for and 1st pub. in the *S. P. C. K. Church Hys.*, 1871. [J. J.]

Another *tr.* is :—

The glories of the Saviour's Name. *D. T. Morgan*, 1830.

Glorious in Thy saints appear. [*Holiness desired.*] A cento in 2 st. of 4 l. which appeared in Hedge & Huntington's *Unitarian Hys. for the Ch. of Christ*, Boston, U.S., 1853, No. 64; H. W. Beecher's *Plymouth Coll.*, 1855, No. 95, &c. It is from an anonymous hymn beginning "Abba Father, God of love," in 6 st. of 4 l. in *Hys. for Pub. Worship on the General Principles of Natural and Revealed Religion*, Salisbury, 1778, and commences with st. iii. This collection is known to the American Unitarian collections as the *Salisbury Coll.* [W. T. B.]

Glorious things of Thee are spoken. *J. Newton.* [*Church of Christ.*] 1st pub. in the *Olney Hymns*, 1779, Bk. i., No. 60, in 5 st. of 8 l., and entitled, "Zion, or the City of God." Is xxxiii. 20, 21. It has attained to great popularity in all English-speaking countries, and ranks with the first hymns in the language. It is used, however, in various forms as follows :—

1. Orig. text in Snapp's *Songs of G. & G. People's H.*
2. A cento composed of st. i., ii. and v. This appeared

in Cotterill's *Selection*, 1819, from whence it has passed into a great number of collections. It is by far the most popular arrangement of the hymn in use, and may be found in fifty or more hymnals, as in *H. Comp.*, No. 294, and sometimes with Cotterill's slight alterations, as in the Rev. F. Pott's *Hymns*, &c., 1861-67.

3. A cento composed of st. i., iii. and v., given in *S. P. C. K. Hymns*, 1852, but not popular.

4. A cento, st. i., ii. and doxology in four lines, not by Newton, in the *Cooke and Denton Hymnal*, 1863.

5. A cento, in 4 st. of 4 l., beginning, "Glorious things of old were spoken." Is given in Isaac G. Smith's *H. Bk.*, 1865-67. It is thus composed: st. i., Newton altered; ii., I. G. Smith; iii., Newton; iv., dox. from *Cooke & Denton*. This is the least successful of any arrangement.

6. The whole hymn revised by J. Koble for the *Salisbury H. Bk.*, 1857, and included therein, as No. 130, with the four-line doxology from *Denton*. This, with slight returns to the original in two places (st. i., v.), and the omission of the doxology, was repeated in the *Sarum Hymnal* (broken into two parts, pt. ii. beginning "Blessed city, holy nation"), 1868; and a cento therefrom again altered, in 6 st. of 4 l. in *T. Darling's Hymns*, &c., ed. 1867. Another cento, also with alterations, is given in the *Hymnary*, from which it passed into the *New Mitre Hymnal*, 1875.

7. Cento of st. i., ii., iv., v., unaltered as in the *Bk. of Praise Hymnal*, *Thring's Coll.*, and others.

8. In the *S. P. C. K. Church Hymns*, st. i.-iv. with slight alterations in st. i., ii., and iii.

In the American collections the same diversity of use prevails as in G. Britain. Sometimes the hymn is broken into two parts, with pt. ii. beginning, "Blest inhabitants of Zion." In addition other arrangements of minor importance are given in collections of less importance; but in most cases the original text is maintained. Stanzas i., ii., v., have been rendered into Latin by the Rev. R. Bingham, and included in his *Hymno. Christ. Latina*, 1871, "Dicta de te sunt miranda." [J. J.]

Glory and thanks to God we give. *C. Wesley.* [*Thanksgiving.*] The circumstances which gave rise to this hymn are related in *C. Wesley's Journal*. On his third visit to Leeds he met the Society on March 14, 1744,

"in an old upper room, which was densely packed, and crowds could not gain admission. He removed nearer the door that those without might hear, and drew the people towards him. Instantly the rafters broke off short, close to the main beam, the floor sank, and more than one hundred people fell, amid dust and ruins, into the room below." Several were severely injured, but none were killed. C. Wesley himself escaped with slight injuries. "I lifted up my head," he said, "and saw the people under me, heaps upon heaps. I cried out, 'Fear not, the Lord is with us; our lives are all safe,' and then gave out, 'Praise God from Whom all blessings flow'" (*Stevenson's Methodist H. Bk. Notes*, 1883, p. 68; and *C. Wesley's Journal*).

The hymn, in 12 st. of 4 l., was given in *Hys. & Sac. Poems*, 1749, vol. ii., No. 174, and headed, "After a deliverance from death by the fall of an house." In *J. Wesley's* corrected copy of the *Hys. & Sac. Poems*, he has changed "house" to *horse*, but Dr. Osborn (*P. Works*, 1868-72, vol. v. p. 381), adds that "on the whole, the reading of the first and second editions [*house*] seems preferable." In its original form it was unsuited for congregational use. In 1780, st. vi.-ix., xi., xii., were given in the *Wes. H. Bk.*, No. 56, as one of the hymns "Describing Judgment": "The great archangel's trump shall sound." It has passed into several collections in G. Britain and America. It forms a striking hymn for "Advent," and displays great power in word painting. [J. J.]

Glory be to God on high, God Whose glory fills the sky. *C. Wesley.* [*Holy Trinity.*] This is a paraphrase of the *Gloria in Excelsis* of the Book of Common

Prayer. The paraphrase is in J. & C. Wesley's *Hys. & Sac. Poems*, 1739, p. 128. In 1761 it was republished by J. Wesley in his *Coll. of 132 Select Hymns with Tunes Annexed*, but was not added to the *Wes. H. Bk.* till sometime after his death, and probably in 1800-1, although it had long been in use in the collections of *Whitefield*, *Madan*, *Toplady*, and others. In 1820 Cotterill included an altered and abridged version of the text in his *Selection*. In this, st. i.-iii. are altered slightly, st. iv. greatly, and st. v. is new. This version, again altered, and abridged, is found in the S. P. C. K. *Ps. & Hys.*, and other collections. (Orig. text, *P. Works*, 1868-72, vol. i. p. 115.) Another hymn, beginning with the first stanza of this hymn, with the repetition of lines 1, 2, as a refrain, and the addition of 4 stanzas with the same refrain to each, was given in Beard's *Manchester Unitarian Coll.*, 1837, and repeated without the refrain in Hedge & Huntington's *Hys. for the Ch. of Christ*, Boston, U. S. A., 1853, No. 12, and also in other American collections. The additions to C. Wesley's opening stanza were by John Taylor of Norwich.

[J. J.]

Glory be to God on high! Peace on earth, &c. J. S. B. Monsell. [*Christmas.*] Appeared in his *Hys. of Love and Praise*, 1863, p. 23, as the second hymn for Christmas, in 4 st. of 8 l., and repeated in his *Parish Hyl.*, 1873, No. 74. It is also given in Porter's *Churchman's Hyl.*, 1876, and others. In Snapp's *Songs of G. & G.*, 1872, it begins with st. ii., "We were lost, but we are found."

[J. J.]

Glory be to God the Father. H. Bonar. [*Praise.*] Pub. in his *Hys. of Faith and Hope*, 3rd series, 1867, in 4 st. of 6 l., and entitled "Praise." It is included in several collections in G. Britain and America, in its original form. In the *Suppl. to the N. Cong.*, 1874, and that to the *Bap. Ps. & Hys.*, 1880, the stanzas are transposed, ii., iv., iii., i., and the hymn begins, "Glory be to Him Who loved us." The last stanza is sometimes used as a doxology distinct from the hymn itself.

[J. J.]

Glory to God, and praise and love. C. Wesley. [*Praise for Salvation.*] Written by C. Wesley on the first anniversary of the great spiritual change which he underwent on Sunday, May 21, 1738, details of which are given under that date in his *Journal*. In 1740 it was included in *Hys. and Sac. Poems*, in 18 st. of 4 l., and headed, "For the Anniversary Day of one's Conversion." (*P. Works*, 1868-72, vol. i. p. 299.) One of the first to make use of the hymn for congregational purposes was R. Conyers, who gave a cento therefrom in his *Ps. & Hys.*, 1767, beginning, "O for a thousand tongues to sing," and consisting of st. vii., ix.-xii. This was followed by other centos (all beginning with the same stanza), in the collections of *De Courcy*, 1775; *Toplady*, 1776; and many others. The most widely known cento is that by J. Wesley, in the *Wes. H. Bk.*, 1780, No. 1, in 10 st., "O for a thousand tongues to sing." This is not only the opening hymn of the *Wes. H. Bk.*, but also of most collections of the Methodist bodies in all English-speaking countries. To this cause much of its popularity may be traced. Stevenson's annotations thereon in his *Methodist H.*

Bk. Notes, 1883, are of more than usual interest. Another cento, "Look unto Christ, ye nations; own," is in the American Meth. Episco. *Hymns*, 1849.

The opening line of the cento, "O for a thousand tongues to sing," is supposed to have had its origin in an expression of Peter Böhler, the Moravian, who, when consulted by C. Wesley about praising Christ, replied, "Had I a thousand tongues, I would praise Him with them all." The well-known line, "He breaks the power of cancelled sin," has given offence to a few, from the Taylor and Jones *Ps. & Hys.*, Lond., 1777, where it read, "He breaks the power of death and sin," to the American *Manual of Praise*, Oberlin, Ohio, 1880, where it reads, "He breaks the power of reigning sin." These changes, however, are limited in their use, the original text being usually retained.

[J. J.]

Glory to God on high, Let praises fill, &c. James Allen. [*Praise to Jesus.*] In the *Appendix to the Kendal Hymn Book*, pub. with the 2nd ed., in 1761, and of which Allen was the principal editor, this hymn appeared as follows:—

"Worthy the Lamb!"

"Glory to God on high,
Let praises fill the sky!
Praise ye His name.

Angels His name adore,
Who all our sorrows bore,
And saints cry evermore,
Worthy the Lamb!"

"All they around the throne
Cheerfully join in one,
Praising His name.

We who have felt His blood,
Sealing our peace with God,
Spread His dear name abroad—
Worthy the Lamb!"

"To Him our hearts we raise—
None else shall have our praise;
Praise ye His name.

Him our exalted Lord,
By us below adored,
We praise with one accord—
Worthy the Lamb!"

"If we should hold our peace,
Stones would cry out apace,
Praise ye His name!

Love does our souls inspire
With heavenly, pure desire,
And sets us all on fire—
Worthy the Lamb!"

"Join all the human race,
Our Lord and God to bless;
Praise ye His name!

In Him we will rejoice,
Making a cheerful noise,
And say with heart and voice,
Worthy the Lamb!"

"Though we must change our place,
Our souls shall never cease
Praising His name;

To Him we'll tribute bring,
Laud Him, our gracious King,
And without ceasing sing,
Worthy the Lamb!"

The use of this hymn in various forms is very extensive in G. Britain and America. The forms of the text which are most popular, are:

1. The original in an abbreviated form, and sometimes with slight verbal alterations as in Dr. Hatfield's *Church H. Bk.*, N. Y. 1872, No. 267.

2. An altered form which appeared in *Toplady's Ps. & Hys.*, 1776, No. 186, as:—

"Glory to God on high!

Let heav'n and earth reply,

Praise ye his name!

Angels his love adore,

Who all our sorrows bore;

And saints cry evermore,

Worthy the Lamb!"

This text, in 4 st., was repeated in Burder's *Coll.*, 1784, No. 112; in *Williams & Boden*, 1801, where it is attributed to Burder's *Coll.*; in the *Bapt. Ps. & Hys.*, 1858-80, and many others.

3. Another version was given in Rippon's *Sol.*, 1787, No. 387, in 6 st., beginning:—

"Glory to God on high!
Let earth and skies reply,
Praise ye his name:
His love and grace adore,
Who all our sorrows bore;
Sing aloud evermore,
Worthy the Lamb."

This version of the hymn is given in several modern collections, either abbreviated, or in full, as in Kemble's *New Church H. Bk.*, 1873, the *New Cong.*, 1859, &c.

4. In the Oxford ed. of Mercer's *Ch. Psalter & H. Bk.*, 1844, two hymns (Nos. 567-568) are given beginning respectively as:—

"Glory to God on high!
Let earth to heaven reply
Worthy the Lamb!
Let mortal tongue awake," &c.

and

"Begin the glorious lay,
The Lord is risen to-day;
Worthy the Lamb," &c.

These hymns are based upon J. Allen's; the first is probably by Mercer, and the second is by E. Jackson (q.v.).

5. In the Cooke & Denton *Church Hymnal*, 1853, No. 88, it opens:—

"Jesu, our risen King,
Glory to Thee we sing,
Praising Thy Name:
Thy love and grace adore,
Which all our sorrows bore,
Crying for evermore,
Worthy the Lamb."

This is also based on Allen, and was repeated in *Kennedy*, 1863, in Thring's *Coll.*, 1882, as "Jesus," &c., and in others.

Other arrangements are found in modern hymn-books, but all are based on the altered texts of *Toplady* and *Rippon*. The original is ascribed to James Allen on the authority of his private and marked copy of the *Kendal H. Bk.*, in the possession of Mr. C. D. Hardcastle, sometime of Keighley, Yorkshire. In that copy his initials "J. A." are added in his own handwriting [s. mss.]. [J. J.]

Glory to God, the angel said. [*Christ-mas*.] Appeared anonymously in the 7th ed. of the *Silver Street Sunday Scholar's Companion*, 1821, No. 6, in 5 st. of 4 l. It was reprinted (without signature) in Miss D. A. Thrupp's *Hys. for the Young*, R. T. S., 4th ed., 1836, and on this ground it has been ascribed to her. Positive evidence that it was written by Miss Thrupp is wanting. It is in several modern collections for the young, including the *Church S. S. H. Bk.*, 1868. [W. T. B.]

Glory to God the Father be. *J. Mason*. [*Praise for Joy in the Holy Ghost*.] This cento as given in the *Songs for the Sanctuary*, N. Y., 1865, No. 396, is compiled from J. Mason's *Spiritual Songs*; or, *Songs of Praise*, &c., 1683, and is thus composed:—St. i. and v. from Song xv., st. vi. St. ii.-iv. from Song xxiv., st. i. ii. Although comparatively unknown, it is an effective "Song of Praise." [J. J.]

Glory to God, Whose sovereign grace. *C. Wesley*. [*Thanksgiving for success in Special Work*.] Appeared in *Hys. & Sac. Poems*, 1740, p. 140, in 8 st. of 4 l., and Bp. Ken's *Doxology*; and again in *Select Hys. with Tunes Annexed*, 1761. It was written as a "Thanksgiving Hymn" for the conversion of numbers of the Kingswood colliers, and the consequent renovation of the whole neighbourhood. It was

included in the *Wes. H. Bk.*, 1780, No. 195 (*P. Works*, 1868-72, vol. i. p. 287). Its use is not extensive outside the Methodist collections.

[J. J.]

Glory to the Father give. *J. Montgomery*. [*Children praising God*.] Written for the Sheffield Sunday School Union, 1825, and first printed as a broad-sheet. In the same year it was published in his *Christian Psalmist*, No. 544, and again in his *Original Hymns*, 1853, No. 334. It was included in Bickersteth's *Christ. Psalmody*, 1833, and since then also in several collections in G. Britain and America. [J. J.]

Glory to the glorious One. *Ephrem the Syrian*. [*Sunday*.] This hymn appeared in Dr. Bonar's *Hys. of Faith & Hope*, 2nd series, 1864, in 11 st. of 6 l., where it is given as a "Sabbath Hymn," imitated from Ephrem (the Syrian). In an altered and abbreviated form of 7 st. of 6 l., this rendering was given in the *Hymnary*, 1872, No. 18. A blank verse *tr.* of the original was also pub. by Dr. Burgess in his *Select Metrical Hys. & Homilies of Ephraem Syrus*, &c., 1853, p. 83. The original is in the *Parænnetica* (or, "Exhortations to Penitence") of Ephrem, xii. tom. vi. p. 499.

[J. J.]

Glory to Thee! O Lord, Who from this world of sin. *Emma Toke*. [*Holy Innocents*.] Written in 1851, and contributed anonymously to the *S. P. C. K. Hys. for Public Worship*, 1852, No. 119, in 6 st. of 4 l. Its use in G. Britain is extensive, but in America somewhat limited. Usually the text is given in full and unaltered. *H. A. & M.* is an exception in favour of 5 st., and the American *Prot. Ep. Church Hymnal*, 1872, of 4 st. A doxology is sometimes added, as in the *Salisbury H. Bk.*, 1857; *Chope's Hymnal*, 1864. An altered version beginning, "All praise to Thee, O Lord," was given in the *Hymnary*, 1870-2, but it has failed to gain any position. A second altered form as, "We give Thee praise, O Lord," appeared in T. Darling's *Hymns*, various editions, but this also is a failure. [J. J.]

Glory to Thee, Whose powerful word. *C. Wesley*. [*For use at sea*.] Appeared in *Hys. & Sac. Poems*, 1740, in 6 st. of 4 l. and headed, "In a Storm" (*P. Works*, 1868-72, vol. i. p. 231). It is found in several American collections, both old and new, but its use in G. Britain is limited almost exclusively to Mercer, where it is given as "All praise to Thee, Whose powerful word." [J. J.]

Gmelin, Sigmund Christian, was b. March 15, 1679, at Pfullingen in Württemberg. After studying at the University of Tübingen, where he graduated in 1697 and became lecturer in 1700, he was in 1705 appointed assistant pastor at Herrenberg. There he associated himself with the Separatists; denounced the Church as worldly and as requiring a mere outward profession; objected to infant baptism, and departed from the views of the Church on the intermediate state, on the millennial reign, and on the reconciliation of all things. For these teachings he was deposed in 1706. After living for a time at Dörtenbach, near Calw, he retired to Wittgenstein, and finally to Schwarzenau, near Berleberg. He d. Oct. 12, 1707, probably at Schwarzenau

(*Koch*, v. 5; *Allg. Deutsche Biog.*, ix. 274). The only hymn by him tr. into English is:—

Ach treib aus meiner Seel'. [*Watchfulness.*] Included as No. 21 in the *Anmuthiger Blumen Krantz*, 1712, in 21 st. of 6 lines, and repeated as No. 231 in the *Herrnbut G. B.*, 1735, omitting st. xx. In full as No. 1101 in *Schöber's Liedersegen*, 1769. The only tr. in C. U. is:—

O Thou who all things onest control, a tr. in L. M. of st. i.-vi., by J. Wesley, in *H. and Sac. Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 12). It was not included in the *Wes. H. Bk.*, 1780; but was given, as No. 130, in Wesley's *Pocket H. Bk.*, 1785. In England st. i., ii. were included as No. 323 in *Ps. & Hys.*, 1854 (Colonial Ch. & S. Society), and st. i., ii., v., vi., as No. 467, in Martineau's *H. of Praise & Prayer*, 1873. In America st. i., ii., iv., v., were included, as No. 146, in the *Christian Lyre*, 1830, and repeated in the Methodist Episcopal South *Coll.*, 1847; the Unitarian *Book of Hymns*, 1846; and Boardman's *Coll.*, 1861. Stanzas i.-v. were also included in the Meth. Epis. *Coll.*, 1849, and the Evang. Association *H. Bk.*, 1882; st. i., ii. in the American Unitarian *H. Bk.*, 1869; and st. i., ii., vi., with a st. from iii., ll. 3, 4, and v. ll. 3, 4, in the Pennsylvania Luth. *Ch. Bk.*, 1868.

[J. M.]

Go forward, Christian soldier. *L. Tuttielt.* [*Confirmation.*] 1st pub. in his *Counsels of a Godfather*, 1861, in 8 st. of 4 l., and based upon Exod. xiv. 15. In 1867 it was included in the *Appendix to Morrell & How's Ps. & Hys.*, and from that date it has gradually increased in popularity until it has become in G. Britain and in America the most widely used of the author's hymns. Orig. text in the S. P. C. K. *Church Hymns*, 1871. [J. J.]

Go forward in your course. *H. Alford.* [*St. Stephen.*] Written in 1835, and 1st pub. in his *Hys. for the Sundays and Festivals throughout the Year*, 1836, in 7 st. of 4 l. (see his *Life*). In 1844 it was included in his *Ps. & Hys.*, and in 1867, in his *Year of Praise*. In its full, or in an abbreviated form, it is given in numerous hymnals in G. Britain, New Zealand, and America. [J. J.]

Go, labour on, spend and be spent. *H. Bonar.* [*Missions.*] "Written in 1843, and printed at Kelson in a small booklet of three or four hymns." In 1843 it was included in Dr. Bonar's *Songs for the Wilderness*, in 8 st. of 4 l., and entitled "Labour for Christ." In 1857 it was repeated in his *Hys. of Faith & Hope*, 1st series, in 8 st. of 4 l., and entitled "The Useful Life," with the motto "Ψυχὴ μου . . . μου . . . Ἀνδρα, τὶ καθεύδεις," from *Daniel*, iii. p. 128. Previous to this, however, it had been brought into C. U. through the *Leeds H. Bk.*, 1853, No. 604. In the *Suppl. to the New Cong.*, 1869, No. 1157, it is divided into two parts, Pt. ii. being st. v.-viii., "Go, labour on while it is day." This arrangement is also found in other collections, sometimes as, "Go, labour on while yet 'tis day." This second part is in somewhat extensive use in America as a separate hymn. In the American *Sabbath H. Bk.*, 1858, No. 879, st. iv., vi.-viii. are given as, "Go, labour on: your hands are weak"; and, in *Holy Song*, 1869, No. 535, st. i., ii., vii., and viii., very much altered, as, "Go

forth to toil; to spend, be spent." This last arrangement is too wretched to be associated with Dr. Bonar's name. [J. J.]

Go, messenger of peace and love. *A. Balfour.* [*Departure of a Missionary.*] This hymn appeared in the *Bapt. New Selection*, 1828, No. 361, in 10 st. of 4 l., with the signature of "Balfour." In the revised and enlarged ed., 1838, it retained the same signature, but in the *Bapt. Ps. & Hys.*, revised ed., 1871 and 1880, it was reduced to 6 st. and the signature was expanded into "Alexander Balfour, 1828." Beyond this no definite information has been obtained. Its use is limited. [J. J.]

Go not far from me, O my [God] Strength. *Anna L. Waring.* [*Resignation.*] Appeared in her *Hys. & Meditations*, 4th ed., 1854, in 14 st. of 6 l., and based upon Pa. xlii. 7, 8 (10th ed. 1871, No. 26). Various centos, mostly beginning with st. i., are in C. U. in G. Britain and America. The opening line in Martineau's *Hys. of Praise and Prayer*, 1873, is, "Go not far from me, O my God." In *Kennedy*, 1863, No. 294, the cento begins with st. vii., "How blessed are the eyes that see." [J. J.]

Go to dark Gethsemane. *J. Montgomery.* [*Passiontide.*] Of this popular hymn there are two texts, differing widely from each other, and both by Montgomery. The first appeared in Cotterill's *Selection*, 1820, and subsequent editions. It reads thus:—

"The last sufferings of Christ.

- "Go to dark Gethsemane,
Ye that feel the tempter's power;
Your Redeemer's conflict see;
Watch with Him one bitter hour:
Turn not from His griefs away;
Learn from Him to watch and pray.
- "See Him at the judgment-hall,
Beaten, bound, reviled, arraign'd;
See Him meekly bearing all!
Love to man His soul sustain'd!
Shun not suffering, shame or loss;
Learn of Christ to bear the cross.
- "Calvary's mournful mountain view;
There the Lord of Glory see,
Made a sacrifice for you,
Dying on the accursed tree:
'It is finish'd,' hear Him cry:
Trust in Christ, and learn to die.
- "Early to the tomb repair,
Where they laid his breathless clay;
Angels kept their vigils there:
Who hath taken Him away?
'Christ is risen!' He seeks the skies;
Saviour! teach us so to rise."

In 1825, Montgomery included this hymn in its second and revised form in his *Christian Psalmist*, No. 491, as follows:—

"Christ our example in suffering.

- "Go to dark Gethsemane,
Ye that feel the tempter's power
Your Redeemer's conflict see,
Watch with Him one bitter hour;
Turn not from his griefs away,
Learn of Jesus Christ to pray.
- "Follow to the judgment-hall,
View the Lord of life arraign'd;
O the wormwood and the gall!
O the pangs his soul sustain'd!
Shun not suffering, shame, or loss,
Learn of Him to bear the cross.
- "Calvary's mournful mountain climb;
There adoring at his feet,
Mark that miracle of Time,
—God's own sacrifice complete:
'It is finish'd'—hear his cry;
Learn of Jesus Christ to die.

4. "Early hasten to the tomb,
Where they laid his breathless clay;
All is solitude and gloom,
— Who hath taken Him away?
Christ is risen:—He meets our eyes;
Saviour, teach us so to rise."

[In Montgomery's marked copy of the 1st ed., st. iii. l. 4, reads "hear their cry." In the margin he altered it in ms. to "hear Him cry;" and this reading was given in later editions. In his *Original Hymns*, 1853, it reads, "hear the cry."]

From the year 1825 the original and this revised text have passed on, side by side, unto the present date, one editor copying from Cotterill's *Selection*, and another from Montgomery's *Christian Psalmist*, until, of the hymnals now in C., U., of those which have adopted the hymn, about one-third have the original text of 1820, and, with a few exceptions, yet to be noted, the remaining two-thirds have the text of 1825. Amongst those adopting the original text are many of the Public School collections, as *Rugby, Harrow, Marlborough, &c.*, and also *Merceer, Kennedy, Pott, The Anglican H. Bk., Barry, Church Hys., &c.*, sometimes with abbreviations and very slight alterations. Those following the revised form of 1825, include *H. A. & M., Hy. Comp., Thring's Coll., Snapp, Alford, S. P. C. K. Ps. & Hys.*, and others, and also most of the collections of the Nonconformists. In America, where it is in extensive use, the text usually adopted is that of 1825. In many cases it must be noted that st. iv., "Early hasten to the tomb," is omitted. Another form in three stanzas was given in Hall's *Mitre Hymn-book*, 1836. This is repeated in the *New Mitre Hymnal*, 1875, but is seldom if ever found elsewhere.

It will be seen from the foregoing that Mr. Ellerton's somewhat elaborate note in the *S. P. C. K. Church Hymns*, folio ed. p. lxxi., is based on an error, in concluding that the text in *Church Hys.* was altered by an unknown hand from Montgomery's *Christian Psalmist*, 1825, whereas it is Montgomery's text of 1820, with two very slight alterations only. Orig. text as above; author's revised and authorized text in his *Original Hymns*, 1853. [J. J.]

Go to the grave in all thy glorious pride [prime]. *J. Montgomery.* [Burial.] Written in February, 1823, on the death of the Rev. John Owen, for some years a Secretary of the British and Foreign Bible Society, who died at the close of 1822. In the issue of the *Sheffield Iris* for Dec. 21, 1824, it is given with the following note:—

"These lines were written nearly two years ago, at the request of a friend, and were not then designed for general circulation. This month, however, they have appeared in a popular periodical work by consent of the author. The circumstance is only mentioned to account for their late and perhaps unsuitable publication here."

The "popular periodical work" in which it appeared was the *Christian Observer*, Dec., 1824. In 1825 Montgomery included it, with the alteration of "glorious pride" to "glorious prime," in his *Christian Psalmist*, No. 538, in 6 st. of 4 l., with the heading, "On the death of a Minister cut off in his usefulness." It was repeated in his *Original Hys.*, 1853. On May 11, 1854, st. iii.-vi. (st. i., ii. being omitted as unsuitable) were sung at Montgomery's funeral, to the tune "Brading," by Dr. Callcott, "arranged by W. H. Callcott." One of the first

to bring this hymn into C. U. was Dr. Martineau, in his *Hymns, &c.*, 1840. Its use in America is more extensive than in G. Britain. [J. J.]

Goadby, Frederic William, M.A., s. of the Rev. Joseph Goadby, General Baptist Minister, was b. at Leicester, Aug. 10, 1845, and educated for the Baptist Ministry at Regent's Park College. He also graduated M.A. at the London University in 1868. In 1868 he became pastor of the Baptist Church at Bluntisham, Hunts, and, in 1876, of that at Watford, where, after a brief ministry of great promise, he d. Oct. 15, 1880. Besides contributing to periodical literature, Mr. Goadby wrote the following hymns:—

1. A crowd fills the court of the temple. *Palm Sunday.*
2. O Lord, the children come to Thee. *A Child's Prayer.*
3. O Thou, Whose hand has brought us. *Opening of a Place of Worship.*

Of these hymns Nos. 1, 2, are in a few collections, including Stevenson's *School Hymnal*, 1880, and No. 3 in the *Baptist Hymnal*, 1879. [W. R. S.]

Goadby, Thomas, an elder brother of the preceding, was b. at Leicester, Dec. 23, 1829. He studied for the ministry at the Baptist College, Leicester, and at Glasgow University, where he graduated B.A. in 1856; was successively pastor of Baptist churches in Coventry, London, and Derby. In 1873 he was appointed President of Chilwell College, now the "Nottingham Baptist College." Mr. Goadby has contributed many papers to newspapers, reviews, and other periodicals, and has pub. several sermons and addresses delivered on public occasions from 1860 to 1881. In 1884 he pub. *Revelation, its Nature and Record*, translated from the German of Ewald. His compositions in verse are a short poem, entitled *The Day of Death*, 1863, and hymns, chiefly prepared for anniversary occasions. Nine of these are in Stevenson's *School Hymnal*, London, 1880. The most widely known is "When the day of life is dawning, come, come to Me." No. 140 is a fine centenary hymn, "O God, who art through all the years, for evermore." No. 311, "Forward, Gospel heralds," is a stirring missionary hymn, its refrain being evidently suggested by Dean Alford's well-known verses, "Forward be our watchword." The 9 hymns and their subjects are:—

1. A band of maiden pilgrims. *S. S. Anniversary.*
2. Forward, gospel heralds. *Missions.*
3. God of the earth and sky. *Evening.*
4. Morn awakes, and woodlands sing. *Morning.*
5. O God, Who art through all the years. *Praise to the Father.*
6. O Thou, Whose holy love. *Prayer for Guidance.*
7. Prince of life, enthroned in glory. *Praise to Jesus.*
8. Shepherd of Israel, Jesus our Saviour. *The Good Shepherd.*
9. When the day of life is dawning. *Invitation by Christ.*

[W. R. S.]

God and Father, great and holy. F. W. Farrar. [*God is Love.*] Written in 1856, and included in the *Savoy Hymnary* (Chapel Royal), about 1869, in 3 st. of 8 l., from whence it has passed into various collections, including the *Westminster Abbey H. Bk.*, 1883, and others. In the American Unitarian *Hys. of the Spirit*, 1864, it begins, "Lord and Father, great and holy." [J. J.]

God hath two families of love. *J. M. Neale.* [*Evening.*] 1st pub. as an "Evening Hymn" in his *Hys. for Children*, 1st series, 1842, No. xiv., in 7 st. of 4 l., the doxology being Bishop Ken's "Praise God from whom," &c. The form in which it appeared in the S. P. C. K. *Church Hys.* has been adopted for "the correction of the popular error that the faithful departed are now reigning in heaven" (Ellerton's Notes on *Ch. Hys.*, 1881). The alterations made on this account in the *Church Hys.* text are so many and important that practically, both in form and in doctrine, it is almost a new hymn. Most of these changes are due to the compilers of that collection. The original is also in C. U. in G. Britain and America. [J. J.]

God in heaven His glory hides. *J. Gabb.* [*Praise in heaven and earth.*] 1st pub. in his *Steps to the Throne*, &c., 1864, in 5 st. of 4 l., and entitled, "Grace and Glory." In its original form it is unknown to the hymnals in common use, but it has been rewritten by the author in two forms:—(1) "God His perfect glory hides," given in his *Hys. and Songs*, &c., 1871, p. 105, and repeated in the *English Sacred Songster*, 1873. (2) "God in heaven his glory hides," in his *Wellburn Appendix*, 1875, No. 106, to the author's tune, "Trent-ham." [J. J.]

God in His temple let us meet. *J. Montgomery.* [*Ps. cxxvii.*] Appeared in Cotterill's *Selection*, 1819, p. 74, in 4 st. of 8 l. In the revised ed. of 1820, lines 1-12 were given instead of the full text of the previous ed., thus making a hymn in 3 st. of 4 l. This was repeated in Montgomery's *Songs of Zion*, 1822, as No. 1 of *Ps.* 132, and the rest of the Cotterill text of 1819 as No. 2, beginning, "Lord, for Thy servant David's sake." Pt. i. was also included in his *Original Hymns*, 1853, No. 101. Both parts are in C. U. as separate hymns, but the first is found in the greater number of hymn-books. [J. J.]

God, in the Gospel of His Son. *B. Beddome.* [*The Gospels.*] Appeared in Rippon's *Bap. Sel.*, 1787, No. 54, in 6 st. of 4 l., and headed, "The Gospel of Christ." It was also included in Robert Hall's posthumous edition of *Beddome's Hymns*, 1817. Its use, especially in America, is very extensive, but sometimes in an abbreviated form. [J. J.]

God is [the] Name my soul adores. *I. Watts.* [*God the Creator.*] Appeared in his *Horæ Lyricæ*, 1706, in 8 st. of 4 l., and entitled, "The Creator and Creatures." It is also in Watts's *Works* of various dates. Two or three centos from this hymn are in C. U., all commencing with st. i., one of the earliest of which is that in *Toplady's Ps. & Hys.*, 1776, No. 170. Dr. Martineau's cento in his *Hymns*, &c., 1840, and *Hys. of Praise & Prayer*, 1873, is composed of st. i., iii., iv., vii., viii. In some of the American collections the opening line begins, "God is the Name," &c., as in the *Plymouth Coll.*, 1855, and others. [J. J.]

God is gone up with a merry noise. *Bp. R. Heber.* [*Ascension.*] Pub. in his posthumous *Hymns*, &c., 1827, in 4 st. of 4 l., as the second of three hymns for Easter Day, its appropriateness to Ascension-tide, rather

than Easter-day, has led to its adoption, in some cases, for the Ascension. It is one of the least known of Heber's hymns, and is only adopted by *Kennedy* and a few others. [J. J.]

God is in His holy temple, All the earth, &c. *J. Montgomery.* [*Public Worship.*] Dated "Sheffield, Dec. 24, 1833" [M. MSS.], and pub. in his *Original Hymns*, 1853, No. 107, in 4 st. of 6 l., and headed, "For the great Congregation." In Dr. Hatfield's *Church H. Bk.*, N. Y., 1872, it is reduced to 3 st., and in the *Songs for the Sanctuary*, N. Y., 1865-72, to 2 st. In *Clapham's Leeds S. S. H. Bk.*, 1858 and 1878, it is somewhat freely altered, and is signed "G. R.," i.e. *George Rawson*, in error. [J. J.]

God is King; the nations quiver. *J. Keble.* [*Ps. cccix.*] 1st pub. in his *Psalter*; or *Ps. of David*, &c., 1839, in 6 st. of 6 l., and repeated in later editions. Its use is mainly confined to the hymn-books of the English public schools, although it is a lyric of high rank. It is well suited as a Processional Hymn for choral festivals, the meetings of guilds, and other services of a like kind. [J. J.]

God is love, His mercy brightens. *Sir J. Bowring.* [*The Love of God.*] This hymn is sometimes attributed in error to his *Matins and Vespers*, 1823. It actually appeared in his *Hymns* in 1825, in 5 st. of 4 l., st. i. being repeated as st. v. In 1853 it was given without the repetition of the first stanza, in the *Leeds H. Bk.*, from whence it passed into numerous collections. Its use in English-speaking countries is very extensive, and it has become one of the most popular of the author's hymns. Orig. text, *Thring's Coll.*, No. 292, with "the mist," altered to "the gloom," and the omission of the repetition of st. v. This is the generally accepted form of the hymn. [J. J.]

God is love; that anthem olden. *J. S. B. Monsell.* [*God is Love.*] A poem for the 1st S. after Trinity, appeared in his *Spiritual Songs*, 1856 and 1857, in 6 st. of 6 l. A second form of the text in 4 st., beginning, "God is love: the heavens tell it," was included in the *Rev. F. Pott's Hymns*, &c., 1861, No. 209. These stanzas, with a return to the original text save "Our" for "Their" in st. iv., l. 5, are found in the S. P. C. K. *Church Hys.*, No. 372, *Thring's Coll.*, and several others. The complete text of 1856-57 was repeated by Dr. Monsell in his *Parish Hymnal*, 1873. During his last illness the hymn was revised by the author for the people's ed. of his *Spiritual Songs*. The opening lines read:—

"God is Love: by Him upholden,
Hang the glorious orbs of light."

This form of the hymn is in *Horde's Cong. Hymns*, 1884, and others. In the notes to *Ch. Hymns*, fol. ed., 1881, it is regarded as the original text in error. [J. J.]

God is our Refuge and our Strength. *H. Alford.* [*Ps. xlvii.*] 1st pub. in the *British Magazine*, Dec., 1832, in 7 st. of 4 l., and signed †. In 1833 it was reprinted in his anonymous *Poems and Poetical Fragments*. When given in his *Ps. & Hys.*, 1844, p. 75, st. iv.-vi. were omitted. The text of the *Hys.*

of the Spirit, Boston, U. S. A., 1864, No. 310, is from the original. [W. T. B.]

God is our Refuge, ever near. *J. Conder.* [Ps. xlvii.] Appeared in his *Cong. H. Bk.*, 1836, No. 403, in 2 st. of 7 l. When repeated in his work, *The Choir and The Oratory*, in the following year (Preface, Nov. 8, 1836), 16 lines were added thereto, but in another metre. These lines were omitted in his *Hys. of Praise, Prayer, &c.*, 1856, p. 14, and also from all modern hymnals. Orig. text in *New Cong.*, 1859, No. 64. [J. J.]

God is the Refuge of His saints. *I. Watts.* [Ps. xlvii.] Appeared in his *Ps. of David, &c.*, 1719, in 6 st. of 4 l. and headed, "The Church's Safety and Triumph among National Desolations." It has passed in full, or in an abbreviated form, into numerous collections in all English-speaking countries. In the *Unitarian Hymn [& Tune] Bk.*, Boston, U.S.A., 1868, st. v., vi., are given as No. 345, "There is a stream, whose gentle flow." [J. J.]

God made all His creatures free. *J. Montgomery.* [Freedom.] This hymn is No. iv. of his "Songs on the Abolition of Negro Slavery, in the British Colonies, Aug. 1, 1834." It is in 6 st. of 4 l., and entitled, "Slavery that is not." These "Songs" were pub. in his *Poet's Portfolio*, 1835. As given in Longfellow and Johnson's *Unitarian Bk. of Hymns*, 1848, and other American collections, it is composed of st. i., ii., v., vi., slightly altered. It is not in C. U. in G. Britain. [J. J.]

God moves in a mysterious way. *W. Cowper.* [Providence.] The commonly accepted history of this hymn is that it was composed by Cowper in 1773, after an attempt to commit suicide by drowning in the Ouse at Olney. In the *Memoirs of Cowper* by Hayley, and by Southey, as also in that of J. Newton, by Bull, there are painful details of his insanity in 1773. In Southey there is a distinct statement to the effect that his mania was suicidal, and that he made an attempt upon his life in October, 1773. Southey says (1853, vol. i. p. 174):—

"In the new character which his delirium had assumed (that it was the will of God that he should put an end to his life) the same perfect spirit of submission was manifested. Mr. Newton says 'Even that attempt he made in October was a proof of it; for it was solely owing to the power the enemy had of impressing upon his disturbed imagination that it was the will of God he should, after the example of Abraham, perform an expensive act of obedience, and offer, not a son, but himself.'" (May 26, 1774.)

This is conclusive as to the intended suicide; but there is no indication in the *Memoirs* that after his attack he wrote anything whatever until about April, 1774. Of this period Southey says:—

"His mind, though possessed by its fatal delusion, had recovered in some degree its activity, and in some of his most melancholy moments he used to compose lines descriptive of his own unhappy state." (1853, vol. i. p. 177.)

To our mind it is evident that Cowper must have written this hymn, either early in 1773, before his insanity became so intense as to lead him to attempt suicide in the October of that year, or else in April of 1774, when "he used to compose lines descriptive of his own unhappy state." Of these dates the latter is the more probable of the two, and neither will

agree with the popular account of the origin of the hymn. Its publication agrees with this date, as it appeared in J. Newton's *Twenty-six Letters on Religious Subjects; to which are added Hymns, &c.*, by Omicron, London, 1774. The actual date is fixed by Newton. He says:—

"Thursday, July 6th [1774]. Omicron's Letters are now published. May the Lord accompany them with His blessing. In reading them I could not but observe how different I appear on paper from what I know myself to be," &c.

In *Omicron's Letters* it is in 6 st. of 4 l., is entitled "Light shining out of Darkness," and is unsigned. It also appeared in the July number of the *Gospel Magazine* for 1774 (p. 307), in the same form and with the same title; but in this instance it is signed "J. W." We find it also in R. Conyers's *Coll. of Ps. & Hymns* of the same year, in the same form and with the same title, but without signature. It appears again in the *Gospel Magazine*, Dec., 1777, p. 555, at the end of a letter "On Affliction." This letter is unsigned. At the close of the hymn these words are added:—

"By Miss Westington, late of Irlington, who died in May, 1776. Taken from the original."

In this case the st. ii. is omitted; the eight lines of st. iii. and iv. are rearranged; a slight change is made in st. vi., and the following is added:—

"When midnight shades are all withdrawn
The opening day shall rise,
Wh. se ever calm and cloudless morn
Shall know no low ring skies."

This uncertainty about the authorship of the hymn was set at rest in 1779, when J. Newton gave the original text and title from *Omicron's Letters* in the *Olney Hymns*, Bk. iii., No. 15, and signed it "C." From the first it gradually grew in importance and interest, until it has become one of the most widely known hymns in English-speaking countries. It has also been translated into several languages, including Latin, by R. Bingham in his *Hymno. Christi. Latini*, 1871, as "Secretis miranda viis opera numen"; and Dr. Macgill in his *Songs of the Christian Creed and Life*, 1876, as, "Deus mundum, eu, molitur." Montgomery's estimate of this hymn is very high. He says of it, "It is a lyric of high tone and character, and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason" (*The Christian Poet*, 1825, Preface). Montgomery evidently thought the hymn was composed before the sad breakdown of 1773. [J. J.]

God of all consolation, take. *C. Wesley.* [Parting of Friends.] This is the last of his *Hys. for those that Seek, and those that Have Redemption, &c.*, 1747, No. lii., in 8 double st. of 4 l. (*P. Works*, 1868-72, vol. iv. p. 280). In 1780, a cento in 12 st. beginning with st. i. was given in the *Wes. H. Bk.*, as No. 523 (new ed. 1875, 537), and has been repeated in most of the Methodist collections. Several interesting "associations" of this hymn are given in Stevenson's *Meth. H. Bk. Notes*, 1883. In Cotterill's *Sel.*, 6th ed., 1815, and subsequent editions, the hymn:—

"Not unto us, but Thee, O Lord!
Be praise and glory given," &c., appeared in 4 st. of 4 l., and headed, "The Saints kept by the power of God." From

Cotterill's *Sel.*, it passed into Bp. Bickersteth's *Ps. & Hys.*, 1858; the *Islington Ps. & Hys.*; the *Hy. Comp.*, and others. In *Kennedy*, 1863, it begins, "Not unto us, to Thee, O Lord." This cento is usually ascribed to "J. Cennick and T. Cotterill"; as in *Miller's Singers and Songs*, &c., 1869, p. 362, and the *Hy. Comp.* Notes. This error has arisen out of the similarity of the first line to J. Cennick's hymn:—

"Not unto us but Thee alone,
Bless'd Lamb, be glory given," &c.

The cento is based upon st. i., vi.—viii. of C. Wesley's hymn. The alterations by Cotterill are so numerous as almost to constitute a new hymn. Its correct ascription is, "C. Wesley, 1747; T. Cotterill, 1815." [W. T. B.]

God of all power, and truth, and grace. C. Wesley. [*Holiness desired.*] Pub. in *Hys. & Sac. Poems*, 1742, in 28 st. of 4 l., based on Ezekiel xxxvi. 13, &c., and headed, "Pleading the Promise of Sanctification" (*P. Works*, 1868-72, vol. ii. p. 319). It was also appended to J. Wesley's Sermon No. 40, and to J. Fletcher's *Last Check to Antinomianism*. It deals with the doctrine of Sanctification from the Methodist point of view. From the 1742 text the following centos have come into C. U.:—

1. **God of all power, and truth, and grace.** In the *Wes. H. Bk.*, 1780, No. 390, and later editions, is composed of st. i., iii., vi.—ix. and xiv. This was given in Hall's *Mitre H. Bk.*, 1836, No. 211, in an abbreviated form, as "O Thou, Whose mercy, truth, and love." This arrangement was by E. Osler, and is a distinct hymn from Osler's "O God, Whose mercy, truth, and love," which appeared in his *Church and King*, March, 1837, although in the latter he has borrowed a line or two from the former. [HALL MSS.]

2. **Father, supply my every need.** In the *Wes. H. Bk.*, 1780, No. 380, Pt. II. is composed of st. xix.—xxii. It is also in other collections.

3. **Holy, and true, and righteous Lord.** In the *Wes. H. Bk.*, 1780, No. 381 is composed of st. xxiii., xxvi.—xxviii. This is also in other collections.

All of these centos are in C. U. in G. Britain and America. [J. J.]

God of all-redeeming grace. C. Wesley. [*Holy Communion.*] No. 139 of his *Hys. on the Lord's Supper*, 1745, in 4 st. of 4 l. In 1760 it was given in Madan's *Ps. & Hys.*, No. 162, and later in other collections of the Church of England. It was also in the *Wes. H. Bk.*, 1780, No. 415, and later editions, and in a few collections in G. Britain and America. In the original st. iii. it reads, "Just it is, and good, and right"; but in the *Wes. H. Bk.*, J. Wesley changed it to "Meet it is, and just and right," thereby bringing it into harmony with the *Bk. of Common Prayer*, "It is very meet, right, and our bounden duty," &c. [J. J.]

God of almighty love. C. Wesley. [*Consecration to God.*] Appeared in *Hys. & Sac. Poems*, 1749, vol. i., No. 149, in 3 st. of 8 l., and entitled, "An hourly act of Oblation." In 1780 it was given with alterations in the *Wes. H. Bk.* as No. 314, and repeated in several collections in G. Britain and America. The cento, "Father, my lifted eye," in *Hys. for the Church of Christ*, Boston, U.S.A., 1853, is compiled with alterations from st. ii., iii., of this hymn. [J. J.]

God of eternal love. I. Watts. [*Ps. cvi.; God's love to Israel.*] 1st pub. in his

Ps. of David, &c., 1719, in 6 st. of 4 l., and entitled, "Israel punish'd and pardon'd: or, God's unchanging love." In a note he says:—

"The chief design of this whole Psalm I have expressed in the Title, and abridged it in this form, having enlarged much more on this same subject in the 77th, 78th, and 105th Psalms.

"Though the Jews now seem to be cast off, yet the Apostle Paul assures us that 'God hath not cast away His people whom He foreknew,' Rom. xi. 2. Their unbelief and absence from God is but for a season, for they shall be recalled again; v. 25, 26."

The use of this hymn is not extensive. Original text in Spurgeon's *O. O. H. Bk.*, 1866.

[J. J.]

God of eternal truth and grace. C. Wesley. [*Perfect Love.*] This cento is thus composed:—

St. i.—ii., *Short Hymns*, &c., vol. ii., No. 1376, Mich. vii. 20. St. iii.—iv., *Short Hymns*, &c., vol. ii., No. 174, Matt. xv. 28. St. v.—vi., *Short Hymns*, &c., vol. ii., No. 297, Mark ix. 23.

These *Short Hymns*, &c., were pub. at Bristol, 1762 (*P. Works*, 1868-72, vol. x.). This cento was included in the *Wes. H. Bk.*, 1780, No. 333, and is found in other collections. [J. J.]

God of glory, God of grace, Hear from heaven, &c. [*Holy Trinity.*] This popular and widely used hymn for children has been traced to Murch's *Sabbath Scholar's H. Bk.*, 1849, where it is given anonymously. It passed into Dr. Rule's *Methodist S. S. H. Bk.*, 1857, and numerous collections of later date, including the *Meth. S. S. H. Bk.*, 1879, No. 6, q.v. orig. text; the *Scottish Pres. Hymnal for the Young*, 1882, No. 2, and many others. [W. T. B.]

God of grace, O let Thy light. E. Churton. [*Ps. lxxvii.*] Written in 1854, and pub. in the same year in his *Cleveland Psalter*, in 7 st. of 4 l. In 1861 it was given unaltered in *H. A. & M.*, and repeated in the revised ed. 1875. It is also in the *Hymnary*, 1872, and other English collections, and a few of the American hymn-books. It is a favourable specimen of the author's style (see *Psalters, English*, § xix.). [J. J.]

God of Israel's faithful three. C. Wesley. [*Three Hebrew Children.*] Appeared in the *Hys. & Sac. Poems*, 1742, p. 213, in 5 st. of 8 l., with the title, "The Three Children in the Fiery Furnace" (*P. Works*, 1868-72, vol. ii. p. 267). In 1780 it was given with slight alterations and the omission of st. ii. in the *Wes. H. Bk.*, No. 349, and this arrangement has been repeated in several Methodist collections. In the revised *Wes. H. Bk.*, 1875, No. 359, st. i.—iii. only are given, whilst the American *Meth. Episco. Hymnal*, 1878, No. 677, has st. i., iii. [J. J.]

God of life, and light, and motion. F. Oakeley. [*Holy Trinity.*] Pub. in his *Lyra Liturgica*, &c., 1865, p. 145, in 14 st. of 4 l. In the *Hymnary*, 1872, No. 340, it appears as a hymn of 4 st. of 12 l., and the same text is repeated in the *Altar Hymnal*, 1884, No. 47. This arrangement is attained by omitting st. iv.—vi., and adding one of 4 lines at the close. The text in Hall & Lassar's *Evang. Hymnal*, N. Y., 1880, in 2 st. of 12 l. is from the *Hymnary*. In one or two collections the latter part of the hymn is given, beginning with st. x. as, "God the Father, Son and Spirit." [J. J.]

God of love, that [Who] hear'st the prayer. *C. Wesley.* [*None but Jesus.*] Pub. in *Hys. for those that Seek, and those that Have Redemption*, &c., 1747, p. 19, in 6 st. of 8 l. (*P. Works*, 1868-72, vol. iv. p. 228). The form in which it is known in modern collections was given in the *Wes. H. Bk.*, 1780, No. 494, in 8 st. of 4 l. In the American hymn-books it begins, "God of love, *Who* hear'st the prayer." [J. J.]

God of mercy, God of grace, Shew the brightness of Thy face. *H. F. Lyte.* [*Ps. lxxvii.*] 1st pub. in his *Spirit of the Psalms*, 1834, in 3 st. of 6 l. as his 2nd version of *Ps. lxxvii.*, and again in later eds. of the same. It is in most extensive use in all English-speaking countries, and usually the original text is given unaltered as in *Thring's Coll.*, 1882. [J. J.]

God of my life, through all its [my] days. *P. Doddridge.* [*Praise for unfulfilling mercies.*] This hymn is dated in the *Bapt. Ps. & Hys.*, revised ed. 1871 and 1880, "1751," the year of Doddridge's death, but upon what authority it is not stated. Müller (*Singers and Songs*, 1869, p. 172) evidently took this date as the foundation of his note which reads:—

"This hymn may be read autobiographically, especially verse 3, in reference to the peaceful thankfulness in his heart when the last wave of his life was ebbing out at Lisbon. The words are:—

"When death o'er nature shall prevail,
And all its powers of language fail,
Joy through my swimming eyes shall break,
And mean the thanks I cannot speak."

No evidence beyond these unauthorised statements is forthcoming to show that this was the author's death-bed hymn, as this date, and Müller's note would imply. It was pub. in Doddridge's (posthumous) *Hymns, &c.*, by J. Orton, 1755, No. 71, in 6 st. of 4 l., and headed, "Praising God through the whole of our existence, Psalm cxlvi. 2." In 1839 it was reprinted by J. D. Humphreys in his ed. of Doddridge's *Hymns, &c.*, and accompanied by the following note:—

"It is interesting to remember, that, when pressed down by the hand of disease and tottering on the brink of eternity, the pious author of this hymn realized the divine consolations its perusal may inspire," p. 61.

This note seems to imply that the hymn was written before the author's illness at Lisbon, in 1751, and probably the date of 1740, given to it by Dr. Hatfield in his *Church H. Bk.*, N. Y., 1872, No. 182, is correct. In a few collections it is given as "God of my life, through all my days." Its use in all English-speaking countries is extensive. [J. J.]

God of my life, Thy boundless grace. *Charlotte Elliott.* [*Resignation.*] Contributed to the 2nd ed. of the *Invalids' H. Bk.*, 1841, in 4 st. of 4 l., and based upon *Ps. xxxi. 5*, "Into Thine hand I commit my spirit; Thou hast redeemed me, O Lord God of truth." In the American hymn-books the last line of each stanza is often altered to suit the hymn to various tunes. In the *Songs for the Sanctuary*, 1865, st. i. l. 4 is, "Father, I come, I come to Thee"; in *Laudes Domini*, 1884, "I come to Thee." The remaining stanzas undergo similar changes. Orig. text in the Stryker and Main *Church Praise Bk.*, N. Y., 1882, where the line reads, "Father! I come to Thee." [J. J.]

God of my life, Thy constant care.

P. Doddridge. [*New Year.*] 1st pub. in his (posthumous) *Hymns, &c.*, 1755, No. 184, in 6 st. of 4 l., and headed, "The possibility of dying this Year, Jerem. xxviii. 16; For New Year's Day." In 1839 it was republished, with slight variations in the text, in J. D. Humphreys's ed. of the *Hymns, &c.*, No. 152. In Dr. Dale's *English H. Bk.*, 1874, No. 1174, st. i., iv.-vi., and in *Common Praise*, 1879, No. 325, st. i., iii., v., are given in each case as "God of our life, Thy constant care." An arrangement of st. ii.-v. also appeared in Cotterill's *Sel.*, 1810, and later editions, as, "How many kindred souls are fled." This is repeated in a few modern collections. [J. J.]

God of my life, to Thee I call. *W. Cowper.* [*Divine aid implored.*] Pub. in the *Olney Hymns*, 1779, Bk. iii., No. 19, in 6 st. of 4 l., headed, "Looking upwards in a storm," and signed "C." In the American *Presb. Ps. and Hys. for the Worship of God*, Richmond, 1867, No. 373, st. ii.-iv., are given as, "Friend of the friendless and the faint"; but ascribed to "Newton," in error. In the *Church Praise Bk.*, N. Y., 1882, the same arrangement, with the addition of st. vi., is given as No. 467. The S. P. C. K. *Hymns*, 1852, "God of our life, to Thee we call," is composed of st. i., ii., of this hymn, somewhat altered, and a third stanza from another source. In the *Anglican H. Bk.*, 1868, this hymn is again altered to, "My God, my Life, to Thee I call." [J. J.]

God of my life, to Thee, My cheerful soul, &c. *C. Wesley.* [*Birth-day Hymn.*] No. 10 of his "Hys. for Believers," given in *Hys. & Sac. Poems*, 1749, vol. i., No. 123, in 8 st. of 6 l., and again in the *Wes. H. Bk.*, 1780, No. 219, with the omission of st. v. In the revised ed. of 1875, No. 229, the original stanzas are given in this order, i., ii., iv., iii., vi., viii., thus making a hymn of 6 st. The last stanza contains the lines:—

"Like Moses to Thyself convey,
And kiss my raptured soul away."

These lines are based upon the Jewish tradition that God drew the soul of Moses from the body by a kiss. Watts has the same idea in his poem on the death of Moses:—

"Softly his fainting head he lay
Upon his Maker's breast;
His Maker kissed his soul away,
And laid his flesh to rest."

(See *Horæ Lyriæ*, 1706). C. Wesley's orig. text is in *P. Works*, 1868-72, vol. v. p. 15.

[J. J.]

God of my life, Whose gracious power. *C. Wesley.* [*Lent—In Temptation.*] 1st pub. in *Hys. & Sac. Poems*, 1740, in 15 st. of 4 l., and headed, "At the Approach of Temptation" (*P. Works*, 1868-72, vol. i. p. 322). From it the following centos have come into C. U.:—

1. The *Wes. H. Bk.*, 1780, No. 280 (new ed. 1875, No. 289), which is composed of st. i., ii., v., vi., ix., xi., xiv., xv. This is in several Methodist collections.

2. The *New Cong.*, 1859, No. 666, consisting of st. i., ii., v., vi., ix.

3. *Kennedy*, 1863, No. 180, consisting of st. i., ii., vi., ix., xi., xiv.

4. The *Leeds H. Bk.*, 1853, No. 241, consisting of st. i., ii., ix., xi., xiv. This is repeated in the *Hys. of the Spirit*, Boston, U.S.A., 1864; the *Unitarian Hy. (and Tune) Bk.*, Boston, 1868, and other American collections.

Of these four centos the last is the most widely used. In his *Meth. H. Bk. Notes*, 1883,

p. 218, Mr. Stevenson has an interesting anecdotal note on the *Wes. H. Bk.* cento. [J. J.]

God of my salvation, hear. *C. Wesley.* [*Lent.*] Pub. in *Hys. & Sac. Poems*, 1742, in 8 st. of 8 l., and headed, "After a relapse into sin" (*P. Works*, 1868-72, vol. ii. p. 200). In its full form it is unknown to the collections, but the following centos are in C. U. :—

1. In *Madan's Ps. & Hys.*, 1760, st. i., iv. v., are given as No. 10. This is repeated with slight alterations in the S. P. C. K. *Hymns*, 1852, and other collections. It was also in R. Conyers's *Coll.*, 1767, and several of the older hymn-books.

2. Toplady's cento in his *Ps. & Hys.*, 1776, No. 354, of which st. iii. and vii. are by Toplady, is not in modern use.

3. Bickersteth's *Christian Psalmody*, 1833, No. 160, is composed of st. i., ii., iv., vi., with slight alterations. This is repeated in the *Hy. Comp.* with a return to the original text.

4. Mercer's *Ch. Psalter & H. Bk.*, 1855, consists of st. i., ii., iv., vi., viii.

5. Dr. Hatfield's *Church H. Bk.*, N. Y., 1872, No. 639, embodies st. i., ii., iv.

6. The *Wes. H. Bk.*, 1780, No. 168 (new ed. 1875, No. 176), is composed of st. i., ii., iv., vi., viii. This cento has passed into several Methodist collections.

This somewhat large number of centos (and the most important only have been named) indicate the extensive use which has been made of the hymn from *Madan* to the present. Of these centos that in the *Wes. H. Bk.* is the best known. [J. J.]

God of our health, our Life and Light. *Bp. R. Mant.* [*Holy Baptism.*] One of the original hymns added to his *Ancient Hymns from the Roman Breviary*, 1837, p. 96, in 5 st. of 6 l. (ed. 1871, p. 163), and entitled, "Hymn of Thanksgiving for Holy Baptism." It was repeated in *Kennedy*, 1863; the S. P. C. K., *Ps. & Hys. Appz.*, &c. The hymn No. 498, in the *Hymnary*, 1872, for a "School Festival," "We thank Thee, Lord, our Life and Light," in L. M., is a cento from this hymn. [J. J.]

God of that glorious gift of grace. *J. S. B. Monsell.* [*Holy Baptism.*] 1st pub. in his *Hys. and Miscellaneous Poems*, Dublin, 1837, p. 44, in 5 st. of 4 l., and entitled, "Baptismal Hymn." It was repeated in his *Parish Musings*, 1850, but omitted, strangely enough, from his *Parish Hymnal*, 1873, although ranking in popularity with the best of his hymns. It is found in many of the best collections, including the S. P. C. K. *Church Hymns*, No. 222; *Hy. Comp.*, 398; the *Wes. H. Bk.*, No. 896, and others, and usually without alteration, as in Lord Selborne's *Bk. of Praise*, 1862 and 1867. Its use has also extended to most English-speaking countries. [J. J.]

God of the living, in Whose eyes. *J. Ellerton.* [*Burial.*] Written for and 1st pub. in his *Hymns for Schools and Bible Classes* (Brighton), 1858, in 3 st. of 4 l. On July 6, 1867, it was expanded by the author into 5 st. of 6 l., and in this form was pub. in the Brown-Borthwick *Words of the Suppl. H. and Tune Bk.*, N. D.; and the *Select Hys. for Church & Home*, 1871. Also in the S. P. C. K. *Church Hymns*, 1871, No. 245. It is in somewhat extensive use, the longer form being that usually adopted. The two forms are in Dr. Martineau's *Hys. of Praise and Prayer*, 1873, as Nos. 511 and 797. [J. J.]

God of the morning, at [Thy] Whose voice. *I. Watts.* [*Morning.*] 1st pub. in

his *Hys. & S. Songs*, 1709, Bk. i., No. 79, in 6 st. of 4 l., as "A Morning Hymn." It is sometimes used in an abbreviated form, and as "God of the morning, at Thy voice." Its use in its full, or in abridged form, is extensive in G. Britain and America. [J. J.]

God of the prophet's power. *J. Cennick.* [*After Sermon, or Missions.*] Pub. in his *Sacred Hys. for the Children of God, &c.*, 1741, No. 10, in 5 st. of 8 l. In its original form it is not in C. U. The hymn in many American collections, especially those of the Unitarians, beginning with the same first line, is a cento from this hymn with alterations in the text. It came into use early in the present century, and is found in the *Hys. of the Spirit*, Boston, 1864; the *Songs for the Sanctuary*, N. Y., 1865, and many others. [J. J.]

God of the seas, Thy thundering voice. *I. Watts.* [*God's Dominion over the Sea.*] No. 70, Bk. ii., of his *Hys. & S. Songs*, 1709, in 9 st. of 4 l., and entitled "God's Dominion over the Sea." In this form its use is very limited. A more popular form was given in the American *Prayer Bk. Coll.*, 1826, No. 118, in 3 st. beginning, "God of the sea, Thine awful voice." It is an alteration of st. i., iii. and vi., and is found in several American collections. [J. J.]

God of the universe, to Thee. [*Consecration of a Church.*] Appeared in Beman's *Sacred Lyrics*, Troy, 1841, and signed "Miss Mary O—, 1841." It is in use in a few American collections, as Hatfield's *Church H. Bk.*, 1872, No. 1290, in 4 st., and the *Songs for the Sanctuary*, 1865, No. 1031, in 5 st. [J. J.]

God of truth, and power, and grace. *C. Wesley.* [*Holy Communion.*] "Pub. as a tract of four pages, without name or date, but probably before 1745," and included in the *P. Works*, 1868-72, vol. viii. p. 441. It is in 10 st. of 4 l. Of these st. i.-viii., ix. and x., were given in the revised *Wes. H. Bk.*, 1875, No. 910. [J. J.]

God of unexampled grace. *C. Wesley.* [*Passiontide.*] 1st pub. in his *Hys. on the Lord's Supper*, 1745, No. 21, in 9 st. of 8 l. (*P. Works*, 1868-72, vol. iii. p. 229). From this the following centos have come into C. U. :

1. In M. Madan's *Ps. & Hys.*, 1760, No. 159 is composed of st. i.-iii. This was added to the *Supp.* to the *Wes. H. Bk.*, 1830, and is retained in the revised ed., 1876.

2. In A. M. Toplady's *Ps. & Hys.*, 1776, No. 299 is composed of st. i.-iv., vi., viii. ix., with alterations.

3. In the *Wes. H. Bk.*, 1800-1, st. iv.-ix., beginning "Jesus drinks the bitter cup." This is in a few Methodist collections, but is omitted from the revised ed. of the *Wes. H. Bk.*, 1875.

The use of portions of this hymn is thus somewhat extensive, especially amongst the Methodist bodies. In common with Milton ("Hymn for the Morning of Christ's Nativity") and others, Wesley has pressed heathen mythology into the service of Christianity in this hymn. The fifth stanza reads :—

"Dies the glorious cause of all
The true eternal *Faith*,
Falls to raise us from the fall
To ransom sinful man.

"Well may *Sol* withdraw his light,
With the Sufferer sympathise,
Leave the world in sudden night,
While his Creator dies."

[J. J.]

God save the King. [*National Anthem.*] The origin and authorship of the English national anthem have given rise to much controversy, and many theories respecting them have been advanced, often demonstrating little save the writers' misapprehension of the points really at issue. To enter at length into these discussions would be foreign to the purpose of this work, and it will therefore be sufficient to notice briefly the theories above referred to, and then to state the results attained by a careful examination of the facts, so far as we know them at present.

i. *Theories respecting the Melody.*—1. The melody has been attributed to Dr. John Bull, and supposed to have been performed by him on the organ at the Merchant Taylors' Hall, July 16, 1607, when King James I. dined there with the Company. Of the book by Richard Clark, in which this theory is propounded, all that it is necessary to say here is that it is a tissue of errors from beginning to end. Curiously enough, however, Clark afterwards became possessed of a ms. volume of compositions by Dr. Bull, in which is found a sort of organ voluntary, entitled merely an "Ayre," identical in rhythm with "God save the King," and bearing considerable resemblance to it in the form of its melody.

2. An old Christmas Carol ("Remember, O thou man"), which is found in *Songs and Fancies*, Aberdeen, 1682, bears in several of its phrases some likeness to "God save the King," and has hence led some to claim a Scottish origin for the latter; but the rhythm is different, and the Carol had already appeared in Ravenscroft's *Melismata*, 1611, from which it passed into the Scottish collection.

3. A similar, but even slighter, resemblance to a passage in one of Purcell's sonatas, led others to associate the melody of "God save the King" with the name of that great composer.

4. Others, again, have referred its origin to an anthem or, more properly, hymn said to have been sung in the private chapel of James II. on the occasion of the apprehended invasion of England by the Prince of Orange.

5. Others have supposed it to be a Jacobite composition of later date.

6. Another story runs that it was composed by Lully in honour of a visit paid by Louis XIV. and Madame de Maintenon to the lately founded (1686) convent of St. Cyr. This myth is derived from the *Souvenirs de la Marquise de Créqui*, a clumsy and audacious forgery, the work, it is believed, of one Cousen de St. Malo, published in Paris in 1834. The words therein given as the original French:—

"Grand Dieu, sauvez le Roy!
Grand Dieu, vengez le Roy!
Vive le Roy!
Que toujours glorieux,
Louis victorieux,
Voye ses ennemis,
Toujours soumis.
Grand Dieu, sauvez le Roy!
Vive le Roy."

are merely a poor translation of the English. The addition to this fiction that Handel subsequently obtained the composition from the Sisters of St. Cyr, and introduced it into England as his own, is too absurd for further notice.

ii. *History of the Anthem.*—1. Henry Carey is commonly accepted as the author both of the words and music, but the ascription to him of either is open to considerable doubt. The air is said to have been sung by him in 1740, at a dinner to celebrate the recent capture of Portobello. This statement rests chiefly on a letter signed "W.," which appeared in the *Gentleman's Magazine* for 1796 (54 years after Carey's death), in which the writer asserts that he was present on the occasion. The story may, however, be true. "God save the King" is not included in any collection of Carey's works, and is first found in print in *Harmonia Anglicana*, n.d., but probably published about 1743 or 1744, and is there anonymous. It is headed "For two voices," the air differs slightly from the modern version, and the words consist of two stanzas only:—

"God save our Lord the King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King.
"O Lord our God, arise,
Scatter his enemies
And make them fall!
Confound their politics,
Frustrate their knavish tricks,
On him our hopes are fix'd,
O save us all."

Harmonia Anglicana was soon afterwards republished under the title of *Theaurus Musicus*, and a copy of the first edition, in the possession of Mr. Cummings, gives the melody and words without any alteration whatever.

2. At the end of 1743 or in 1744 a concert was given by John Travers, organist of the Chapel Royal, which concluded with "A Latin Chorus." The words of this chorus are quoted by Mr. W. H. Cummings, in a series of six able articles published in the *Musical Times* (March to August, 1878), from a unique copy of the book of the words in his possession:—

"O Deus Optime!
Salvum nunc facito
Regem nostrum;
Sit laeta victoria,
Comes et gloria,
Salvum jam facito,
Tu Dominum.
"Exurgat Dominus;
Rebelles disipet,
Et reprimat;
Dolos confundito;
Fraudes depellito;
In te sit aita spes;
O Salva Nos."

On the opposite page is an English version, but it is merely a literal translation of the Latin, and in prose. There is nothing to indicate any connection with the stanzas in *Harmonia Anglicana*. Mr. Cummings observes that:—

"the words of the Latin Chorus are so evidently intended for the tune of our National Anthem, that they seem to some extent to support the notion that the Anthem might have been sung during the reign of James II."

We are of opinion that Mr. Cummings might justly have spoken still more decidedly, and that his fortunate discovery of the Latin chorus has restored to us the original text of the hymn sung in 1688.

3. On the 28th Sept., 1745, twelve days after the proclamation of the Pretender at Edinburgh, "God save the King" was sung

at Drury Lane Theatre, with harmonics and accompaniments by Dr. Arne. The words of the first three lines appear thus in Arne's autograph score:—

"God bless our noble King,
God save great George our King,
God save the King."

and B. Victor in a letter to Garrick quotes the beginning of the 2nd verse thus:—

"O Lord our God arise:
Confound the enemies
Of George our King."

The performance was received with tumultuous applause, and the example of Drury Lane was soon followed by Goodman's Fields and Covent Garden.

4. In Oct., 1745, the music and words were printed in the *Gentleman's Magazine* "as sung at both playhouses," with the addition of a 3rd verse:—

"Thy choicest gifts in store
On George be pleased to pour,
Long may he reign;
May he defend our laws,
And ever give us cause,
To say with heart and voice
God save the King."

The 1st and 2nd verses are exactly as in *Harmonia Anglicana*, with the exception of v. 1, l. 1, which is changed to "God save great George our King"; and of v. 2, l. 6, where "we fix" is substituted for "are fixed." Still Carey's name was never mentioned in connection with either tune or words, and when Arne was subsequently questioned on the subject, he replied:—

"He had not the least knowledge, nor could he guess at all who was either the author or composer, but that it was a received opinion that it was written for the Catholic Chapel of James II."

About the same time, a new edition of *The-saurus Musicus* was issued, with a second volume added. Here the heading is, "A Loyal Song, Sung at the Theatres Royal, for two Voices"; the melody appears in almost its present shape; and the words are slightly changed as follows:—

St. i. l. 1, "God save great George our King,"

as in the *Gentleman's Magazine*.

St. ii. l. 2, Scatter our enemies.

St. ii. ll. 6, 7, On thee our hopes we fix,
God save us all.

Then follows the additional stanza as in the *Gentleman's Magazine*, but with the 6th line thus:—

"With Heart and Voice to sing."

This curious alteration is probably due to the engraver, but the examples given above show the manner in which the words were adapted to the circumstances of the time. It is also worthy of remark that while in the later edition of *The-saurus Musicus* the words and melody were both revised, the index retains the first line as in *Harmonia Anglicana*. "God save our Lord the King."

The air now rapidly increased in popularity, and after a time took its present position as the National Anthem of England.

5. It was not until 1795 that the authorship was claimed for Carey by his youngest son, George Saville Carey, avowedly with the object of obtaining a pension as a reward for the public service rendered by his father in writing the "Loyal Song." George Carey, in his account of the matter in 1799, quotes "God

save the King," in 4 stanzas, of which the 3rd is that given in the *Gentleman's Magazine*, and the 4th is:—

"Long grant that Marshal Wade
May by thy mighty aid,
Victory bring;
May he sedition hush,
And like a torrent rush,
Rebellious Scots to crush:
God save the King."

It need hardly be added that neither this stanza nor the 3rd could have been by Carey, who was dead when the Scottish rebellion broke out. George Carey, who was an infant at the time of his father's death, could have had no personal knowledge of the matter, but he states that he had often heard Mr. Pearce Galliard, a friend of his father, assert that the latter was the author of "God save the King," and, what is more important, he quotes a letter from Dr. Harington to himself stating that Mr. J. C. Smith (Handel's well-known amanuensis):—

"has often told me that your father came to him with the words and music, desiring him to correct the bass, which Mr. Smith told him was not proper, and at your father's request he wrote down another in correct harmony. Mr. Smith, to whom I read your letter again, this day repeated the same again."

The date of this letter is June 13, 1795, not long after which Smith died, aged 83. Dr. Harington adds:—

"My curiosity was often raised to enquire after the author before Mr. Smith related the above, and I was often misinformed. Mr. Smith says he understood your father intended this as part of a birthday Ode, or something of that kind."

Here Mr. Cummings's discovery of the "Latin Chorus" assumes a special importance. Either the two English stanzas of 1743-4 are translated from the Latin, or the Latin from them. The latter alternative is almost inconceivable. It is impossible to imagine that a Latin version was made for Travers's concert, or if it had been made, why the English stanzas, if then already published, were not printed on the opposite page instead of a prose translation. Travers, as organist of the Chapel Royal, was exactly in the position to become possessed of a ms. from the Chapel of James II. He might, perhaps, not have known its origin, but, if he had, he would assuredly have kept the knowledge to himself, when employing the Jacobite hymn as the concluding piece of his concert, immediately following his new Ode for the birthday (Nov. 19, 1743) of the Princess of Wales. If this be so, it is difficult to doubt that the "Latin Chorus" represents the occasional hymn of 1688, and thus justifies the opinion expressed by Dr. Arne, probably in accordance with a tradition to that effect. If some copies of the anthem were preserved, one was not unlikely to have descended to Travers, and another to have been seen by Carey, who translated the Latin words into English. If then, along with the words Carey obtained the melody only, he would have to put a bass to it, which agrees with the account given by J. C. Smith. Mr. Cummings remarks that the bass of the song in *Harmonia Anglicana* is not worthy of Smith, who was an excellent musician, but we have no means of knowing whose the bass printed in 1743 really is. It may indeed be that by Carey himself which he took to Smith for correction. If, then, Carey's share in the National

Anthem is confined to the English translation of the Latin, and that, perhaps, only partially, it is easy to see why he never claimed the song as his own, and why his name was never publicly connected with it until many years afterwards. As to the melody, Carey must in this case have obtained it with the Latin words, in the same form, or in one similar to it, as that printed in 1743, and its immediate authorship must once more be restored to the domain of speculation.

6. The likeness of the Anthem to such pieces as "Remember, O thou man," is of no critical importance. In the compositions of the 16th and early part of the 17th century, we find the same or similar stock phrases continually recurring. Ingenuity of harmony was at that time more thought of than originality of melody: but, as Mr. Cummings points out, the similarity between "God save the King" and Bull's "Ayre" (composed *without a title and without words*) extends also to its peculiar rhythm, and could hardly have been accidental. The "Ayre," no doubt, is in the minor mode, but this is in no way inconsistent with its being the basis on which "God save the King" was constructed.

7. An argument adduced in support of the claim for the song to a Jacobite origin, is the former existence at Fingask Castle of an old drinking cup on which was inscribed the following stanzas:—

"God save the King, I pray,
God bless the King, I pray,
God save the King.
Send him victorious,
Happy and glorious,
Soon to reign over us,
God save the King.

"God bless the Prince of Wales,
The true-born Prince of Wales,
Sent us by Thee.
Grant us one favour more,
The King for to restore,
As Thou hast done before,
The Familie. Amen."

It is hardly necessary to point out that an inscription of this kind, undated and unauthenticated, is usually worthless as evidence, but in the present instance the references to the King's restoration and to the *true-born* Prince of Wales show that it must have been written before the death of James II. in 1701, after which there was no titular Prince of Wales until the birth of Charles Edward, in 1720. It has also been remarked that the somewhat peculiar expression "Send him victorious" is more applicable to the Stuart than to the Hanoverian family. These stanzas may then be considered as one of those adaptations of the original to special circumstances, of which many examples exist. It is to be observed that the verses in *Harmonia Anglicana* which otherwise conform closely to the "Latin Chorus," also contain the word "send," for which there is no correlative in the latter. This may be taken to show that Carey was acquainted with the old Jacobite paraphrase and borrowed from it part of the 1st stanza, with the word "soon" in l. 6, changed to "long." Another indication that the English stanzas are translated from the Latin, is found in st. ii., l. 6, where, while "In Te" is, in accordance with the circumstances of the case, rendered by "On him," the third person, in

which the verb "sita est" is written, is copied so literally as to involve an imperfect rhyme, "are fix'd," corrected in 1745 to "we fix."

Our want of knowledge of the exact date of the publication of *Harmonia Anglicana* leaves it uncertain whether "God save the King" appeared in it in Carey's lifetime or after his death, which occurred in Oct., 1743; but the apparent ignorance of the English words on the part of Travers may incline us to believe they had not been printed when his concert was given.

iii. *Conclusion.*—The view of the case, of which the above is a sketch, reconciles many discrepancies, and on the whole it now seems more than probable that the occasional hymn or anthem, of which some tradition reached Arne and others, was really produced in 1688; that the composer may have been acquainted with Bull's "Ayre," and founded his melody upon it; that some copies of the anthem were current among the Jacobites, and that one imitation of it, at least, was made by them in English before the end of the 17th cent.; that the anthem became known to Carey about 1740, when he translated it (making some use, however, of the old adaptation); that he sang it in public, but never claimed it as an original composition; that about the same time he showed it to J. C. Smith; that another copy of the so-called anthem fell into the hands of Travers; and that almost immediately afterwards, through its performance at the theatres, "God save the King" attained the popularity which it has maintained to the present day.

iv. *Imitations of the Anthem.*—About 1766 the melody of "God save the King" became known on the Continent. It was set in Denmark as a national air to the words "Heil dir dem liebenden," a song in 8 st., written for the birthday of Christian VII. (a brother-in-law of George III. of England), by Heinrich Harries, editor of the *Flensburger Wochenblatt*, where it was pub. Jan. 27, 1790. Passing into Berlin, the words, recast by Balhasar Gerhard Schumacher, and beginning "Heil Dir, im Siegerkranz," appeared in the *Spensersche Zeitung*, Dec. 17, 1793, and, with the tune, were afterwards adopted as the national air, first of Prussia, then of Saxony, and some other North German States. [For fuller details see the papers by Mr. Cummings referred to above, to which the present article is much indebted; to Grove's *Dict. of Music*; and to Chappell's *Popular Music*.]

2. A successful and popular imitation of the National Anthem is:—

"God bless our native land!
Firm may she ever stand,
Through storm and night;"

which is in use in America. Full details of the composition of this hymn are given under Brooks, C. T. (q.v.)

3. In 1828 an imitation appeared in W. W. Hull's *Coll. of Prayers for Household Use, with a few Hys. and other Poems*, p. 124:—

"God save our King! O shed
All blessings o'er his head!
Comfort his heart!"

This was repeated in Hull's *Coll.*, 1833, and in 1863 it was given in Kennedy as:—

"Lord God, to Thee we pray;
Save our Queen! bless her away
Over our land."

4. In the *Havergal Life Echoes*, 1883, there is a version of the Anthem adapted for the Marriage of the Prince of Wales, March 10, 1863, the adaptation beginning with st. ii., "God save the Prince of Wales." It is entitled "A New National Bridal Hymn." Another arrangement of the Anthem is in the same work, p. 140.

5. Numerous imitations of the metre of this Anthem are found in the hymn-books both old and new, one of the oldest being:—

"Come, Thou Almighty King,
Help us Thy praise to sing,
Help us to praise!"

the somewhat complicated history of which will be found under its first line. J. Marriott's "Thou Whose Almighty word," is another successful instance of the adaptation of the metre to sacred purposes.

6. During the Jubilee year, 1887, numerous alterations of the National Anthem, and additions thereto, were made to adapt it for the occasion. These alterations and additions from their special character cannot become permanent parts of the Anthem. Several hymns in the same metre, and others in varying metres, were also published; but the interest of these is mainly historical. (See *Various*.) [G. A. C.]

God that [Who] madest earth and heaven. [*Evening*.] This hymn is given in the collections in various forms as follows:—

1. The original in one stanza. This was 1st pub. in Bp. Heber's posthumous *Hymns*, &c., 1827, p. 147.
2. The same with the addition of the stanza, "Guard us waking, guard us sleeping." This stanza is by Archbishop Whately, and is a free rendering of the ancient Compline Antiphon, "Salva nos, Domine, vigilantes, custodi nos dormientes, ut vigilemus in Christo, et requiescamus in pace." It is found in T. Darling's *Hymns*, &c., 1855, No. 8, as st. ii. of the hymn, and was appended to the Archbishop's *Lectures on Prayer*, 1860. These two stanzas constitute the hymn in its most popular form, and are in use in all English speaking countries, sometimes as, "God who madest," &c., as in *H. A. & M.*, 1861-75. A rendering of these stanzas into Latin, as "Deus, terras qui poloque," is given in R. Bingham's *Hymno. Christ. Latina*, 1871, p. 175.
3. These two stanzas and a doxology by T. Darling in his *Hymns*, &c., 1855, No. 8. This was repeated with alterations in the doxology in the *Salisbury H. Bk.*, 1867; in the Rev. F. Pott's *Hymns*, &c., 1861, and other hymn-books.
4. In the Oxford ed. of Mercer's *Ch. Præter & H. Bk.*, 1864, No. 18, there is the following arrangement: i. "God, that madest," &c. (*Heber*); ii. "And when morn again shall call us" (*Mercer*); iii. "Guard us waking," &c. (*Whately*); iv. "Holy Father, throned in heaven" (*Mercer*). This is repeated in Brown-Borthwick's *Select Hymns for Ch. & Home*, 1871-85, with a transposition of st. ii. and iii., much to the advantage of the hymn.
5. In Major's *Book of Praise*, 1868, No. 281, is Mercer's arrangement without the doxology.

All these centos are in C. U. in G. Britain, America and the colonies. [J. J.]

God the all-terrible! King, Who ordainest. *H. F. Chorley*. [*In Time of War*.] Written for a Russian air, and printed, in 4 st. of 4 l., in Hullah's *Part Music*, 1842. It is given in several collections either in its original or in a slightly altered form, as in Thring's *Coll.*, 1882, &c. In the *Universal H. Bk.*, 1885, No. 392, st. i.-iii. of this text, somewhat altered, are given as, "God, Lord of Sabaoth! King Who ordainest." In Stryker's *Christian Chorals*, New York, 1885, it begins, "O God, all terrible," and in the American *Hys. of the Spirit*, Boston, 1864, No. 262, st.

ii.-iv. are given in an altered form as, "God, the Omnipotent! Mighty Avenger."

During the Franco-German war, on the 28th Aug., 1870, the Rev. J. Ellerton wrote an imitation of this hymn, beginning, "God the Almighty One, wisely ordaining." It was pub. in the Rev. R. Brown-Borthwick's *Select Hymns for Ch. & Home*, 1871, No. 84, in 4 st. of 4 l. In 1871 a cento from these two hymns was given in the S. P. C. K. *Church Hys.*, No. 262, of which st. i.-iii. are from Chorley's hymn, and st. iv.-vi. are st. ii.-iv. from that by Mr. Ellerton. [J. J.]

God the Creator bless'd. *J. Montgomery*. [*Sunday*.] Written in May, 1838, and pub. in a small pamphlet entitled, *A Message from the Moon, and Other Poems*. [1838.] In 1839 it was also given in *Votive Offerings; or a Help to Stannington Church*. This was a small volume, and was sold for the benefit of the funds of Stannington Church, near Sheffield. In 1853 the hymn, somewhat altered (st. iii., l. 2, "Christian Day," for "Christian's Day," l. 3, "where (met. . .)" for "when met. . .," st. iv. l. 1, "The Church below hath bless'd," for "The Church hath ever bless'd") was given in Montgomery's *Original Hymns*, No. 11, in 6 st. of 6 l., and entitled "The Sabbath." It is in several modern American hymn-books, but is almost unknown to the collections in G. Britain. [J. J.]

God the Father, God the Son, Holy Spirit, Three in one. *G. Thring*. [*Close of Evening Service*.] Written in 1871 and 1st pub. in Preb. Hutton's *Supplement*, Lincoln, 1871, No. 273, in 4 st. of 8 l. In 1872 it was repeated in H. H. Pierson's *Hymn Tunes*, No. 23, with a special tune by Pierson. Subsequently it was included in the author's *Hys. and Sacred Lyrics*, 1874, p. 184; and in his *Coll.*, 1882, No. 94. It is also found in several other collections. [J. J.]

God the Father, whose creation. *J. M. Neale*. [*Harvest*.] Pub. in the *Appendix to the H. Noted*, 2nd ed., 1864; and again in the author's posthumous *Original Sequences, Hymns*, &c., 1866, p. 69, in 6 st. of 6 l. It has since appeared in the *Appendix to H. A. & M.*, 1868; *People's H.*, 1867; and several other collections. [J. J.]

God the heavens aloud proclaim. *J. Merrick*. [*Ps. xix.*] 1st pub. in his *Psalms Tr. and Paraphrased in English Verse*, 1765, and repeated in W. D. Tattersall's rearranged ed. of the same, 1797. As a complete version of *Ps. ix.* it is not in C. U. A cento composed of st. xv., xvi., xviii., xix., from Tattersall's arrangement, is in several American collections, including *The Springfield Coll.*, 1835: the *Unitarian Hy. [& Tune] Bk.*, Boston, 1868, and several other hymn-books. It begins, "Blest Instructor, from Thy ways." This psalm version by Merrick as rewritten by Miss Auber in her *Spirit of the Psalms*, 1829, is given in Dale's *English H. Bk.*, 1874, as "Heavenly Teacher, from Thy ways." [J. J.]

God the Lord a king remaineth. *J. Keble*. [*Ps. xciii.*] 1st pub. in his *Psalter; or, Psalms of David*, 1839, p. 241, in 5 st. of 6 l. It was given in the *Sarum Hyl.*, 1868, *Kennedy*, 1863, and in several Public School

collections, but its use is not equal to its merits. It is one of Keble's finest renderings of the Psalms. [See *Psalters, English*, § XVIII.]

[J. J.]

God the Lord, in mercy bending. [*Holy Communion.*] This hymn is a *tr.* by Dr. R. F. Littledale of a cento from the Greek Liturgies of SS. James and Mark, made for and 1st pub. in the *People's H.*, 1867, No. 170, in 5 st. of 6 l. It is an "Invocation of the Holy Ghost, before the Consecration." The Greek begins, *Ἐλέησον ἡμᾶς, ὁ Θεός.* [J. J.]

God, the omnipresent God. *C. Wesley.* [*Ps. xlvii.*] 1st pub. in *Hymns occasioned by the Earthquake, March 8, 1750, London. Printed in the year MDCCCL.* It is in 12 st. of 8 l. (*P. Works*, 1868-72, vol. viii. p. 106). In its full form it is unknown to the collections, but st. iv., v., are given in the *Bapt. Ps. & Hys.*, 1858, as No. 662; the *Irvingite Hys. for the Use of the Churches*, 2nd ed. 1871, No. 229, &c., as "From the throne of God there springs." [J. J.]

God, Who didst so dearly buy. *C. Wesley.* [*Praise desired of Believers.*] There are two centos beginning with this first line as follows:—

1. In the 1st ed. of the *Wes. H. Bk.*, 1780, No. 406, and later editions to 1875; and also in other Methodist collections, the cento is compiled from *C. Wesley's Short Hymns*, &c., 1762, as follows: st. i., No. 554; st. ii., No. 823; st. iii., iv., No. 822.

2. The second cento is No. 411, in the revised ed., *Wes. H. Bk.*, 1875, and is thus composed: st. i., the st. i. as above; st. ii. from *C. Wesley's Hys. for the Use of Families*, 1767, No. 28, st. i. (*P. Works*, 1868-72).

[J. J.]

God's holy law transgressed. *B. Beddome.* [*Hope in the Gospel.*] Appeared in R. Hall's ed. of *Beddome's* (posthumous) *Hymns*, &c., 1817, No. 362, in 4 st. of 4 l., and entitled, "Hope alone from the Gospel." Its use in G. Britain is limited, but in America it is extensive; but in most cases either abbreviated or altered. Orig. text in the *Hymnal of the Meth. Episco. Church*, 1878, No. 314, with "Conscience of guilt," &c., for "Burdened with guilt," &c., in st. i. l. 3. [J. J.]

Goethe, Johann Wolfgang von, s. of Johann Caspar Goethe, a lawyer at Frankfurt-am-Main; was b. at Frankfurt Aug. 28, 1749, and d. at Weimar, March 22, 1832. The greatest German poet of his day, and one of the most famous literary men of his own or any age, his sympathies were Classical rather than distinctively Christian; and as he himself said (*Conversations with Eckermann*, January 4, 1827), he wrote no poems suited for use in public worship.

A few pieces, principally from his well-known dramatic poem of *Faust* (pt. i. 1808; pt. ii. pub. posthumously, 1832), are found under his name in one or two Unitarian hymn-books. Good *trs.* of both parts of *Faust* have been pub. by Dr. John Anster, Bayard Taylor, Sir Theodore Martin, and others; while a very large number of other persons have pub. *trs.* of the first part. No attempt has accordingly been made to notice any *trs.* except those in the hymn-books.

1. From *Faust*, pt. i., 1808.

i. *Christ ist erstanden! Freude dem Sterblichen. Easter.* The chorus of angels on Easter Day. *Tr.* as "Christ has arisen! Joy to our buried Head," by Dr. F. H. Hedge, in his *Supp. to Hys. for the Ch. of Christ*, Boston, U.S., 1853, No. 836. A free version is also noted under A. C. Coxe, No. 4.

ii. *Die Sonne thut nach alter Weise. Praise.* The

Song of the three Archangels in the Prologue in Heaven. *Tr.* as "The sun is still for ever sounding," by Dr. F. H. Hedge, as above, 1853, No. 190.

iii. *Verlassen hab ich Feld und Auen. Evening.* Faust's Soliloquy on entering his study with the dog. *Tr.* as "O'er silent field and lonely lawn," as No. 21 in W. J. Fox's *H. & Anthems*, 1841, repeated in English and American Unitarian collections.

ii. *Miscellaneous.*

iv. *Des Maaressen Wandeln.* Written for the Freemasons' Lodge at Weimar, of which he became a member in 1780, and included in his *Werke*, 1828, vol. iii. p. 61, entitled "Symbolum." *Tr.* as "The Mason's ways are A type of Existence," by T. Carlyle, in his *Past and Present*, 1843, p. 318. Included, beginning "The future hides in it" (st. ii.), as No. 854 in Dr. Hedge's *Coll.*, 1853, as above.

Two pieces are also found in collections under his name, viz. :—

1. *Without haste! without rest*, in *Hys. of the Ages*, Boston, U.S., 3rd Ser., 1865, p. 76, and repeated as "Without haste and without rest," in *Scopford Brooke's Christian Hys.*, 1881, &c. It is suggested by "Wie das Gestern, Ohne Hast, Aber Ohne Rast, 1 rekte sich jeder, Um die signe Laast," in Goethe's *Zahme Xenien*, 2nd Ser., 1823 (*Werke*, 1828, iii. p. 245).

2. *Rest is not quitting The busy career.* (*Hert.*) This is part of a piece beginning "Sweet is the pleasure Itself cannot spoil," No. 853 in Dr. Hedge's *Coll.*, 1853, as above, marked as by "J. S. Dwight." There does not appear to be any equivalent poem in Goethe's *Werke*. [J. M.]

Goffe, Eliza Fanny. [Morris, E. F.]

Golden harps are sounding. *Frances R. Havergal.* [*Ascension.*] Written at Perry Barr, Dec., 1871, under the following circumstances:—

"When visiting at Perry Barr, F. R. H. walked to the boys' schoolroom, and being very tired she leaned against the play-ground wall, while Mr. Snepp (editor of *S. of Grace & Glory*, 1872) went in. Returning in ten minutes he found her scribbling on an old envelope. At his request she gave him the hymn just pencilled, 'Golden harps,' &c. Her popular tune *Hermas* was composed for this hymn. *Hermas* was the tune she sang, as 'the pearly gates opened' for her, June 3, 1879." [HAY. MSS.]

The use of this "Ascension Hymn for Children," in G. Britain is limited, but in America it has attained to great popularity. It was pub. in the *Day Spring Magazine*, and the *Day of Days*, May, 1872; in *Under the Surface*, 1874, and in *Life Mosaic*, 1879. [J. J.]

Good is the Lord [our] the heavenly King. *I. Watts.* [*Ps. lxx.—Spring.*] 1st pub. in his *Psalms of David*, &c., 1719, in 6 st. of 4 l. and entitled, "The Blessings of Spring; or, God gives Rain." It is found in several modern hymn-books, and sometimes abbreviated as in the *New Cong.*, 1859. Another hymn beginning, "Good is the Lord, our heavenly King," appeared in *Bickersteth's Christian Psalmody*, 1833, No. 498, with the ascription to "Watts" in the Index. The first stanza is st. i. of this version of *Ps. lxx.*, with *our* for *the*; the remaining three, each beginning, "Good is the Lord," are by another hand. [J. J.]

Goode, William, M.A., b. in Buckingham, April 2, 1762, and received his early education, first in that town, and then under the care of the Rev. T. Bull, a Dissenting minister, at Newport Pagnel. Having a strong inclination for Holy Orders, he left the business in which he was engaged with his father, and, in 1780, entered Magdalen Hall, Oxford, where he graduated B.A. in 1784, and M.A., 1787. On taking Holy Orders in 1786, he became curate of Abbots Langley, Herts; then of St. Ann's,

Blackfriars, and subsequently rector of the latter parish, adding thereto one or two lectureships. He d. April 15, 1816. Mr. Goode's interest in foreign mission work was very earnest, and took a practical turn in assisting to found the Church Missionary Society. His prose works include *Sermons*, 1812; and *Essays on all the Scriptural Names and Titles of Christ*, &c., which were reprinted from the *Christian Guardian*, 1813-1816. His *Works*, together with a *Memoir*, were pub. in 1822 (6 vols.), and edited by his son. His version of the Psalms was pub. as:—

An Entire New Version of the Book of Psalms, in which an attempt is made to accommodate them to the worship of the Christian Church, in a variety of measures now in general use, with original Preface and Notes, critical and explanatory, By the Rev. William Goode, M.A., Rector of St. Andrew, Wardrobe, and St. Ann, Blackfriars; Lecturer of St. John of Wapping; and Lady Camden's Tuesday Evening Lecturer at the Church of St. Lawrence, Jewry. In two volumes. London: Printed for the Author by W. Wilson . . . and sold by Rivingtons, &c., 1811. 2nd ed., 1813; 3rd ed., 1816.

Pratt, in 1829; Bickersteth, in 1833; and Kemble in 1853, made extensive use of this version of the Psalms, the latter including nearly fifty pieces in his Coll. Most of these have fallen out of use, one only being retained in Kemble's *New Church H. Bk.*, 1873. In modern hymnals in G. Britain and America about twenty of Goode's versions are still in C. U. These include, "Jesus, with Thy salvation blest"; "Lord, I delight to find my place"; "Thou gracious God and kind"; "With songs of grateful praise," &c. [See *Psalters, English*, § xvi.] The following are still in C. U. :—

1. Crown His head with endless blessing. *Ps. cxviii.*
2. Far as the isles extend. *Ps. lxxii.*
3. How blest are they whose hearts sincere. *Ps. cxiz.*
4. How blest the man with mercy crowned. *Ps. xxxiii.*
5. If the Lord had not heard, may Israel now say. *Ps. cxlvi.*
6. Jesus, with Thy salvation blest. *Ps. xx.*
7. Let Thy grace, Lord, make me [us] lowly. *Ps. cxlvi.*
8. Lo in Gethsemane's dark shade. *Ps. lxxviii.*
9. Lo, the mighty God appearing. *Ps. i.*
10. Lord, I delight to find my place. *Ps. xvi.*
11. Lord of mercy, just and kind. *Ps. xliii.*
12. Lord, Thy Church hath seen Thee rise. *Ps. lxxviii.*
13. Now let our songs arise. *Ps. xvi.*
14. O my God, by Thee forsaken. *Ps. xliii.*
15. Prepare a new song Jehovah to praise. *Ps. cxlvi.*
16. Songs anew of honour framing. *Ps. cxviii.*
17. Thou gracious God and kind. *Ps. lxxviii.*
18. Though sinners boldly join. *Ps. ii.*
19. With songs of grateful praise. *Ps. cvii.* [J. J.]

Goostly Psalmes and Spirituall Songs, by Miles Coverdale. Written by Bishop Coverdale, the great translator of the Bible. Of this work an unique copy is at Queen's Coll., Oxford. In the 2nd edition of Foxe's *Acts and Monuments* it is quoted among a list of books prohibited in 1539. In subsequent editions this list is withdrawn. Townsend's edition of Foxe restores it under the date of 1546, on the authority of Bonner's Register (*Academy*, June 28, 1884, Letter of Dr. A. F. Mitchell). A reprint of the book, without the tunes, has been published in Coverdale's *Remains*, 1846 (Parker Soc.). The Preface, in describing the motives that produced it, echoes the commonplace so frequent among translators of the Psalms. "Would God . . . our carters and ploughmen (had none)

other thing to whistle upon save psalms . . . and if women . . . spinning at the wheels had none other songs . . . they should be better occupied than with hey nony nony, hey trolly loly." The *Spirituall Songs* are paraphrases of the "Ten Commandments," "Creed," "Pater Noster," "Media Vita," "Gloria in Excelsis," "Magnificat," "Nunc Dimittis," "Christe Qui Lux," "Veni Creator" (3), and twelve hymns. There are also fifteen renderings of psalms, two of them being duplicates. It is extremely probable that the whole book is translated from German originals. All the hymns and psalm-renderings save five have been identified by Mr. Mearns as German. It is thus a witness to the impression which the hymns and psalms of Germany made on the early Gospellers. [*Psalters, English*, § v.; *English Hymnody, Early*, iv.] [H. L. B.]

The following is a list of contents, the first lines of the German being given where the hymn is a translation:—

1. "O Holy Spirite our comfortoure."
2. "Come, holy Spirite, most blessed Lorde."
Komm heiliger Geist, Herr Gott!
3. "Thou holy Spirite, we pray to the."
Nun bitten wir den heiligen Geist.
4. "God the Father, dwell us by."
Gott der Vater wohn uns bei.
5. "These are the holy commaundments ten."
Dies sind die heiligen zehn Gebot.
6. "Man, wylt thou lyve vertuously."
Mensch wilt du leben seligh.
7. "We beleave all upon one God."
Wir glauben all an einen Gott, Schöpfer
8. "In God I trust, for so I must."
In Gott gelaub ich das er hat.
9. "O Father ours celestiall."
Ach Vater unser, der du bist.
10. "O oure Father celestiall."
Vater unser, der du bist.
11. "Be glad now, all ye christen men."
Nun freut euch lieben Christengemein.
12. "Now is oure health come from above."
Es ist das Hell uns kommen her.
13. "Christ is the only Sonne of God."
Herr Christ der einig Gottes Sohn.
14. "In the myddeest of our lyvyngs."
Mitten wir im Leben sind.
15. "By Adam's fall was so forlorne."
Durch Adam's Fall ist ganz verderbt.
16. "Wake up, wake up, in God's name."
Wach auf in Gottes Name.
17. "I call on the Lorde, Jesu Christ."
Ich ruf zu dir Herr Jesu Christ.
18. "Now blessed be thou, Christ Jesu."
Gelobet seist du Jesu Christ.
19. "Christe is now rysen agayne."
Christ ist erstanden von der Marter alle.
20. "Christ dyed and suffred great payne."
Christ lag in Todesbanden.
21. "To God the highest be glory alwaye."
Allein Gott in der Höh sey Ehr.
22. "My soul doth magnifye the Lorde."
Mein Seel erhebt den Herren mein.
23. "With peace and with joyfull gladnesse."
Mit Fried und Freud ich fahr dahin.
24. "Helpe now, O Lorde, and loke on us."
Ach Gott vom Himmel sieh darein.
25. "Werfore do the heithen now rage thus."
26. "Oure God is a defence and towre."
Ein feste Burg ist unser Gott (partly)
27. "Except the Lorde had bene with us."
Wo der Herr nicht bei uns wär.
28. "At the ryvers of Babylon."
An Wasserflüssen Babylon.
29. "Blessed are all that feare the Lorde."
Wohl dem, der in Gottes Furcht steht.
30. "Blessed are all that feare the Lorde."
Wohl dem, der in Gottes Furcht steht.
31. "O Lorde God, have mercy on me."
O Herr Gott begnade mich.
32. "O God, be mercyfull to me."
Erbarm dich mein, O Herr Gott.
33. "Out of the depe crye I to the."
Aus tiefer Noth schreih ich zu dir.

- 34. "I lyft my soule, Lorde, up to the."
Von allen Menschen abgewandt.
- 35. "God be mercyfull unto us."
Es wolt uns Gott genädig sein.
- 36. "The foolish wicket men can saye."
Es spricht der Unweisen Mund wohl.
- 37. "Prayse thou the Lorde, Hierusal.".
- 38. "Behold and se, forget not this."
- 39. "O Christ, that art the lyght and daye."
Christe, du bist Licht und der Tag.
- 40. "O hevenly Lorde, thy godly worde."
O Herre Gott, dein göttlich Wort.
- 41. "Let go the whore of Babilon."

Notes on the whole of these German hymns will be found throughout this Dictionary either under their first lines or by references from these, save in the following cases, where notes will be found under authors' names, viz. — No. 9, under *Moisanus*; Nos. 8, 12, under *Speratus*; No. 13, under *Cruciger*; No. 15, under *Spengler*; Nos. 16, 27, under *Sachs*; No. 17, under *Apricola*; No. 22, under *Pollio*; No. 28, under *Dachstein*; No. 31, under *Gretter*; No. 32, under *Hegenwalt*; No. 34, under *Knippen*. No. 39 is from "Christe qui lux es et les," as *tr.* in the *Riga G. B.*, 1530.

In an interesting letter to the *Academy* of June 28, 1854, on "Coverdale's Spiritual Songs," Professor Mitchell, of St. Andrew's, gives a list of first lines of their German originals, agreeing for the most part with the identifications made by myself, many months before. The blanks he would thus fill up:—For No. 1 he suggests "Herr Gott, din tritw mit gnaden leist" (*Wackernagel*, iii. p. 604, as by Johannes Zwick); for No. 25, "Ir Haiden, was tobt jr umb sust" (*Wackernagel*, 1841, No. 605, as by Joachim Aberlin); for No. 37, "Hierusalem, des louen stadt" (*Wackernagel*, iii. p. 570, from a Low German *G. B.*: 1528); for No. 38, "Nun sieh, wie sein und lieblisch ist" (*Wackernagel*, iii. p. 944, as by Conrad Huober); and for No. 41, "Lobt Gott, jr Christen allen" (*Wackernagel*, 1841, p. 690, from a Nürnberg collection, 1544). But in all these cases the resemblances are very slight indeed, and the earliest dates to which Nos. 38 and 41 have been traced, are respectively, 1545 and 1544. [J. M.]

Gospels, Hymns on the. [Prayer, Book of Common.]

Got thir eigenhaf ist. [*Supplication.*]

Quoted by *Wackernagel*, ii. p. 24, from a Munich ms. of the 8th or 9th cent., in 2 st. of 4 l. It is a rhymed version of one of the collects in the *Liber Sacramentorum* of St. Gregory the Great (*Opera*, vol. ii., Paris, 1675, col. 1503), which begins "Deus, cui proprium est miserere semper et parcere," and of which a prose *tr.* is given (beginning "O God, whose nature and property is ever to have mercy and to forgive") among the "Prayers and Thanksgivings, upon several occasions," in the *Bk. of Com. Prayer*. The only *tr.* from the German is "God, it is Thy property," by *Miss Winkworth*, 1869, p. 29. [J. M.]

Gott der Vater wohn uns bei. [*Holy Trinity.*]

Old Litany revised by *M. Luther*. The original of this hymn is probably of the 15th cent. or earlier. *Wackernagel*, ii., No. 684, quotes a form dating 1422, in 15 l., beginning "Sanctus Petrus, won uns bey." In Michael Vehe's *Gesangbüchlein*, 1537 (ed. 1853, p. 57), it is entitled, "A Litany in the time of Processions upon St. Mark's Day and in Rogation Week": and consists of 5 st. of 12 l., followed by a series of Invocations of Patriarchs, Prophets, &c. Luther adopted st. i. ll. 1-6, rewrote st. ii. ll. 7-12, and cut off the invocations to Mary, the Angels, and the Saints. His version appeared in the *Geystliche gesangk Buchleyn*, Wittenberg, 1524, thus:—

"Gott der vatter won uns bey
Und las uns nicht verderben.
Mach uns aller sunden frey
Und helff uns selig sterben.
Für dem teuffel uns bewar.
Hält uns bey festem glauben

Und auff dich las uns bawen,
Aus hertzen grund vertrauen,
Dyr uns lassen ganz und gar,
Mit allen rechten Christen
Entfliehen teuffels listen,
Mit waffen Gotts uns fristen.
Amen, Amen, das sey war,
So singen wyr Alleluia.

"Ihesus Christus won uns bey, &c.

"Heylig geyst won uns bey," &c.

In the Erfurt *Enchiridion*, 1526, it bears the title, "The hymn 'Gott der vatter won uns bey,' improved and evangelically corrected." In Luther's form it speedily became popular, and Lauxmann, in *Koch*, viii. 102-104, relates many instances of its use — at weddings, by the dying, in times of trouble, &c. It is given in *Wackernagel*, iii. p. 16, as quoted above; in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 40, and in the *Unv. L. S.*, 1851, No. 187. The *trs.* in C. U. are:—

1. **God the Father! with us be.** *Shield us, &c.* A free *tr.* in 5 st. of 4 l., in *J. Anderson's H. from the German of Dr. M. L.*, 1846, p. 24 (1847, p. 46). From this, st. i.-iii. unaltered, and st. iv. altered, were adopted as No. 450 in the *Leeds H. Bk.*, 1853, and repeated in *Kennedy*, 1863.

2. **God the Father, with us be.** *And, &c.* In full, by A. T. Russell, as No. 1 in the *App.* to his *Ps. & Hys.*, 1851.

3. **O God, the Father! draw Thou nigh.** In full, by Dr. M. Loy, in the *Ohio Luth. Hyl.*, 1880.

Translations met in C. U.:—

- (1) "God the Father, dwell us by," by Ep. Coverdale, 1539 (*Remains*, 1846, p. 543).
- (2) "God the Father, our Defence," by J. C. Jacobi, 1722, p. 27.
- (3) "God our Father! dwell within," as No. 186 in pt. i. of the *Moravian H. B.*, 1754.
- (4) "Our Father God! to Thee we pray," by *Miss Fry*, 1845, p. 91.
- (5) "Father, in us Thy dwelling be," by Dr. J. Hunt, 1883, p. 53.
- (6) "God the Father, be our stay," by R. Maorie, 1854, p. 26.
- (7) "Our God, our Father, with us stay," by *Miss Warner*, 1858 (1861, p. 82).
- (8) "O God the Father, with us dwell," in S. Garratt's *Hys. & Trs.*, 1867, p. 26.
- (9) "God the Father, with us be, Let," by Dr. G. Macdonald in the *Sunday Mag.*, 1867, p. 388; altered in his *Scotics*, 1876, p. 60.
- (10) "God the Father, with us stay," in *Dr. Bacon*, 1884, p. 44.

[J. M.]

Gott ist gegenwärtig. *G. Tersteegen.*

[*Public Worship.*] Appeared in his *Geistliches Blumengärtlein*, 1729, as No. 11, in Bk. iii., in 8 st. of 10 l., entitled, "Remembrance of the glorious and delightful presence of God." It passed into Zinzendorf's *Geist- und liebliche Lieder*, 1731, No. 1139, has attained a wider use than any other of Tersteegen's hymns, and is found in most recent collections, as in the *Unv. L. S.*, 1851, No. 559. It is a poetical reflex of his inner nature, a beautiful expression of the characteristics of his peculiar vein of mystical piety. *Lauxmann* in *Koch*, viii. 325, calls it "A hymn of deepest adoration of the All Holy God, and a profound introduction to blessed fellowship with Him." *Tr.* as:—

1. **Lo, God is here! Let us adore,** by J. Wesley, in *H. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 167), a *tr.* catching the spirit of the original, but rather free, in 6 st. of 8 l., and omitting st. vii., viii. Included in the *Wes. H. Bk.*, 1780, No. 481 (1875, No. 494). The full text is in *Mercer's C. P. & H. Bk.*, 1857 and 1864; but it is generally found in centos. The most important are:—

1. *In the original metre.*

- (1) St. i. ll., iv., as in the *Mitre H. Bk.*, 1836; *Bick-ersteth's Christ. I. sal.*, 1841; *Amer. Meth. Epis.*, 1878,

&c. In the *Swedenborgian Coll.*, 1824 and 1880, and others, this cento begins, "The Lord is here! Let us adore."

(2) St. i.-iv. as in the *Leeds H. Bk.*, 1863; *Bapt. Ps. & Hys.*, 1868; *Hyl. Comp.*, 1870; *H. & Songs of Praise*, N. Y., 1874; *Horder's Cong. Hyl.*, 1884, &c.

(3) "Lo! God is here! Him day and night," beginning with st. ii. in *Elliott's Ps. & Hys.*, 1835.

ii. In Long Metre.

(1) The most important form is of st. i., ii., iv., with ll. 6-6 omitted. This is found in the *Salisbury Coll.*, 1778; *Wilberforce*, 1832; *Martineau*, 1840; *Cooke-Denton*, 1853; the S. P. C. K. *Ch. Hys.*, 1871. It is also extensively used in America, as in the *Bk. of Hys.*, 1846-8; *Presb. Hyl.*, 1874; *Dutch Ref.*, 1869; *Bapt. Praise Bk.*, 1871; *H. & Songs of Praise*, 1874, &c.

(2) In *Kennedy*, 1863, No. 1252, ll. 1-12, are the above; while ll. 13-24 seem to be added by Dr. Kennedy to adapt it for the Reopening of a Church or similar festivals.

2. The Lamb is slain, let us adore, by W. Delamotte, as No. 134 in the *Moravian H. Bk.*, 1742, and repeated in later eds. (1886, No. 658, reading "The Lamb was slain"). Mainly taken from Wesley's *tr.* Included in varying forms in J. A. Latrobe's *Coll.*, 1841; in Walker's *Celtenham Coll.*, 1855; and Reid's *Praise Bk.*, 1872.

3. God reveals His presence, by F. W. Foster and J. Miller, as No. 813 in the *Moravian H. Bk.*, 1789 (1886, No. 649), being a good *tr.* of st. i., ii., iv., vii., viii. The form in C. U. is that given to it by W. Mercer, in his *C. P. & H. Bk.*, 1855, No. 297 (Ox. ed., No. 426). He retained 13 lines as in the original *tr.*, slightly altered 5, and re-wrote the rest (with little regard to the German), omitting st. iv. altogether. This text is in J. L. Porter's *Coll.*, 1876; *Ch. Praise*, 1883; *Free Ch. H. Bk.*, 1882; *Irish Ch. Hyl.*, 1873; *New Zealand Hyl.*, 1870; *Laudes Domini*, N. Y., 1884; *Canadian Presb. H. Bk.*, 1880, &c.

Translation not in C. U. :—

"The Lord is here; then let us bow before Him," by Miss Under, 1857, p. 76.

[J. M.]

Gott ist und bleibt getreu. [*Trust in God.*] Founded on 1 Cor. x. 13. Included as No. 302 in J. H. Hävecker's *Kirchen-Echo*, Helmstädt and Magdeburg, 1695, in 5 st. of 8 l., without name of author; repeated as No. 25 in the Berlin *G. L. S.*, ed. 1863. It has been ascribed to Dr. Johann Christian Wilhelm (sometime advocate under the Hessian administration and syndic at Giessen), but is not included among the hymns in the *Eisnach G. B.*, 1721, given as by him in *Witzel*, iii. 428; and no trustworthy evidence of his authorship has been adduced. *Tr.* as:—

God is for ever true! His loving. A *tr.* of st. i.-iv., by M. W. Stryker, in his *Hys. & Verses*, 1883, p. 34, repeated as No. 167 in his *Christian Chorals*, 1885.

[J. M.]

Gott ruft noch, sollt ich nicht endlich hören. *G. Tersteegen.* [*Advent.*] A beautiful hymn on God's gracious call to turn to Him; and what our answer should be. Founded on Ps. xc. 7. 1st pub. in the 2nd ed., 1735, of his *Geistliches Blunewgärtlein*, Bk. iii., No. 52, in 8 st. of 4 l., entitled, "Today if ye will hear His voice." Included as No. 629 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

God calling yet!—and shall I never hearken? A good *tr.* by Mrs. Findlater, omitting st. vii., viii., in the 2nd Ser., 1855, of the *H. L. L.* p. 58 (1884, p. 116); and repeated as No. 553 in *Holy Song*, 1869. In America it has been somewhat widely used in the form given to it in

the Andover *Sabbath H. Bk.*, 1858, No. 556. Here the *tr.* of st. v. was omitted and the rest reduced to L.M., beginning, "God calling yet!—shall I not hear." The text of 1858 has been adopted in full in the Dutch Ref. *Hys. of the Church*, 1869; *Bapt. H. Bk.*, 1871; *Presb. H. L.*, 1874; *H. & Songs of Praise*, N. Y., 1874; *Meth. Epis. Coll.*, 1878; and others. Omitting st. iv. it appears in Hatfield's *Ch. H. Bk.*, 1872; Oberlin *Manual*, 1880; *Ch. Praise Bk.*, 1882, &c. In the Pennsylvania Luth. *Ch. Bk.*, 1868, the full text of 1858 is included, with the addition of a recast of st. v.

[J. M.]

Gott sei gelobet und gebenedeiet. *M. Luther.* [*Holy Communion.*] St. i. dates from pre-Reformation times, was used at processions, during Mass as a post communion, and according to Bunsen (*Versuch*, 1833, p. 853) was sung by the people after the Epistle on Corpus Christi Day. This form is given by *Wackernagel*, ii. p. 748, from Ludewig Trutebul's *Enchiridion*, 1524; and by *Batmker*, i. p. 719, from the Crailsheim *Schulordnung*, 1480. Luther adopted this st., added two others, and pub. the hymn in *Eyn Enchiridion*, Erfurt, 1524 (thence in *Wackernagel*, iii. p. 10), in 3 st. of 8 l., with two Kyrieleysons. Included in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 74, and as No. 271 in the *Unv. L. S.*, 1851. The *tr.* in C. U. are:—

1. **God be blessed, and God be praised.** A paraphrase in 54 l., in Miss Fry's *Hys. of the Reformation*, 1845, p. 93. Included, rewritten to 6 st. of 6 l., beginning, "Thou, who didst Thine Israel lead," in J. Whittemore's *Suppl. to all H. Bks.*, 1860, and in Maurice's *Choral H. Bk.*, 1861.

2. **May God be praised henceforth, and blest for ever!** In full in R. Massie's *M. Luther's Spir. Songs*, 1854, p. 78, repeated in the Ohio *Luth. Hyl.*, 1880, No. 273, and in *Dr. Bacon*, 1884, p. 33.

Translations not in C. U. :—

(1) "May God be praised and adord," as No. 234 in pt. i. of the *Moravian H. Bk.*, 1764. (2) "For that amazing love and grace," based on the 1764, as No. 568 in the *Moravian H. Bk.*, 1789 (1849, No. 1005, beginning, "Lord, what amazing"). (3) "Now Christ be praised and glorified," by J. Anderson, 1846, p. 75 (1847, p. 87). (4) "Glory and praise to God we give," by Dr. J. Hunt, 1853, p. 108. (5) "Let God be praised, blessed and uplifted," by Dr. G. Macdonald in the *Sundav Mag.*, 1867, p. 847. In his *Exotics*, 1876, p. 106, it begins, "Let God be blest, be praised, and be thanked."

[J. M.]

Gott verlässt die Seinen nicht! [*Cross and Consolation.*] Included as No. 1254 in the Breslau *G. B.*, 1743, in 3 st. of 6 l.; repeated in the ed. 1746, No. 128; in both cases without name of author. *Tr.* as:—

God doth not leave His own. A full and good *tr.* by Miss Warner in her *H. of the Ch. Militant*, 1858 (1861, p. 480). Included in the *Christian H. Bk.*, Cincinnati, 1865, No. 802; in Prust's *Suppl. H. Bk.*, Lond., 1869, No. 11; and in Dale's *Englis' H. Bk.*, 1875, No. 597. [J. M.]

Gotter, Ludwig Andreas, s. of Johann Christian Gotter, Court preacher and Superintendent at Gotha, was b. at Gotha, May 26, 1661. He was at first privy secretary and then Hofrath at Gotha, where he d. Sept. 19, 1735. He was a pious, spiritually-minded man, with tendencies towards Pietism; and one of the best hymn-writers of the period. Of his printed hymns the earliest appeared in the *Geistreiches G. B.*, Halle, 1697. Of the 23

included in Freylinghausen's *Geistreiches G. B.*, 1704, and *Neues geistreiches G. B.*, 1714, seven have been tr. into English, besides his version of J. W. Petersen's "Salve, crux beata, salve" (q. v.). J. C. Wetzel, who had become acquainted with him during a visit Gotter made to Römhild in 1733, mentions a complete version of the Psalter (now in ms. in the Ducal Library at Wernigerode) by him, and quotes from his ms. the first lines of 42 hymns still unprinted (Wetzel's *A. H.*, ii. 22-30; Koch, iv. 400-402; *Allg. Deutsche Biog.*, ix. 456). Of his hymns those tr. into English are:—

i. In English C. U.:—

i. *Erquicke mich, du Heil der Sünder.* [*The Great Physician.*] On the Gospel for the 3rd S. in Advent (St. Matt. xi.), turning it into a prayer for cures of our moral nature similar to the miracles of physical healing there recorded. In Freylinghausen, 1714, No. 771, in 10 st. of 6 l., and in Knapp's *Ec. L. S.*, 1837, No. 196. The only tr. in C. U. is:—

Saviour of sinners, now revive us, of st. i., ii., v., x., by Miss Borthwick, as No. 236, in Dr. Pagenstecher's *Coll.*, 1864.

ii. *Trenn Vater, deine Liebe.* [*True and False Christianity.*] 1697, as above, p. 608, in 23 st. of 6 l., repeated in Freylinghausen, 1704; and in Porst's *G. B.*, 1713 (1855, No. 324). The only tr. in C. U. is:—

Father, Thine eternal kindness, omitting st. x., in J. C. Jacobi's *Psa'*, Ger., 1720, p. 3. Considerably altered in his ed., 1722, p. 50, and 1732, p. 78; and from this 8 st. were included as No. 542 in pt. i. of the *Moravian H. Bk.*, 1754. The tr. of st. xii., xiii., altered from the 1732, and beginning, "Has temptation well nigh won me," were included in the *Scottish Evang. Union H. Bk.*, 1856, and in Dr. J. Paterson's *Coll.*, Glasgow, 1867.

iii. *Womit soll ich dich wohl loben.* [*Praise and Thanksgiving.*] A beautiful hymn of Thanksgiving (founded on Ps. xc.) for the wonderful ways by which God in His love and goodness has led us, and of trust in the continuance of His love to the end. 1697, as above, p. 577, in 14 st. of 6 l., and the refrain (altered from Homberg's "Jesus, meines Lebens Leben.")

"Tausend, tausend Mal sei dir,
Grosser König, Dank dafür."

Repeated in Freylinghausen, 1704, and as No. 1033, in the Berlin *G. L. S.*, ed. 1863.

Lauxmann, in Koch, viii. 348-9, relates that st. iv. was adopted as a thanksgiving by the German Missionaries in Abyssinia on their deliverance by the capture of Magdala in 1668, and st. xi., by C. H. Bogatzky, after a narrow escape on one of his journeys in Bohemia; and adds that as the hymn, with its Swabian melody, was a great favourite of the poet Uhland, it was accordingly played by the trumpeters from the tower of St. George's Church, on July 14, 1873, at the ceremony of the unveiling of the statue erected to his memory in Tübingen.

The only tr. in C. U. is:—

Lord of Hosts! how shall I render. A good and full tr. in Dr. J. Guthrie's *Sacred Lyrics*, 1869, p. 131; and from this st. i., ii., ix., xiii., xiv., were included as No. 50 in the *Ibrox Hyl.*, 1871.

Another tr. is, "With what fervour of devotion," by J. C. Jacobi, 1732, p. 157.

ii. Hymns not in English C. U.:—

iv. *Herr Jesu, Gnadensonne.* [*Sanctification.*] Perhaps his finest hymn. 1697, as above, p. 525, in 8 st. The tr. are: (1) "Lord Jesus! Sun of graces," in the *Suppl. to Ger. Psal.*, ed. 1765, p. 43. (2) "O

shed abroad, Lord Jesus," a tr. of st. vi., as No. 1086, in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801.

v. *O Jesu meine Zuversicht.* [*Cent.*] 1714, as above, No. 772, in 14 st. Tr. by N. L. Frothingham, 1870, p. 213, beginning with st. vii.

vi. *Bei hochgelobte, barmherziger Gott.* [*Praise for Redemption.*] On Eph. i. 3. 1st in the *Geistreiches G. B.*, Darmstadt, 1698, p. 486, in 16 st. Tr. as, "High praise to Thee, all-gracious God," by J. Wesley, in *Hys. & Soc. Poems*, 1740 (*P. Works*, 1868-72, v. i. p. 339).

vii. *Wachet auf, ihr faulen Christen.* [*Spiritual Watchfulness.*] On St. Matt. xxvi. 41. 1697, as above, p. 426, in 7 st., each beginning and ending with the word, "Wachet." Tr. as, "Arise! ye lingering saints, arise!" by Mrs. Findlater, in *H. L. L.* 1854.

[J. M.]

Gough, Benjamin, was b. at Southborough, Kent, in 1805, and d. Nov. 28, 1877. He was engaged in mercantile pursuits in London for some years. After retiring from business he resided at Mountfield, Faversham. He was a member and lay preacher of the Wesleyan denomination. His poetical works include:—

(1) *Lyra Sabbatica*, Lon., 1865; (2) *Kentish Lyrics*, Lon., 1867; (3) *Hymns of Prayer and Praise*, Lon., 1875; and several minor publications, the most important being (4) *Protestant Hymns & Songs for the Million*, Lon., 1878; (5) *Songs from the Woodlands, and Other Poems*, Lon., 1872; and (6) *Christmas Carols and New Year's Songs*, Lon. (n.d.).

Of Mr. Gough's hymns, about 20 are in C. U. in G. Britain and America, and of these the most popular and widely used is "Awake, awake, O Zion," q.v. Although possessing many features of popularity, his hymns do not rank high as literary productions. His works are also marred by numerous and feeble imitations of the great lyrics of the Church. Many of his earlier hymns were rewritten for his *Hys. of Prayer & Praise*, very much to their disadvantage. In addition to those which are annotated under their first lines the following are in C. U.:—

1. *Be thou faithful unto death. Faithfulness.* Appeared in his *Lyra Sabbatica*, &c., 1865, p. 77, in 3 st. of 8 l., and entitled "Christian Fidelity." In 1867 it was transferred to the *People's H.*, and again, in 1875, to the *New Mitre-Hymnal*, No. 151.

2. *Blessed are the dead who die. Burial.* Appeared in his *Lyra Sabbatica*, 1865, p. 89, in 4 st. of 8 l. and headed "For the dead in Christ." In Hatfield's *Church H. Bk.*, N. Y., 1872, it is slightly altered.

3. *Christ is risen from the dead. Easter.* In *Lyra Sabbatica*, 1865, p. 96, in 6 st. of 8 l., as "An Easter Carol;" but in his *Hys. of Prayer & Praise*, 1875, p. 49, this is changed to "An Easter Hymn." In the *New Mitre-Hymnal*, 1875, st. iv., v. are omitted.

4. *Come, children, and join with ardour divine. Missions.* In his *Lyra Sabbatica*, 1865, p. 159, in 9 st. of 3 l., and entitled, "Children's Missionary Hymn;" and the *Hys. of Prayer & Praise*, 1875, No. 39, in 4 st. of 6 l. In the latter work it is rewritten, very much to its disadvantage. The 1865 text is followed in the *Meth. S. S. H. Bk.*, 1879, No. 562.

5. *Come to Bethlehem and see. Christmas.* Appeared in his *Christmas Carols*, &c., n.d., p. 21, in 5 st. of 8 l. In the *New Mitre-Hymnal*, 1875, No. 26, it is dated 1873.

6. *For all the [Thy] saints in heaven and earth. All Saints.* From his *Lyra Sabbatica*, 1865, p. 119, in 4 st. of 8 l. into Snepp's *S. of G. & G.*, 1872, No. 748.

7. *God the Father, full of grace. Holy Trinity, or Public Worship.* Appeared in his *Kentish Lyrics*, 1867, p. 97, in 4 st. of 8 l.; and rewritten in a far less acceptable form, in his *Hys. of Prayer & Praise*, 1875, p. 80, in 4 st. of 6 l. N.B. 8 in the *Meth. S. S. H. Bk.*, 1879, is from the 1867 text.

8. *Ho, every one that thirsteth. Invitation.* Pub. in his *Lyra Sabbatica*, 1865, p. 83, in 5 st. of 8 l.; and, altered to its disadvantage, in his *Hys. of Prayer & Praise*, 1875, p. 33, in 5 st. of 8 l. No. 291 in the *Meth. S. S. H. Bk.*, 1879 is from the 1865 text.

9. How bounteous on the mountains. *Missions*. In *Lyra Sabbatica*, 1865, p. 23, in 5 st. of 8 l.; and his *Hys. of Prayer & Praise*, 1875, p. 20. In Hatfield's *Church H. Bk.*, N. Y., 1872, No. 1246, is composed of st. 1.-111.

10. In Thy temple we adore Thee, gentle, pure, and holy Child. *Christmas*. In his *Christmas Carols*, &c., N. D., p. 39, in 3 st. of 4 double lines. In the *New Mitre-Hymnal*, 1875, No. 30, it is dated 1873, and begins, "In Thy cradle we adore Thee."

11. Jesus, full of love divine. *Love of Jesus*. Written in 1874, and pub. in the *New Mitre-Hymnal*, 1875, No. 84.

12. Lift the gospel banner. *Missions*. This is attributed to B. Gough, on the authority of Mrs. Gough. It is not in his published works, and its first appearance is unknown. In the *Meth. S. S. H. Bk.*, 1879, No. 394, it is in 4 st. of 8 l.

13. O Jesus, behold the lambs of Thy fold. *Sunday*. From his *Lyra Sabbatica*, 1865, p. 103, in 9 st. of 3 l. into the *Meth. S. S. H. Bk.*, 1879, No. 511, with the omission of st. 11.

14. Quicken, Lord, Thy Church and me. *Whitsuntide*. Appeared in his *Lyra Sabbatica*, 1865, p. 16, in 6 st. of 6 l.; and in his *Hys. of Prayer & Praise*, 1875, p. 6; and headed "For another Pentecost." It is No. 363, in Snapp's *S. of G. & G.*, 1872.

15. Sing we merrily to God. *Praise*. Appeared in his *Lyra Sabbatica*, 1865, p. 65, in 5 st. of 8 l., and his *Hys. of Prayer & Praise*, 1875, p. 27. In the *New Mitre-Hymnal*, 1875, No. 138, st. 111. is omitted.

16. There is a land of rest. *Heaven*. From his *Lyra Sabbatica*, 1865, p. 106, in 4 st. of 8 l. into the *New Mitre-Hymnal*, 1875, No. 155, where it is appointed for St. Mark's Day.

17. There is no condemnation. *Peace*. In his *Lyra Sabbatica*, 1865, p. 25, and his *Hys. of Prayer & Praise*, 1875, p. 22, in 3 st. of 8 l., and headed "No Condemnation." In Snapp's *S. of G. & G.*, 1872, it is No. 682.

18. Uplift the blood-red banner. *Missions*. In his *Lyra Sabbatica*, 1865, p. 155, and his *Hys. of Prayer & Praise*, 1875, p. 37, in 4 st. of 8 l., and headed "For the Conversion of the World." It is No. 408 in the *People's H.*, 1867; No. 88 in the *New Mitre-Hymnal*, 1875, &c.

[J. J.]

Gould, Sabine Baring-. [Baring-Gould, Sabine.]

Grace, J. Frances, a *nom de plume* of Mrs. Van Alstyne (q. v.).

Grace, 'tis a charming sound. P. Doddridge. [Salvation by Grace.] 1st pub. in his (posthumous) *Hymns*, &c., by J. Orton, in 1755, in 4 st. of 4 l., as follows:—

"ccclxxxvi. Salvation by Grace. Eph. 11. 5.

1. Grace! 'tis a charming Sound,
Harmonious to my Ear!
Heav'n with the Echo shall resound,
And all the earth shall hear.
2. Grace first contriv'd a Way
To save rebellious Man,
And all the Steps that Grace display,
Which drew the wondrous Plan.
3. Grace taught my wand'ring Feet
To tread the heav'nly Road,
And new Supplies each Hour I meet,
While pressing on to God.
4. Grace all the Work shall crown
Thro' everlasting Days;
It lays in Heav'n the topmost Stone,
And well deserves the Praise."

This text was repeated in J. D. Humphreys's ed. of the *Hymns*, &c., 1839, with the change in st. i., l. 2, of "my ear." to "mine ear."

In his *Ps. & Hys.*, 1776, A. M. Toplady gave a cento as No. 184 which was thus composed:—

- i. Doddridge, st. 1., with l. 2, "the ear" for "my ear."
- ii. Doddridge, st. 11.
- iii. Toplady:—

"'Twas grace that wrote my name
In Thy eternal book;
'Twas grace that gave me to the Lamb,
Who all my sorrows took."

iv. Doddridge, st. 111., with, in l. 1, "forc'd" for "taught."

v. Toplady:—

"Grace taught my soul to pray,
And made my eyes o'erflow.
'Twas grace which kept me to this day
And will not let me go."

vi. Doddridge, st. 1v.

vii. Toplady:—

"O let Thy grace inspire
My soul with strength divine!
May all my powers to Thee aspire,
And all my days be Thine."

From the original, or from this cento, all modern versions of the hymn are derived, and their construction can be determined by collation with the texts as given above. The use of the hymn in various forms is very extensive in all English-speaking countries. It is sometimes given as "Grace! 'tis a joyful sound," as in Harland's *Church Psalter & Hymnal*, No. 282. Doddridge's text, slightly altered, is rendered into Latin as "Gratia, quam dulcis vox nostris auribus illa!" in R. Bingham's *Hymno. Christ. Lat.*, 1871. [J. J.]

Graces, Metrical. The Jewish and Early Christian "blessings" and "giving thanks" at meal-times were in prose, the metrical forms in use at the present time being of later origin. Our Lord's custom was evidence alike of what was a common practice in Jewish families, and of His sanction of the same. When He fed the multitudes He "looked up to heaven and blessed and brake the loaves" (St. Matt. xiv. 19; St. Mark vi. 41; St. Luke ix. 16) "and gave thanks" (St. Matt. xv. 36; St. Mark viii. 6; St. John vi. 11). This practice was continued by the Apostles (see 1 Tim. iv. 3-6) and by their immediate successors. In the Apostolic Constitutions (c. 47) there is "A prayer at Dinner-time," which Mr. Chatfield has translated as:—

"Thou art blessed, O Lord, Who nourishest me from my youth.
Who givest food to all flesh.
Fill our hearts with joy and gladness,
That at all times having all sufficiency,
We may abound to every good work
In Christ Jesus our Lord:
With Whom to Thee (be) glory, honour, and might
For ever and ever. Amen."

2. The early Fathers, Clement of Alexandria, St. Cyprian, St. Basil, Tertullian, St. Chrysostom, and others, give evidence in their writings that the *Grace* was a common institution in the early Church. This fact is emphasised by the presence of short *Graces* in the Gelasian and Gallican Sacramentaries. In the "Additional Services," appended to the Modern *Roman Breviary*, the "Grace before and after Meat" has developed into a somewhat elaborate service, with special provision for certain days and seasons. This retention of the mediæval practice is also maintained in a more or less complete form in several Colleges and Grammar Schools throughout the country. A list of School Prayers and Graces is given in the Rev. J. W. Hewett's *Bibliotheca Sacra Academica*, Lond. Rivingtons, Pt. ii. Prose Graces are given in the *A. B. C. Catechisms and Prayers*, in various editions from 1545 to 1779; and Prose and Metrical Graces in Latin by Melancthon and others in the *Precationes Piae*, 1568.

3. *Metrical Graces*, somewhat in the form

of the modern *Grace*, does not seem to have come into general use until the Reformation. In Henry the Eighth's *Primer*, 1545, they come into prominence, and from that period they form part of every English *Primer*. Several of these are in Dr. Burton's *Three Primers of the Reign of Henry VIII.*, 1862; in Clay's *Liturgies of 1549 and 1552, &c.*, 1844, and in his editions of the *Elizabethan Liturgical Services*, 1847; and *Private Prayers*, 1851 (Parker Society). As a specimen of these Graces we append two from some fragments in our possession of a lost edition of the Elizabethan *Primer*. The first is the "Grace after Dinner," and reads:—

"Now You have well refreshed your bodies, remember the lamentable afflictions and miseries of ye thousands of your neighbours and brethren in Christ visited by the hand of God, some with mortall Plagues and diseases, some with imprisonments, some with extreme pouertye, and necessitie, so that eyther they cannot or they have not to fede on as you have done, remember therefore how muche and how deeply ye presente are bound to the goodness of God for your healtie wealth libertye, and many other his benefites geuen vnto you.

"Take hede ye neuer abuse the same,
Glue thanks to god for euerything;
And alwaie praise his holy name
Who doth not so is sore to blame
No euill ensamble see that ye geue
Thus do the God's worde teache vs to lyve."

[It will be noted that the whole grace is really hortatory, and this is characteristic of this edition of the *Primer* in which the daily confession and absolution are given for private use in the singular number, the penitential thus being self-absolved.]

The second, the "Grace before Supper," is unfortunately incomplete, but its rhymed portion, so far as preserved, runs thus:—

"Geve thanks to god with one accord
For that shalbe set on this borde
And be not carefull what to eate
To eche thing liuing the lord sende meste
For foode he will not see you perishe
But will you fede foster and cherishe
Take wel in worth that he hath sent . . ."

4. The two *Metrical Graces* which have taken the greatest hold on the Church throughout all English-speaking countries are those by John Cennick which appeared in his *Sacred Hymns for the Children of God, In the Days of their Pilgrimage*, London, 1741, p. 198, as follows:—

"HYMN CXXX.

Before MEAT.

Be present at our Table, LORD;
Be Here, and Ev'ry Where ador'd;
Thy Creatures bless, and grant that we
May feast in PARADISE with Thee."

"HYMN CXXXI.

After MEAT.

We bless Thee, LORD, for this our Food;
But more for Jesu's Flesh and Blood;
The Manna to our Spirits giv'n,
The Living Bread sent down from Heav'n;
Praise shall our Grateful Lips employ,
While Life and Plenty we enjoy;
Till worthy, we adore thy Name,
While banqueting with CHRIST, the LAMB."

The modern form of the second-*Grace* dates from Bickersteth's *Christian Psalmody*, 1833 (possibly earlier), where it reads:—

"We thank Thee, Lord, for this our food,
But bless Thee more for Jesu's blood!
May Manna to our souls be given,
The bread of life sent down from heaven."

This form has undergone slight changes: but it is substantially the same as that now in C. U.

5. In William Hammond's (q.v.) *Ps., Hys., and Spiritual Songs*, 1745, p. 310, there is a

Grace for use "At Meals," in 3 st. of 8 l., which might be utilized with advantage. The opening stanza is:—

"Thee let us taste in all our food,
And relish Thy tree grace,
Always confess that Thou art good,
And always sing Thy praise.
Jesus, Thou art the living Bread,
That Bread which came from heaven;
For as Thy precious blood was shed,
For us Thy life was given."

This *Grace* would furnish a cento of more than usual merits.

6. The *Wesleyan Graces* are many, and of some importance. It is to the Nonjuring and other influences on the Wesley brothers that the development of the English Metrical Graces are mainly due. John Wesley taught the duty of "saying Grace," and Charles Wesley provided somewhat extensively for its observance. As early as 1739 Graces were given in their *Hys. and Sacred Poems*. Others appeared in *Hys. and Sacred Poems*, 1742; the *Hys. for Children*, 1763; and the *Hys. for Families*, 1767. In addition a special tract of 26 Graces was published in 1746. The contents of this tract are:—

i. *Grace before Meat.*

1. Father, accept our sacrifice.
2. Father of earth and heaven.
3. Jesus, to Whom alone we live.
4. Jesu, we Thy promise plead.
5. Life of the world, come down.
6. Lord of all, Thy creatures see.
7. O Father of all, Who fillest with good.
8. O Thou, Whose bowels yearned to see.
9. O, how can a criminal feast?
10. Perishing for hunger, I.
11. Waiting for the Comforter.

ii. *At, or After Meat.*

1. And can we forbear, In tasting our food?
2. And can we forget, In taking our meat?
3. Away with all our trouble.
4. Blessing to God, for ever blest.
5. Father, Friend of human race.
6. Father, through Thy Son receive.
7. Father, we render Thee Thine own.
8. Glory [laud], love, and praise, and honour.
9. Jesus, life-inspiring Saviour.
10. O God of all grace, Thy bounty we praise.
11. Praise Him Who by His word.
12. Thankful for our every blessing.
13. Thanks be to God, Whose truth we prove.
14. Thee, Father, Son, and Spirit, we.
15. When shall we see the day?

Several of these are given in whole or in part in the *Wes. H. Bk.*, 1875. Other *Graces*, by C. Wesley, which have come into C. U. are:—

i. *From Hys. & Sacred Poems*, 1739.

1. Being of beings, God of love.
In the *Wes. H. Bk.*, 1875, this is given as a hymn (No. 654), and st. i. also as a *Grace*.
2. Come Thou, our heavenly Adam [Father], come.
This is st. v. of "Enslaved to sense, to pleasure prone" (p. 351, i.).

ii. *From Hys. and Sacred Poems*, 1742.

3. Father, 'tis Thine each day to yield.
This is st. vi. of "Father of all, Whose powerful voice" (p. 368, ii.).

iii. *From Hys. for Children*, 1763.

4. For my life, and clothes, and food.
This is st. ii. of "Thou, my God, art good and wise."
5. Give Him then, and ever give.
This is st. iii. of "Happy man whom God doth aid."

iv. *From Hys. for Families*, 1767.

6. Meet and right it is to praise.
This is st. i. of that hymn.

v. *From the Poetical Works*, 1868-72.

7. O'erwhelm'd with blessings from above.

These *Graces* are all included in the *Wes. H. Bk.*, 1876, and most of them are found in other collections.

7. There remain several *Graces* which are in C. U. which we group in alphabetical order:—

1. Be known to us in breaking bread. By *J. Montgomery* (p. 119, ii.).
2. Dally, O Lord, our prayer be said. By *J. Anstice*, from his "*Lord of the harvest, once again.*"
3. Food, raiment, dwelling, health and friends. By *J. Montgomery*, in his *Christian Psalmist*, 1825.
4. For mercies that we taste and see. *J. Skinner*.
5. For us Thou spread'st a table, Lord. Appeared in *Hys. & Sacred Songs*. Manchester, Fletcher & Tubbs, 1855.
6. Great God, Thou Giver of all good. *J. Skinner*.
7. Great God, we bless Thy care. By *J. G. Gregory*, in his *Banckurch H. Bk.*, 1868.
8. Great God, we praise Thy gracious care. By *W. Lloyd Freeman*, in the *R. T. S.'s The Child's Book of Poetry*, n.d.
9. Heavenly Father, grant Thy blessing. By *C. H. Spurgeon*, in his *O. O. H. Bk.*, 1866.
10. How kind and good to give us food. By *Mrs. J. C. Westbrooke*.
11. Join to bless the bounteous Giver. By *C. H. Spurgeon*, in his *O. O. H. Bk.*, 1866.
12. O what shall we poor children give. By *J. G. Gregory*, in his *Banckurch H. Bk.*, 1868.
13. Our Father, bless the bounteous store. By *C. H. Spurgeon*, in his *O. O. H. Bk.*, 1866.
14. Parent of good, Whose bounteous grace. In the *Methodist S. S. H. Bk.*, 1879.
15. Thy providence supplies our food. By *W. Cowper*, from his "*Almighty King, Whose wondrous hand*" (p. 53, ii.).
16. To God, Who gives our daily bread. Anon. in *Mrs. Brock's Children's H. Bk.*, 1881.
17. We praise Thee, Lord, for every good. Anon. in *Bickersteth's Christian Psalmist*, 1833.
18. We Thank Thee, Father, for Thy love. By *C. H. Spurgeon*, in his *O. O. H. Bk.*, 1866.
19. With grateful heart and voice we raise. By *C. D. Bell*, in his *Cheltenham Appendix to the H. Comp.*, 1884.

8. In addition to these *Graces*, the *Index of Subjects* should also be consulted: and for some in two and three lines each see *Dr. Monnell's Parish Hymnal*, 1873. [W. T. B.]

Gracious Lord, incline Thine ear. *W. Hammond*. [*Christ desired.*] 1st pub. in his *P. & Hys.*, 1745, p. 258, in 10 st. of 4 l., and headed "I am sick of love. Cant. ii. 5," the opening stanza reading:—

"Gracious Lord, incline Thine Ear,
My Complaint vouchsafe to hear;
Faint and Sick of Love am I,
Give me CHAIR, or else I die."

In 1787 *Dr. Rippon*, on including the hymn in his *Bapt. Sel.*, No. 296, omitted st. ii., vii. and ix., and re-wrote st. i., thus:—

"Gracious Lord, incline Thine ear,
My request vouchsafe to hear;
Hear my never-ceasing cry:—
Give me Christ, or else I die."

This form of the hymn is in use amongst the Baptists, both in England and America. Another form in 6 st. (omitting st. ii., vi., vii., ix.) was given in *Bickersteth's Christ. Psalmody*, 1833, No. 614, with st. i. as:—

"Gracious Lord, incline Thine ear,
My request vouchsafe to hear;
Burden'd with my sins I cry,
Give me Christ, or else I die."

This form of the hymn is in limited use in the Church of England. [J. J.]

Gracious Lord, our children see. *W. Cowper*. [*Prayer on behalf of Children.*] 1st pub. in the *Olney Hymns*, 1779, Bk. ii., No. 12, in 3 st. of 8 l., entitled, "A Prayer for Chil-

dren," and signed "C." Its use in G. Britain is somewhat limited, but in America it is found in numerous collections. The reading of st. i., "Gracious God, our children see," dates from *Bickersteth's Christ. Psalmody*, 1833. [J. J.]

Gracious Saviour, gentle [holy] Shepherd. [*The Good Shepherd.*] In *Miss Jane E. Leeson's Hys. & Scenes of Childhood*, pub. in 1842, three hymns appeared as follows:—

1. "Shepherd, in Thy bosom folded," as *No. v.*
2. "Loving Shepherd of Thy sheep," as *No. xvii.*
3. "Infant sorrow, infant weakness," as *No. xl.*

Upon these hymns the cento, "Gracious Saviour, gentle Shepherd," is based. It was first pub. in the *Salisbury H. Bk.*, 1857, No. 183, in 5 st. of 6 l., and was appointed for Holy Baptism. It is thus composed:—

- i. "Gracious Saviour, gentle Shepherd,
Little Ones are dear to Thee;
Gathered with Thine arms and carried
In Thy bosom they may be
Sweetly, fondly, safely tended;
From all want and danger free."

Of this stanza ll. 1-4 are from st. iii. of No. xl., as above, and ll. 5, 6 of No. v. The words in italics in this and the remaining stanzas are by *Miss Leeson*; the alterations and additions being by the *Rev. J. Keble*.

- ii. "Tender Shepherd, never leave them
From Thy fold to go astray;
By Thy look of love directed,
May they walk the narrow way;
Thus direct them, and protect them,
Lest they fall an easy prey."

This stanza is rewritten from *No. xvii.* as above, no single line of the original being retained. It is based on the whole hymn, and not on any single stanza.

- iii. "Cleanse their hearts from sinful folly
In the stream Thy love supplied;
Mingled streams of Blood and water
Flowing from Thy wounded side:
And to heavenly pastures lead them,
Where Thine own still waters glide."

The lines in italics are from *Miss Leeson's No. v.*, st. ii.; whilst ll. 5, 6, by *J. Keble*, have nothing in common with the three hymns.

- iv. "Let Thy holy word instruct them:
Fill their minds with heavenly light;
Let Thy love and grace constrain them,
To approve what'er is right.
Take Thine easy yoke and wear it,
And to prove Thy burden light."

This is a new stanza by *J. Keble*, the keynote being *Miss Leeson's No. v.*, st. iii., l. 1—"Ever and anon instruct me."

- v. "Taught to lisp the holy praises
Which on earth Thy children sing,—
Both with lips and hearts unfeigned
May they their thank-offerings bring;
Then with all the saints in glory
Join to praise their Lord and King!"

This stanza is *Miss Leeson's No. v.*, st. iii., rewritten.

In 1860 this cento was repeated in *Jonathan Whittemore's Bapt. Supp. to all Hymn-Books*, Lond., *J. F. Shaw*, No. 140, and signed "W.," i.e. "*Whittemore.*" This subscription has led the cento to be described as by "*Miss Jane E. Leeson*, and the *Rev. Jonathan Whittemore*, Baptist Minister, b. April 6, 1802; d. Oct. 31, 1860." Seeing, however, that *Whittemore's* text is a repetition of the *Salisbury H. Bk.* text, with the single alteration of st. iii., l. 6, from "Where Thine own still waters glide," to "Where the peaceful waters glide," this ascription must be set aside in favour of "*Miss*

Jane E. Leeson, 1842; J. Keble, 1857." [E. MSS. and s. MSS.]

The use of this cento in all English-speaking countries is very great. The opening line sometimes reads, "Gracious Saviour, holy Shepherd," but this form is not received with general favour. [J. J.]

Gracious soul, to whom are given. C. Wesley. [Resignation.] Appeared in the *Hys. & Sac. Poems*, 1740, in 11 st. of 6 l., and based on the words, "Blessed are they that mourn." (P. Works, 1868-72, vol. i. p. 330.) As given in the American Meth. Episco. Hymnal, 1878, No. 487, it is composed of st. i., ii., vii., iii., in the order named. The cento, "Human soul, to whom are given," in the American Unitarian *Hys. of the Spirit*, 1864, is also from this hymn. [J. J.]

Gracious Spirit, Dove divine. J. Stocker. [Whitsuntide.] This hymn 1st appeared in the *Gospel Magazine*, July 1777, in 6 st. of 4 l., and entitled, "To God the Holy Ghost," as follows:—

1. "Gracious Spirit, Dove divine,
Let Thy Light within me shine:
All my guilty fears remove;
Fill me full of Heav'n and Love.
2. "Speak Thy pard'ning Grace to me,
Set the burden'd Sinner free;
Lead me to the Lamb of God;
Wash me in his precious Blood.
3. "Life and Peace to me impart;
Seal Salvation on my Heart:
Breathe thyself into my Breast,
Earnest of Immortal Rest.
4. "Let me never from thee stray;
Keep me in the narrow Way:
Fill my soul with Joy divine;
Keep me, Lord, for ever thine.
5. "Guard me round, on ev'ry Side;
Save me from self-righteous pride:
Me with Jesu's Mind inspire;
Melt me with celestial Fire.
6. "Thou my Dross and Tin consume;
Let thy inward Kingdom come:
All my Prayer and Praise suggest;
Dwell and reign within my breast."

This is also given in full in Sedgwick's reprint of Stocker's *Hys. & Spiritual Poems*, &c., 1861, p. 7. In Glazebrooke's *Coll.*, st. 1-4 were given as "Gracious Spirit, love divine." This was repeated as from "Glazebrooke's C." in the Williams & Boden *Coll.*, 1801, No. 143. This was again repeated in J. Dobell's *New Selection*, &c., 1806, and later collections, and has become the recognised form of the hymn, the only alteration of the original being that of "Dove" to "love divine," in the opening line. Various alterations of the text are also in C. U., both in G. Britain and America, one, as "Gracious Spirit, power divine," being No. 1040 in Kennedy, 1863, and a second, "Holy Spirit, Love divine," in Powell's *Hys. & Anthems*, &c., 1881. These alterations may be ascertained by a collation with the original, as above. The hymn in its various forms is very popular, and is in extensive use in all English-speaking countries. [J. J.]

Gracious Spirit, dwell with me. T. T. Lynch. [Whitsuntide.] 1st pub. in his work, *The Rivulet, a Contribution to Sacred Song*, 1855, p. 79, in 6 st. of 6 l. It was brought into congregational use through the *Bapt. Ps. & Hys.*, 1858. From that date it

has steadily increased in popularity in G. Britain and America, and is given in full or in part in numerous hymn-books, especially those in use by Nonconformists. [J. J.]

Gracious Spirit, Holy Ghost. Bp. C. Wordsworth of Lincoln. [Quinquagesima.—*Lœve.*] 1st pub. in his *Holy Year*, 1st ed., 1862, in 8 st. of 4 l., and appointed for Quinquagesima, being a metrical paraphrase of the Epistle for that day. It is found either in full or in an abbreviated form in several collections, including some of the Public Schools, and a few in American C. U. In Martineau's *Hymns*, 1873, it begins, "Mighty Spirit, Gracious Guide." [J. J.]

Gradual. An anthem sung between the Epistle and Gospel with certain variations in form and use in Lent and Eastertide, which need not be described here. It is called the *Gradual* because it used to be sung either from one of the altar steps, or from one of the lower steps of the ambo into which the Deacon ascended to read the gospel. It was usually taken, with its verses, from the Book of Psalms, but occasionally from some other source. We subjoin a specimen of a metrical *Gradual*, for the Votive Mass of St. Sebastian, taken from the *Sarum Missal*.

"O Sancte Sebastiane,
Christi athleta gloriosissime,
Qui pro Christo reliquisti
Terrenæ militiæ principatum,
Et suscepisti magnam supplicium,
Intercede pro nobis ad Dominum.
O Sancte Sebastiane,
Christi martyr egregie,
Cujus meritis tota Lombardia
Fuit liberata a peste mortifera,
Libera nos ab ipsa et a maligno hoste.
Alleluia.
O Sancte Sebastiane
Nos trementes
Ac fientes
Imploremus tuum clemens auxilium
Ut possimus obtinere
Per te pestis mortifera
Apud Christum remedium."

Burntisland Edit., 1861, p. 894.

[F. E. W.]

Grant, James, b. probably in Edinburgh, but date unknown, and d. there on Jan. 1st, 1785. An ironmonger by trade, he carried on his business in West Bow, Edinburgh. From 1746 to 1752 he held several offices of importance in the Town Council of Edinburgh. Amongst several works of benevolence which received his aid the Orphan Hospital in Edinburgh was specially favoured, and to it the profits of the 1st and 2nd ed. of his *Hymns*, &c., were given. Those hymns and poems were mainly written to popular Scottish melodies, and were pub. as:—

Original Hymns and Poems, written by a Private Christian for his own use, and Published at the earnest desire of Friends. Edinburgh, 1784. (2nd ed., 1820, 3rd a reprint by D. Sedgwick, Lond., 1862.)

Of the hymns the best known is "O Zion, afflicted with wave upon wave." (*God's Unchangeable Love.*) It appeared as Hymn xvi. in the *Original Hymns*, &c., 1784, in 7 st. of 4 l., and is found in several modern collections, including the *New Cong.*, 1859, No. 610, and others. [J. J.]

Grant, Sir Robert, second s. of Mr. Charles Grant, sometime M.P. for Inverness, and a Director of the East India Company,

was b. in 1785, and educated at Cambridge, where he graduated in 1806. Called to the English Bar in 1807, he became M.P. for Inverness in 1826; a Privy Councillor in 1831; and Governor of Bombay, 1834. He d. at Dapoorie, in Western India, July 9, 1838. As a hymn-writer of great merit he is well and favourably known. His hymns, "O worship the King"; "Saviour, when in dust to Thee"; and "When gathering clouds around I view," are widely used in all English-speaking countries. Some of those which are less known are marked by the same graceful versification and deep and tender feeling. The best of his hymns were contributed to the *Christian Observer*, 1806-1815, under the signature of "E-y, D. R."; and to Elliott's *Psalms & Hymns*, Brighton, 1835. In the *Ps. & Hys.* those which were taken from the *Christian Observer* were rewritten by the author (see *Preface*). The year following his death his brother, Lord Glenelg, gathered 12 of his hymns and poems together, and pub. them as:—

Sacred Poems. By the late Right Hon. Sir Robert Grant. London, Saunders & Otley, Conduit Street, 1839. It was reprinted in 1844 and in 1868.

This volume is accompanied by a short "Notice," dated "London, June 18, 1839."

[J. J.]

Granted is the Saviour's prayer. C. Wesley. [*Whitsuntide.*] 1st pub. in the *Hys. and Sac. Poems*, 1739, in 10 st. of 4 l., as a "Hymn for Whitsunday." (*P. Works*, 1868-1872, vol. i. p. 188.) It was repeated by A. M. Toplady in his *Ps. & Hys.*, 1776, No. 351, and in a few modern collections, including the *Hymnary*, 1872, the *Wes. H. Bk.*, 1875, in an abridged form. The cento, "Come, divine and peaceful Guest," in the *Songs for the Sanctuary*, N. Y., 1865, and others, is from this hymn, and begins with st. vi. Another cent., beginning with st. iii., "God, the everlasting God," is No. 175 in *The College Hymnal*, N. Y., 1876. [J. J.]

Grateful notes and numbers bring. [*Thanksgiving.*] This hymn appeared in the *Christians Magazine*, Feb., 1766, as "A New Ode as sung by the Women at the Magdalen Chapel," in 7 st. of 4 l., without signature, and with many repetitions and choruses as the parts were divided between the "First and Second Galleries." The following, omitting repetitions, is the text:—

- "Grateful notes and numbers bring,
While Jehovah's praise we sing:
Holy, holy, holy, Lord!
Be Thy glorious name adored.
- "Men on earth, and saints above,
Sing the great Redeemer's love:
Lord, Thy mercies never fail!
Hail, celestial goodness, hail!
- "Though unworthy, Lord, Thine ear,
Our humble hallelujahs hear;
Purer praise we hope to bring
When with saints we stand and sing.
- "Lead us to that blissful state,
Where Thou reignest supremely great;
Look with pity from Thy throne,
And send Thy Holy Spirit down.
- "While on earth ordained to stay,
Guide our footsteps in Thy way;
'Till we come to live with Thee,
And all Thy glorious greatness see.
- "Then with angels we'll again
Wake a louder, louder strain;
There, in joyful songs of praise,
We'll our grateful voices raise.

"There no tongue shall silent be;
There all shall join sweet harmony;
That through heaven's all spacious round,
Thy praise, O God, may ever sound!"

There is no signature to the hymn, but there is every reason to conclude that it was by the Rev. William Dodd, the editor of the *Magazine*. In the 3rd ed. of Dodd's *Account . . . of the Magdalen Charity*, 1766 (dedication of this ed. dated Feb., 1766, 1st ed., 1761), the hymn is reprinted as "An Ode for the Magdalen Chapel"; and follows an "Anthem, for the use of Magdalen Chapel," beginning, "Let the solemn organ blow," which, when printed in the *Christians Magazine*, March, 1765, was given as "By the Rev. W. Dodd, Chaplain to the King. Set to Music by Mr. Bach, Composer to Her Majesty." The hymn is in Dodd's favourite metre; and his version of the 160th Ps., and his hymn, "Glory be to God on high," bear strong internal evidence to identity of authorship. In modern hymn-books it is found as follows:—

1. **Grateful notes and numbers bring.** In the *Ps. & Hys. for the Use of the Magdalen Chapel*, 1804, it was given with slight alterations in the irregular lines to harmonize the metre. In Bickersteth's *Christ. Psalmody*, 1833, No. 209, it was repeated with the omission of st. ii. and vii., and through this channel came into modern use.

2. **Grateful hearts and voices bring.** This form of the text was given in Hall's *Mitre H. Bk.*, 1836, No. 24, in 4 st. This, with the addition of a doxology, was repeated in the Cooke & Denton *Hymnal*, 1853, No. 126, and other collections.

3. **Holy, holy, holy Lord! Be Thy glorious Name adored.** In 1778, Benjamin Williams gave 6 st. from the original in his *Salisbury Coll.*, beginning with ll. 3-4, of st. i., "Holy, holy, holy Lord." From this four stanzas were taken by A. Kippis and his co-editors, and included in their *Coll.*, 1795, No. 184, as from the "Salisbury Collection." This form was repeated in later collections, and is very popular with Unitarians in G. Brit. and America.

4. **Heavenly Father, Sovereign Lord, Be Thy glorious Name adored.** This is an alteration of st. i., ll. iii., v., vi. (st. i. being from st. i., ll. ii.), in 4 st. This was given in the Meth. Episco. *Hymns*, N. Y., 1849, No. 41, and repeated in the *Hymnal of the same body*, 1878, No. 20. The hymn, "Heavenly Father, Sovereign Lord, ever faithful to Thy word" (q.v.), No. 333 in their revised *Coll.*, 1831, is by C. Wesley.

The use of this hymn in these various forms is extensive in G. Britain and America.

[W. T. B.]

Grates, peracto jam die. C. Coffin. [*Evening.*] Appeared in the *Paris Breviary*, 1736, as the hymn for the day after the Presentation to Ash Wednesday, at Compline on Sundays and Ferial days, except when the Office of the B. V. M. is said. Also under the same rule from Trinity to Advent. In Coffin's *Hymni Sacri*, 1736, p. 97, it is given with the heading, "Ad Completorium post Trinitatem." Text in Card. Newman's *Hymni Ecclesiae*, 1838 (ed. 1865, p. 7). [W. A. S.]

Translations in C. U.:—

1. **And now the day is past and gone. Holy God, &c.** By I. Williams, in his *Hymns tr. from the Parisian Brev.*, 1839, p. 11, in 5 st. of 4 l. In 1852 it was given, with alterations, in the *English Hymnal*, No. 16. In the editions of 1856 and 1861, the text is again altered. Another altered text was given as "Another day is past and gone; O God," &c., in *Kennedy*, 1863, No. 839, in 2 st. of 12 l. This text with the omission of st. i., ll. 10-12, and "Where golden harps," for "And golden harps," st. ii., l. 8, in the *Irish Church Hymnal*, 1873, No. 18.

2. *The day is past and gone.* By W. J. Blew, 1st printed about 1850 for use in his church, and then included in his *Church H. & Tune Bk.*, 1852, "From Trinity to Advent," No. 8, in 6 st. of 4 l. It is partly from I. Williams's *tr.* above. In the *Hymnary*, 1872, No. 88, it is given with alterations and the omission of st. iv. The full text is No. 97 in Rice's *Hymns*, &c., 1870. *Chope*, 1864, repeats the text of his 1st ed., 1857.

3. *The day is past, and still we live.* By R. Campbell. 1st pub. in his *Hys. & Anthems*, 1850, p. 33, in 5 st. of 4 l. This was given in the *Scottish Episco. Coll.*, 1858, as No. 13.

4. *Our thanks for this completed day.* By J. D. Chambers, in his *Lauda Synn.*, 1857, p. 43, in 5 st. of 4 l.; in Martineau's *Hys. of Prayer & Praise*, 1873, No. 573 is this *tr.* with slight alterations, and the omission of the doxology.

Translation not in C. U. :—

And now the day is past and gone, We sing, &c. *J. Chandler*, 1837. [J. J.]

Graumann, Johann, D.D. (Poliander), was b. July 5, 1487, at Neustadt in the Bavarian Palatinate. He studied at Leipzig (M.A. 1516, B.D. 1520), and was, in 1520, appointed rector of the St. Thomas School at Leipzig. He attended the Disputation in 1519 between Dr. Eck, Luther, and Carlstadt, as the amanuensis of Eck; with the ultimate result that he espoused the cause of the Reformation and left Leipzig in 1522. In 1523 he became Evangelical preacher at Würzburg, but left on the outbreak of the Peasants' War in 1525, and went to Nürnberg, where, about Lent, he was appointed preacher to the nunnery of St. Clara. He then, at the recommendation of Luther, received from the Margrave Albrecht of Brandenburg an invitation to assist in furthering the Reformation in Prussia, and began his work as pastor of the Altstadt Church in Königsberg, in Oct., 1525. Here he laboured with much zeal and success, interesting himself specially in organising the evangelical schools of the province, and in combating the errors of the Anabaptists and the followers of Schwenckfeldt. He d. at Königsberg, April 29, 1541 (*Koch*, i. 355-59; ii. 475; *Bode*, p. 78, &c.). The only hymn of importance by him which has kept its place in Germany is :—

Nun lob, mein Seel, den Herren. *Ps. ciii.* Appeared as a broadsheet at Nürnberg, c. 1540, and in J. Kugelmann's *Neues Gesang*, Augsburg, 1540. Both of these are given by *Wackernagel*, iii. pp. 821-23, in 4 st. of 12 l. This fine rendering has been repeated in most subsequent hymn-books, and is No. 238 in the *Unv. L. S.*, 1851. A 5th st., "Sey Lob und Preis mit Ehren," appeared in a broadsheet reprint at Nürnberg, c. 1555, and is in *Burg's G. B.*, Breslau, 1746, and other books, added to the original stanzas.

Lausmann, in *Koch*, viii. 316-320, quotes Martin Chemnitz, 1575, as stating that it was written in 1525 at the request of the Margrave Albrecht, as a version of his favourite Psalm, and as saying that himself (i.e. Chemnitz) heard the Margrave joyfully singing it on his death-bed. *Lausmann* adds that it was used by Gustavus Adolphus on April 24, 1632, at the first restored Protestant service at Augsburg. It was also sung by the inhabitants of Osnabrück, in Westphalia, as a thanksgiving at the close of the Thirty Years' War on Oct. 25, 1648, &c.

It is *tr.* as :—

My soul, now praise thy Maker! A good and

full *tr.* by Miss Winkworth, as No. 7 in her *C. B. for England*, 1863.

Other *trs.* are :—(1) "My soul! exalt the Lord thy God," by *J. C. Jacobi*, 1722, p. 86 (1732, p. 148). Included in the *Moravian H. Bks.* of 1754 (Nos. 127 and 315) and 1789. (2) "Now to the Lord sing praises," by *Dr. H. Müllr*, 1845 (1856, p. 192). [J. M.]

Gravi me terrore pulsas vitas dies ultima. *Card. Peter Damiani.* [*Advent—Death.*] Dr. Neale introduces his *tr.* of this hymn in his *Mediaeval Hymns*, 1851, p. 33, with the following note :—

"This awful hymn, the *Dies irae* of the individual life, was written by S. Peter Damiani, Cardinal Bishop of Ostia, the great coadjutor of S. Gregory VII. in his reform of the Church. He lived from 1002 to 1072, and spent the last years of his life in devotion and retirement at his Abbey of S. Croce d'Avellano, having resigned his Cardinalate. His realization of the hour of death is shown, not only in this hymn, but by the Commendatory Prayer, used from time to time in the Roman Church which begins, 'To God I commend thee, beloved brother; and to Him Whose creature thou art I commit thee'; originally composed by S. Peter as a letter to a dying friend."

The original text is given in Cajetan's ed. of Damiani's works (*Petri Damiani Opera*, Paris, 1642, vol. iv. p. 26); in *Migne*, tom. 145, col. 977, 978; in *Daniel*, i., No. 193; in *Trench*, 1849 (ed. 1874, p. 283); in *Büssler*, No. 83; and others. *Königsfeldt* gives it in 15 st. from a Processional of the Dominican Order, Venice, 1572. It is also in the Venice edition of 1494. The additional stanzas are repeated by *Daniel*, iv. p. 291, but have not been translated [W. A. S.]

Translation in C. U. :—

Day of death! in silence speeding. By E. Caswall. 1st pub. in his *Masque of Mary*, &c., 1858, in 9 st. of 6 l.; and again in his *Hymns*, &c., 1873, p. 224. In the Roman Catholic *Crown of Jesus H. Bk.*, N.D., No. 182, it is given in full; but in the *Hymnary*, 1872, No. 106, st. iii. & vii. are omitted.

Translations not in C. U. :—

1. O what terror in thy forehead. *Neale*, 1851.
2. With terror thou dost strike me now. *Erasmus C.* Benedict of New York, contributed to *Schaff's Christ in Song*, 1869. [J. J.]

Gray, Jane, née Lewers, daughter of Mr. William Lewers, was b. at Castle Blayney, county Monaghan, Ireland, Aug. 2, 1796; and married to the Rev. John Gray, D.D., a Presbyterian minister. In 1820 they proceeded to America, where, in 1822, Dr. Gray became Pastor at Eaton, Pennsylvania. Mrs. Gray resided at Eaton till her death in 1871. Of 8 hymns which are known to be by her 6 were contributed to the (Old School) Presbyterian *Devotional Hymns*, Phila., 1842, of which Dr. Gray was one of the compilers; and 2 to the *Parish Hymns*, Phila., 1843. Of these the following are still in C. U. :—

1. *Am I called? and can it be!* *God's Invitation accepted.* Appeared in the German Reformed *Ps. & Hys.*, 1834, No. 454, and in the *Devotional Hymns*, 1842, and is in *Spurgeon's O. O. H. Bk.*, 1866, No. 576.

2. *Hark to the solemn bell.* *Burial.* This also dates from 1842, but is unknown to the English collections. [F. M. B.]

Gray, Thomas, jun., M.D., was b. at Jamaica Plain Roxbury, Massachusetts, F.b. 4, 1803, and educated at Harvard College, where he graduated in 1823. After visiting

England and the Continent he took his M.D. in 1827, and commenced the practice of medicine in Boston, U.S.A. He subsequently exchanged the practice of medicine for that of chemistry. He d. in Boston, March 6, 1849. His hymns were mainly written for children, and for occasional services. They are of more than ordinary merit, and are much used by the Unitarians, of which body Dr. Gray was a member. They include:—

1. *Good-night, good-night, our song is said. Evening.* Popular with children.

2. *Jehovah! at Thine awful throne. Ordination.* "Written for the Ordination of Mr. George Whitney as Pastor of the Second Church and Society in Roxbury, June 16, 1831."

3. *Our Father, here again we raise. Morning.* In Gray's *Sunday S. Coll.*, 1833.

4. *Suppliant, lo! Thy children bend. Prayer.* Also in Gray's *Sunday S. Coll.*, 1833.

5. *We come in childhood's innocence. Opening of a Sunday School.* Given in Gray's *Sunday School Coll.*, 1844.

6. *While round Thy throne, O God, we bend. Anniversary of Sunday School.* "Written for the Jubilee of the Boston Sunday School Society, at the Federal Street Church, Sept. 14, 1831." It was given in Gray's *Coll.*, 1833.

For these details we are indebted to Putnam's *Singers and Songs of the Liberal Faith*, 1874, pp. 171-176. [J. J.]

Great and glorious Father, humbly we adore Thee. *Bp. W. W. How.* [*Holy Communion.*] The note to this hymn in the S. P. C. K. *Church Hym.*, folio ed., p. xlix., is:—

"Written in 1869 with a view of setting forth each of the various aspects of the Holy Communion.—Our unworthiness to draw near (1); the Memorial before God (2); the Memorial before Man (3); Christ pleading His Passion for us above, yet present in His Sacrament (4); the receiving of the Heavenly Food (5); the offering of ourselves (6); the Angelic worship (7); adoration of the glorified Saviour (8)."

In 1871 it was included in the *Church Hymns*, with the tune "Oswestry," composed for it by Dr. Dykes. Since 1871 it has passed into several hymn-books in G. Britain, and into one or two in America. [J. J.]

Great Author of my being. *C. Wesley.* [*Death desired.*] 1st pub. in his *Hym. and Sac. Poems*, 1749, vol. ii., in 8 st. of 8 l., as the third hymn of several on "Desiring Death." (*P. Works*, 1868-72, vol. v. p. 202.) In 1825 J. Montgomery included a cento therefrom in his *Christian Psalmist*, No. 338, but this has not come into C. U. Another cento is No. 574 in the American *Sabbath H. Bk.*, 1858, and later editions. Both centos begin "Great Author," &c. [J. J.]

Great Creator, Who this day. *Julia Anne Elliott.* [*Sunday.*] Contributed to her husband's *Ps. & Hym.*, 1835, in 3 st. of 6 l. In the 1st ed. it was given without signature, but in later editions her initials "I. A. E." were added. It is in C. U. in G. Britain and America. In *Kennedy*, 1863, the original is given with one slight change as No. 898; and also in a much altered form beginning, "Father, Who the light this day," as No. 1457. [J. J.]

Great Father of each perfect gift. *P. Doddridge.* [*Whitsuntide.*] This hymn is No. 89 of the D. mss., but is undated. It was 1st pub. in J. Orton's (posthumous) ed. of *Doddridge's Hymns, &c.*, 1755, No. 251, in 5 st. of 4 l., and headed, "The descent of the

Spirit, or His influence desired," Acts x. 44. It was also repeated in J. D. Humphreys's ed. of the same, 1839, No. 276. There are slight differences in the text of each, but that of Orton is commonly received as the original. The hymn is in several important collections in G. Britain and America. In the American *Bapt. Praise Bk.*, 1871, No. 522, it begins, "Great Father of our feeble race." [J. J.]

Great First of beings, Mighty Lord. *S. Broome.* [*Creation.*] 1st pub. in his *Hym. and Spiritual Songs*, 1720, and repeated in later editions, as No. 39, in 8 st. of 4 l., and headed, "All things made for God." In the American *Prayer Bk. Coll.*, 1826, 6 st. were given as No. 3, and this arrangement (sometimes with further omissions) is also found in other American collections. [J. J.]

Great Former of this various frame. *P. Doddridge.* [*N. Year.*] This is No. 69 of the D. mss., is dated, "Jan. 1, 1733," and headed, "The mutability of Creation, and the immutability of God." It was 1st pub. by J. Orton in his (posthumous) ed. of *Doddridge's Hymns, &c.*, No. 64, in 6 st. of 4 l., and with the same heading; and again, with slight variations, in the text, by J. D. Humphreys, in his ed. of the same, 1839, No. 67. Although in C. U. in G. Britain and America, it is not so popular as many of Doddridge's hymns. [J. J.]

Great God, and wilt Thou descend? *Ann Gilbert.* [*To God the Father.*] 1st appeared in A. & J. Taylor's *Hymns for Infant Minds*, 1810, No. 5, in 5 st. of 4 l. (ed. 1886, p. 10). It is entitled, "Our Father, which art in heaven." For many years it was received as the production of *Jane Taylor*; but now, on the authority of Mrs. Gilbert's *Memorials*, it is rightly assigned to the latter. It is of this hymn that her biographer writes:—

"It may not be too much to say that the manner of the Divine Teacher has been seldom more nearly approached. Such might have been the little child whom 'He set in the midst.' In such words might the most mature Christian address his Father in heaven." *Memorials*, 1874, vol. i. p. 224.

This is the most popular of Mrs. Gilbert's hymns, and is in extensive use in all English-speaking countries. [J. J.]

Great God, as seasons disappear. *E. Butcher.* [*Harvest.*] This hymn is adapted to Sermon xvi., in 6 st. of 4 l., in his *Sermons to which are added suitable Hymns*, 1798. It is found in two forms, the first chiefly in the Nonconformist collections, including *Bap. Ps. and Hym.*, 1858; *Spurgeon's O. O. H. Bk.*, 1866, No. 1033, and others; and the second in several hymn-books in the Church of England. The text in the latter, as found in *Bp. Bickersteth's Ps. & Hym.*, 1858; *Harland's Ch. Psalter, &c.*, is much altered, and dates from *Bickersteth's Christ. Psalmody*, 1833. [J. J.]

Great God, indulge my humble claim. *I. Watts.* [*Ps. lxxiii.*] 1st pub. in his *Psalms of David, &c.*, 1719, in 8 st. of 4 l., and headed, "Longing after God; or, The Love of God better than life." In modern hymn-books it is given as follows:—

1. The original text in full in a limited number of collections.
2. The cento given in some of the Methodist hymn-

books. This is composed of st. i.—iii., vi., viii. These stanzas, much altered, were given in J. Wesley's *Ps. & Hys.*, 1741, and later editions. They were again altered, and in this last revised form were included in the *Suppl. to the Wes. H. Bk.*, 1830, as No. 597 (revised ed. 1875, No. 577).

3. Centos of various lengths from the original, all beginning with st. i.

4. The cento, No. 83, in the *New Cong.*, 1859: "Great God, permit my humble claim."

In one or more of these various forms this hymn is in C. U. in all English-speaking countries. [J. J.]

Great God, now condescend. *J. Fellows.* [*Holy Baptism.*] Appeared in his *Infants Devoted to God, but not Baptized*, 1773, No. 22, in 7 st. of 4 l. In 1787, 5 stanzas were given in Rippon's *Bap. Sel.*, as No. 336, and this has become the recognised form of the hymn. It is in extensive use, especially in America, and is one of the best known of Fellows's hymns. [J. J.]

Great God! o'er heaven and earth supreme. *E. Osler.* [*Sunday S. Anniversary.*] 1st pub. in Hall's *Mitre H. Bk.*, 1836, No. 281, in 3 st. of 8 l., and entitled, "Men Stewards of God's bounties." In the June number of Osler's *Church and King*, 1837, it was repeated for the 2nd S. after Trinity, with the change in st. ii., l. 3, of "We take," to "We hav." In the *S. P. C. K. Hymns*, 1852, No. 193, it was given as "Great God! in heaven and earth supreme," and repeated in later editions. The hymn No. 424, in the *Irish Church Hymnal*, 1873, and beginning with the same line, is a cento, in 4 st. of which st. i., l. 1., and st. ii. and iv. are from Osler altered, and the rest is from Doddridge's "Jesus, my Lord, how rich Thy grace" (q. v.), st. ii. and v. [J. J.]

Great God of Abraham, hear our prayer. *T. Cotterill.* [*For the Conversion of the Jews.*] 1st pub. in the 8th ed. of his *Selection*, 1819, No. 242, in 5 st. of 4 l., and headed, "For the conversion of the Jews" (see Cotterill, T.). It was repeated in the 9th ed., 1820, and all subsequent reprints of that ed. It is in many modern hymn-books, although it is not so popular as of old; and in several it is ascribed to "Davies," an error which appeared in Bickersteth's *Christian Psalmody*, 1833. [J. J.]

Great God of heaven and nature, rise. *P. Doddridge.* [*National Fast.*] In the D. mss., No. 83, this hymn is dated "An hymn for the Fast day, Jan. 9, 1733." The Fast day was that appointed at the opening of the war with Spain. The hymn was pub. in J. Orton's (posthumous) ed. of Doddridge's *Hymns*, &c., 1755, No. 368, in 6 st. of 4 l., and with the more general heading, "An Hymn for a Fast-day in Time of War": and again, with slight variations, in J. D. Humphreys's ed. of the same, 1839, No. 395. In some collections, as *Mercer*, the *New Cong.*, and others, it is abridged, and begins, "Great God of heaven and earth, arise." It is found in both forms in several modern collections. [J. J.]

Great God, our infant voices raise. [*Praise to the Father.*] Pub. anonymously in Rowland Hill's *Hys. for the Use of S. Schools*, 1808, in 4 st. of 6 l. The hymn was designed to be sung by children, the congregation taking

st. iv. as a chorus. In the *Bristol S. S. H. Bk.*, 1812, that st. was omitted, and has not since been restored. In *Stowell's Manchester Sel.*, 1831, No. 156, the opening line of the hymn begins, "Great God, our voice to Thee we raise," and in one or two other hymn-books the first line is again altered to "Great God, our youthful voices raise." [W. T. B.]

Great God, the nations of the earth. *T. Gibbons.* [*Missions.*] This poem was 1st pub. in his *Hys. adapted to Divine Worship*, &c., 1769, Bk. ii., No. 69, in 46 st. of 4 l., divided into 7 parts, and headed, "The universal diffusion of the Gospel promised by God and pleaded by His people." The 7 parts are:—

1. "Great God, the nations of the earth," in 6 st. of 4 l. ii. "O when shall Afric's sable sons?" in 6 st. of 4 l. iii. "Father, is not Thy promise pledged?" in 9 st. of 4 l. iv. "When Jesus shall assume His throne," in 6 st. of 4 l. v. "When Christ assumes His throne, this song," in 8 st. of 4 l. vi. "When Christ is throned on Zion's hill," in 6 st. of 4 l. vii. "The seed in scanty handfuls sown," in 7 st. of 4 l.

From this poem the following hymns and centos have come into C. U.:—

1. **Great God, the nations of the earth.** This was given in Rippon's *Bapt. Sel.*, 1787, No. 420, in 7 st. In the edition of 1800 it was increased to 16 st., of which viii.—x. were not by Gibbons, and their presence is explained in a note which reads:—"Verses 8, 9, and 10 of this hymn, in substance, were written off *Margate*, by Mr. William Ward, one of the Baptist Missionaries, on their departure for India, May 28, 1799." It is the first part of this arrangement of the hymn which is usually in C. U.

2. **Great God, is not Thy promise pledged?** This is composed of st. i. and v. of Pt. iii. It is in C. U. in America.

3. **Lord, send Thy word, and let it fly.** This is compiled from Pts. ii., iv. and vii. (et. 13, 14, 24, 26, and 46 of Gibbons's numbering), with slight alterations, and is in American C. U., as Hatfield's *Church H. Bk.*, 1872, No. 1236.

4. **Father, is not Thy promise pledged?** Included in Rippon's *Sel.*, 1787, No. 419, and again in later editions, and in other collections. [W. T. B.]

Great God, this [hallow'd] sacred day of Thine. *Anne Steele.* [*Sunday.*] It was included in her *Miscellaneous Poems*, which were added to her *Poems on Subjects chiefly Devotional* (1st ed., 1760), as a third volume in 1780, p. 138, in 4 st. of 6 l. 1st pub. in 1769 in the *Bristol Bapt. Coll.* of Ash and Evans, No. 308, and from that date it came into general and somewhat extensive use. In some collections it begins, "Great God, this hallow'd day of Thine." Its use in this form is limited. Orig. text in D. Sedgwick's reprint of Miss Steele's *Hymns*, 1863, p. 151. [J. J.]

Great God, to me the sight afford. *C. Wesley.* [*God on Sinai.*] The cento which is known by this opening line is compiled from C. Wesley's *Short Hymns*, &c., 1762, as follows:—

St. i., ii., *Short Hymns*, vol. i., No. 166. St. iii., iv., *Short Hymns*, vol. i., No. 167. St. v., vi., *Short Hymns*, vol. i., No. 168.

The hymn given as the second part of the same, "Thy ceaseless, unexhausted love," is composed of:—

St. i., ii., *Short Hymns*, vol. i., No. 169. St. iii., iv., *Short Hymns*, vol. i., No. 170. St. v., vi., *Short Hymns*, vol. i., No. 171.

These two centos were given in the *Wes. H. Bk.*, 1780, as Nos. 240, 241. They are re-

pented in several collections in G. Britain and America. [J. J.]

Great God, to Thee our songs we raise. [*Resignation.*] Appeared anonymously in the *Foundling Coll.*, 1796, and subsequent editions, in 3 st. of 6 l. In 1810 it was transferred, with slight alterations, to the Rev. J. Kemphorne's *Select Portion of Ps. & Hys.*, No. 132, and from thence it has passed into a few modern collections. In the *Irish Church Hymnal*, 1873, the text is altered somewhat freely. In D. Sedgwick's marked copy of Kemphorne's *Ps. & Hys.*, 1810, the authorship is ascribed to Kemphorne, but without authority. In common with other hymns of high merit, which come to us from the *Foundling Coll.*, its authorship is unknown.

[W. T. B.]

Great God, we sing that [Thy] mighty hand. *P. Dodaridge.* [*New Year.*] Pub. by J. Orton in the posthumous ed. of Dodridge's *Hymns, &c.*, 1755, No. 157, in 5 st. of 4 l., and again with variations in the text, by J. D. Humphreys's ed. of the same, 1839, No. 282, the general heading in both being, "Help obtained of God, *Acts xxvi.* 22. For the New Year." In some collections it begins, "Great God, we praise Thy mighty hand"; and in others, "Great God, we sing Thy mighty hand." Usually, however, the alterations, both in the English and American hymn-books, are very slight. [J. J.]

Great God, what do I see and hear? [*Advent.*] It is sometimes stated that this hymn is based upon the *Dies Irae*. With that sequence, however, it has no connection except that the two hymns are on the same subject. The commonly accepted statement that the hymn is by Martin Luther is still more apocryphal. A rendering of the *Dies Irae* into German which appeared in 1565 (*Wachernagel*, iv. pp. 344-5) was revised by Bartholomäus Ringwaldt and pub. in his *Handbüchlin*, 1586, and this was *tr.* by J. C. Jacobi, 1722. It is said that Ringwaldt's version was again *tr.* by another hand, c. 1802; and finally adopted by Dr. Collyer in 1812. How far this is correct will be gathered from the following facts:—

1. The opening stanza of Ringwaldt's text, 1586, is:—

"Est ist gewisslich an der Zeit
Dass Gottes Sohn wird kommen,
In seiner grossen Herrlichkeit,
Zu richten B's und Frommen;
Da wird das Lachen werden thier
Wenn alles wird vergehn im Feur
Wie Petrus davon schreibet."

2. The *tr.* by J. C. Jacobi, given in his *Psalmodia Germanica, &c.*, 1722, p. 95, is:—

"Tis sure that awful Time will come,
When Christ the Lord of Glory
Shall from his Throne give Men their Doom
And change what's Transitory;
Who then will venture to retire,
When all's to be consum'd by Fire
As Peter has declared?"

3. The anonymous stanza pub. in *Ps. & Hys. for Pub. and Private Devotion*, Sheffield, 1802, is:—

"Great God! what do I see and hear!
The end of things created!
The Judge of mankind doth appear
On clouds of glory seated!
The trumpet sounds! the graves restore
The dead which they contain'd before!
Prepare, my soul, to meet Him."

The only resemblance this stanza has to Jacobi's *tr.*, or to the German from which he *tr.*, is in the subject, and the metre common to them all. Strictly speaking, therefore, the history of "Great God, what do I see and hear!" begins with the anonymous stanza in the *Sheffield Ps. & Hys.* of 1802. This stanza was repeated in J. Kemphorne's *Sel. Portions of Ps. & Hys.*, 1810; R. Aspland's *Unitarian Sel. of Ps. & Hys.*, 1810, and others.

4. In 1812, Dr. Collyer gave this stanza in his *Hys. partly Collected and partly Original, &c.*, No. 856, with the following additional stanzas:—

2. "The dead in Christ are first to rise,
And greet th' archangel's warning;
To meet the Saviour in the skies,
On this auspicious morning:
No gloomy fears their souls dismay,
His presence sheds eternal day,
On those prepar'd to meet Him.
3. "Far over space, to distant spheres,
The lightnings are prevailing;
Th' ungodly rise, and all their tears
And sighs are unavailing:
The day of grace is past and gone,
They shake before the Judgment throne,
All unprepar'd to meet Him.
4. "Stay, fancy, stay, and close thy wings,
Repress thy flight too daring;
One wondrous sight my comfort brings,
The Judge my nature wearing:
Beneath His cross I view the day,
When heaven and earth shall pass away
And thus prepare to meet Him!"

To the hymn as thus constituted, Dr. Collyer added the following note:—

"This hymn, which is adapted to Luther's celebrated tune, is universally ascribed to that great man. As I never saw more than this first verse, I was obliged to lengthen it for the completion of the subject, and am responsible for the verses which follow."

5. The next stage in the history of the hymn is supplied by T. Cotterill. In the 8th ed. of his *Sel.*, 1819, No. 199, the original stanza of 1802 was given unaltered; but in the 9th ed., 1820, No. 163, it was followed by the remaining stanzas being altered thus:—

2. "The dead in Christ shall first arise,
At the last trumpet's sounding,
Caught up to meet Him, in the skies,
With joy their Lord surrounding:
No gloomy fears their souls dismay;
His presence sheds eternal day
On those prepared to meet Him.
3. "But sinners, filled with guilty fears,
Behold His wrath prevailing;
For they shall rise, and find their tears
And sighs are unavailing:
The day of grace is past and gone:
Trembling they stand before the throne,
All unprepar'd to meet Him.
4. "Great God! what do I see and hear!
The end of things created!
The Judge of mankind doth appear
On clouds of glory seated:
Beneath His cross I view the day,
When heaven and earth shall pass away,
And thus prepare to meet Him."

6. From 1820 onwards the work of alteration has been carried on, *Cotterill's* text being more strictly adhered to than any other. More than twenty versions are found in hymn-books in C. U. at the present time, the most important being *H. A. & M.*, 1875, from *Cotterill*, through Murray's *Hymnal*, 1852; the S.P.C.K. *Church Hymns*, 1871, from *Cotterill* through Bickersteth's *Christ. Psalmody*, 1833; the *Hy. Comp.*, 1876, also through *Bickersteth*; *Thring's Coll.*, 1882, from *Cotterill*, with alterations by the editor; and the *Hymnary*,

1872, from *Cotterill*, with emendations by the compilers. In the *Hymnary* it begins, "O God, what do I see and hear!" and in T. Darling's *Hymns*, 1887, "Lord God, what do I see and hear." In the American *Church Praise Bk.*, 1882, st. i., ii. and iv. are from *Hys. A. & M.* (see above), and st. iii. is from Dr. Mills's tr. of "Schon ist der Tag von Gott bestimmt" (p. 302, i.). With regard to all the versions of this hymn, careful collation shows that the *Sheffield Ps. & Hys.* of 1802, and *Collyer*, in 1812, supplied the materials; *Cotterill* in 1820 shaped the edifice, and individual editors have since added, in some cases adornments, and in others disfigurements, thereto. Some forms of the text have been rendered into several languages, including that in the *Appendix* to the S. P. C. K. *Ps. & Hys.*, 1863, into Latin by R. Bingham, in his *Hymn. Christ. Latina*, 1871, as "Magne Deus, quæ videunda!" [J. J.]

Great God, where'er we pitch our tent. *B. Beddome.* [*Family Worship.*] This hymn on "Going to a new habitation," appeared in *Rippon's Sel.*, 1787, No. 333, in 2 st. of 4 l., and from thence it has passed into a few modern collections. In *Beddome's* (posthumous) *Hys. adapted to Public Worship*, 1817, it is given as stanzas iii. and iv. of the hymn, "Bless'd Lord, my wandering heart recal." The text in *Rippon* and in *Beddome's Hymns*, is slightly different. The former is that in C. U. [J. J.]

Great God, Whose universal sway. *I. Watts.* [*Ps. lxxii.*] 1st pub. in his *Psalms of David*, &c., 1719, as the 1st part of his version of *Ps. lxxii.*, in 6 st. of 4 l., and entitled "The Kingdom of Christ." It is followed by pt. ii., "Jesus shall reign where'er the sun" (q.v.), in 8 st. of 4 l. Three hymns, all beginning with the same stanza, "Great God, Whose," &c., are in C. U. as follows:—

1. The original as above. This is in a few modern collections in G. Britain. In America it is very popular.
2. In E. W. Eddis's *Irrvingite Hys. for the Use of the Churches*, 1861, No. 8 is composed of st. i. and vi. of this hymn, and st. iv. and v. of "Jesus shall reign," &c.
3. In the same collection, No. 143 is made up of st. i., as above, and st. vi.—viii., of "Jesus shall reign," &c. These centos are limited in their use. [J. J.]

Great is the Lord, of high renown. *J. Keble.* [*Ps. xlviii.*] This version of *Ps. xlviii.* appeared in two parts in his *Psalter, or Ps. of David in English verse*, 1839, pt. i., consisting of 5 st. of 4 l., and pt. ii. of 7 st. of 4 l. The latter began:—"Our ears have heard, and now our eyes," and in 1863 was given unaltered in *Kennedy*, as No. 1078, and with the addition of a doxology. [J. J.]

Great is the Lord our God. *I. Watts.* [*Ps. xlviii.*] 1st pub. in his *Psalms of David*, &c., 1719, in 7 st. of 4 l., and headed, "The Church is the honour and safety of a nation." The popular form of this hymn is composed of st. i., ii., vi., vii. This is in extensive use in G. Britain and America, and embodies the oft-quoted stanza:—

"These temples of His grace,
How beautiful they stand!
The honours of our native place,
The bulwarks of our land."

In a few cases the text is altered, and sometimes, as in the *New Mitre*, 1875, a doxology is added. [J. J.]

Great is their peace who love Thy law. *I. Watts.* [*Ps. cxix.*] This cento in the *Leeds H. Bk.*, 1853, No. 162, is compiled from *Watts's* c.m. version of *Ps. cxix.* as follows: St. i. from pt. i. st. iii.; st. ii. from pt. v. st. i.; st. iii. from pt. ii. st. iv.; st. iv. from pt. v. st. vi.

The original version of *Ps. cxix.* extends to 18 parts, and was 1st pub. in *Watts's Psalms of David*, &c., 1719. [J. J.]

Great King of nations, hear our prayer. *J. H. Gurney.* [*Public Fast.*] 1st pub. in his *Lutterworth Coll. of Hys. for Pub. Worship*, 1838, No. 76, in 3 st. of 4 double lines, and headed, "Fast Day; or, Time of Public Calamity." It was repeated in the *Marylebone Ps. & Hys.*, 1851, No. 66, and is found in numerous modern collections, including *H. A. & M.*, the S. P. C. K. *Church Hys.*, the *Hy. Comp.*, &c. It ranks as one of the best hymns for the occasion of Public Fasting. [J. J.]

Great King of Saints, enthroned on high. [*On behalf of Church Officers.*] This hymn was given anonymously in *W. Urwick's Coll. of Hymns*, &c., Dublin, 1829, No. 292, in 5 st. of 4 l., and headed, "Praise and Prayer for the Office-bearers of the Church." In 1836 it was included in *J. Conder's Cong. Hy. Bk.*, No. 193, and in some copies it was signed "Conder," in the index. This, however, was subsequently omitted. The history of this hymn goes back to *Rippon's Bap. Sel.*, 1787, No. 41, "Fair Sion's King, we suppliant bow," which was given in the 4th ed. of *J. Dobell's New Selection* (1st ed. 1806), No. 209 (second part), as, "Great King of Sion, gracious God." This was again rewritten and given in *Urwick's Hymns* as above. Its authorship has not been determined. [J. J.]

Great Ruler of all nature's frame. *P. Doddridge.* [*Providence.*] In the "d. mss." this hymn is No. 54, is headed "God's mercy in moderating the storms of affliction, from *Is. xxvii. 8.*" and is dated "Dec. 10, 1737." The same text was given in the posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 92, in 4 st. of 4 l., and again in *J. D. Humphreys's* ed. of the same, 1839, No. 108. Its use in G. Britain is limited, but in America it is extensive. The hymn, "Maker of all things, mighty Lord," by E. Osler, in *Hall's Mitre H. Bk.*, 1836, No. 48, is composed of st. i., ii. from this hymn (altered), and the rest by Osler. [J. J.]

Great Ruler of the earth and skies. **A word of Thy, &c.** *Anne Steele.* [*National Thankgiving for Peace.*] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 38, in 6 st. of 4 l., and entitled, "Praise for National Peace." In 1787 it was given in *Rippon's Bap. Sel.*, No. 531, and subsequently in a large number of hymn-books in G. Britain and America, including the *Cooke & Denton Hymnal*, 1853; *Stowell's Ps. & Hys.*, 1831 (15th ed., 1877), &c. Orig. text in *D. Sedgwick's* reprint of her *Hymns*, &c., 1863. [J. J.]

Great Ruler of the earth and sky, In boundless deeps, &c. *S. Browne.* [*Providence.*] In 1716 John Clarke, of London, pub. *The Error of them who devise Evil. A Sermon Preach'd in the Old Jewry*, Nov. 5,

1716, *By Simon Browne*, and appended thereto this hymn on "Mysterious Providence," in 9 st of 4 l. It was afterwards included, with the same title as No. 129, in Browne's *Hys. & Spiritual Songs*, 1720. It is in a few modern books. [J. J.]

Great Saviour, Who didst condescend. [*Public Worship.*] This children's hymn for use in Public Worship was given anonymously in Rowland Hill's *Hys. for the Use of S. Schools*, 1808, No. 177, in 5 st. of 4 l. In 1812 it was repeated in a *Bristol S. S. H. Bk.*; in 1836 in the *Cong. H. Bk.*; and again in others to modern hymn-books in G. Britain and America, including the *Meth. S. S. H. Bk.*, 1879, &c. [W. T. B.]

Great Shepherd of Thine Israel. *I. Watts.* [*Ps. lxxx.*] Appeared in his *Ps. of David*, &c., 1719, in 12 st. of 4 l., and entitled, "The Church's Prayer under Affliction; or, The Vineyard of God wasted." It is usually given in modern hymnals, both in G. Britain and America, in an abbreviated form, and sometimes as, "Great Leader of Thine Israel." In the Irvingite *Hys. for the Use of the Churches*, 1864, No. 68, st. v.-viii., slightly altered, are given as, "Lord, Thou hast planted with Thine hands." The opening lines of this version of *Ps. lxxx.* :—

"Great Shepherd of Thine Israel,
Who didst between the cherubs dwell,"

are from Sir J. Denham's version of the same Psalm, 1714. [J. J.]

Great Source of being and of love. *P. Doddridge.* [*River of Living Water.*] 1st pub. in his (posthumous) *Hymns*, &c., 1755, No. 147, in 6 st. of 4 l., and headed, "The waters of the Sanctuary healing the Dead Sea." To this is added, in order to explain the 5th stanza, "To the Dead Sea the waters flow," the note:—

"The Sea or Lake, where Sodom, Gomorrah, &c., had stood, which was putrid and poisonous; and ancient writers say that no Fish could Live in it."

The same text, but with the omission of the note, was repeated in J. D. Humphreys's edition of the *Hymns*, &c., 1839, No. 165. In some modern hymn-books st. v. is omitted, as in Martineau's *Hymns*, &c., 1873. [J. J.]

Great Source of life, our souls confess. *P. Doddridge.* [*Thanksgiving for Personal Benefits.*] This hymn is No. 10 in the "D. MSS." but is undated. It is in 5 st. of 4 l., and entitled, "Of walking before the Lord in the land of the living," *Ps. cxvi. 9.* The same text was given in his (posthumous) *Hymns*, &c., 1755, No. 53, but the title was changed to, "Deliverance celebrated and good resolutions formed"; and again in J. D. Humphreys's ed. of the *Hymns*, &c., 1839, No. 72. In some modern collections st. ii. is omitted, as in Mercer's *Ch. Psalter & H. Bk.*, ed. 1864, No. 507. Usually, however, it is given in full. [J. J.]

Great Source of unexhausted good. [*Providence Acknowledged.*] Appeared in the Exeter Unitarian *Coll.*, 1812, No. 186, in 5 st. of 6 l.; headed, "Grateful acknowledgement of God's constant Goodness"; and marked in the Index with an asterisk denoting that it was first published therein. In modern Ame-

rican Unitarian collections, as the Boston *Hy. & Tune Bk.*, 1868, No. 148, it is abbreviated to 3 st. [W. T. B.]

Great was the day, the joy was great. *I. Watts.* [*Whitsuntide—Missions.*] From his *Hys. & S. Songs*, 1709, Bk. ii., No. 144, in 6 st. of 4 l., into a few modern collections. In the *Bapt. Ps. & Hys.*, 1858, No. 287, the lines :—

"Go, and assert your Saviour's cause;
Go, spread the mystery of His Cross,"

are changed to :—

"Go, and your Saviour's Cross proclaim;
Go, teach all nations in my Name."

This change is not generally adopted. [J. J.]

Greding, Johann Ernst. [*Rube, J. C.*, No. i.]

Greek Hymnody. § i. *Introduction.* The ancient Greek hymns range themselves under two radically distinct classes: those written in the decaying classical metres, with increasing disregard to the rules of quantity; and the far larger and more important class found in the Service Books of the Eastern Church, which is more oriental in character, with an affinity to the Hebrew modes; and which, issuing from the hymns of the Old Covenant and the Angelic hymn at Bethlehem, develops itself into the elaborated canons of the eighth and ninth centuries.

A. Classical Metres.

§ ii. A copious selection of Christian hymns in classical measures, chiefly Anacreontic, may be seen in Daniel's *Theaurus*, vol. iii., in *Anthologia Græca Carminum Christianorum*, by Christ and Paronikas, and in *Poetae Veteres Græci*, by Lu Rovière. The latest of these includes hymns by Leo the Wise (886-912), and the Patriarch Photius (died 891). Some of the most important will be noted in the following sketch. Two remarks may be made on them of a general character. They afford constant evidence of that change which shows itself in Latin as well as Greek, an increasing disregard of the old laws of quantity. (Instances may be seen in *Anthologia Græc. Car. Christ.*, Prolegomena, p. xxxvi. The interchange of *o* and *ω* as equivalent sounds is a common illustration of the fact.) And secondly, none of these classical measures, except in three Iambic canons of St. John of Damascus (see below, §§ xvi. 11, xvii. 2), were ever, so far as can be gathered, admitted into the public worship of the Church.

§ iii. *Clement of Alexandria.* The earliest of these hymns, and the oldest of all Christian hymns, *Στόμιον πάλων ἀδᾶων* (Bridle of steeds untamed), is attached to the *παδαγωγός* of *Clement of Alexandria* (170-220). It has been disputed whether it is really by Clement himself, or has been added by another hand, as an act of devotion founded on the book to which it is annexed. "Though its phraseology is adapted to the perfect Gnostic of Alexandria in the second century" (*Liddon*), there is nothing in its bright verses—full of childlike trust in Christ, as the Shepherd, the Fisher of Souls, the Everlasting Word, the Eternal Light—that is not to be found in the pages of Holy Writ. It is written in

Dimeter Anapæstics. (See *Anth. Græc. Car. Christ.*, p. 37, and *Daniel*, iii 3.) It has been translated by Dr. Bonar; by Mr. Chatfield in *Songs and Hymns of the Earliest Greek Christian Poets*, p. 155; and in *Ante-Nicene Christ. Lib.* i. 341, seq. The latter of these gives the best idea of the original structure.

§ iv. *Gregory of Nazianzus* (329–89). Among the religious poetry of Gregory of Nazianzus, written for the most part after his retirement from the Court at Constantinople to his cell at Nazianzus, there are hymns of a high order; rapt contemplations of the Triune Godhead, tinged with Platonic phrases to some extent, but far more vividly recalling the Creed of Constantinople. The finest perhaps are ἡ πάντων ἐπέκεινα (“All-circling Infinite”) in Hexameters, and the Anacreontic Σὲ τὸν ἄφθιτον μονάρχην (“Thee, King Immortal”). But the warmer tone of adoration in the “Hymn to Christ after Silence” at Easter Χριστὲ, ἕως, σὲ πρῶτον (“Thee first, O Christ the King”) appeals more to the emotions. A full selection of these hymns will be found in *Anth. Græc. Car. Christ.*, all of which have been gracefully translated in Mr. Chatfield’s *Songs and Hymns, &c.* The selection in *Daniel* iii. is slightly fuller. The author of *The Life of Ken by a Layman* [J. G. Anderson] has drawn a parallel, suggested originally by Ken himself, between our own prelate and Gregory. The sudden fall from his brilliant eminence—as the eloquent preacher of the Anastasis, the Patriarch enthroned by the Emperor’s own hand, and the president of the Ecumenical Council of Constantinople—to ignominious abdication and return to the cell of his humbler life; the employment of his remaining years in sacred poetry; and even the traits of heart and temper which the poems exhibit, have analogies in Ken. “The Address to his own Soul,” Τί σοι θέλεις γενέσθαι (“What wouldst thou have?”) (see *Anth. Græc. Car. Christ.*, p. 26, and Mr. Chatfield’s vigorous translation), a caustic, scornful soliloquy, recalls often the sudden turns of Herbert, and the contempt of life and earth which inspires “The Exit” of Baxter and “The Challenge” of Sir Walter Raleigh. The morning and evening hymns of Gregory cannot be named beside Ken’s; but on the other hand nothing else of Ken equals the loftiness of Gregory. [Gregory of Nazianzus.]

§ v. *Synesius* (375–430). Ten hymns of this eloquent and philosophic bishop, not all written at the same period of his life, and yet considered by him as forming a single book (see the 10th hymn, Μνάσσο Χριστὲ) (“Remember, O Christ”), are beautiful examples of that speculative adoration of the Triune Godhead, which the Platonic philosophy inspired. The 8th hymn, Τὸ δάριον ἀρωγόν, gives a tender portraiture of his love of his wife and children; and the 3rd, Ἄγε μοι ψυχά, the longest of all, written in times of greater peace for his beloved Libya after his return from the court of Arcadius, shows the fervour of his patriotism. They are written in Anacreontic, Logæic, Spondaic, and Anapæstic metres, and are printed in the *Anth. Græc. Carm. Christ.*, p. 20, seq., from whence they have been translated by Mr. Chatfield.

The 10th hymn, in Mr. Chatfield’s representation of it (“Lord Jesu, think on me,”) has been adopted in *H. A. & M.*, and by Mr. Thring, but the Western form and expansion are the translator’s. Though of great spirit, reality and beauty, the hymns of Synesius lie confessedly on the borderland of Christianity and Neo-Platonism, and often it is the Platonic rather than the specially Christian thought that inspires his most refined passages. It has been doubted, but perhaps erroneously, whether he believed in the Resurrection. (See *Anth. Græc. Carm. Christ.*, p. ix., and Chatfield’s *Introduction*, p. i. seq.)

§ vi. *Sophronius*, Patriarch of Jerusalem (629). The poems of this prelate illustrate the distinction between the hymns in classical metres and those of the ritual of the Church which are to be treated below. Two or three *Idiomela*, written in the accustomed style, are found in the *Menæa* and *Horologion*. (See *Anth. Græc. Carm. Christ.*, pp. liii. 96.) His Anacreontic hymns, on the other hand, are not to be found in the Greek Service-books. They have been published in Cardinal Mai’s *Spicilegium Romanum*, 1840, vol. iv., from which full extracts have been made in *Daniel*, iii., and *Anth. Græc. Carm. Christ.*, pp. 44–6. They are all written in the same metre; Ionic dimetre; but at intervals of fifteen or twenty lines varied by a couplet of different metre, “technically known as *κουβάλλιον*,” generally expressive of some comment or aspiration arising out of the narrative given in the rest. They are long narratives, on the Annunciation, the Nativity, the Visit of the Magi, the Baptism, the Triumphal Entry, the Last Supper, the Cross, the Ascension; on St. Paul, St. John, St. Stephen, and certain saints. The most interesting is on the Holy Places, giving an insight into the appearance of Jerusalem and the spots held sacred in his day. It is in stanzas of four lines, the initial letters of the stanzas being the letters of the alphabet in order. These hymns of Sophronius have not been rendered into English.

§ vii. *Elias Syncellus*. *St. John of Damascus*. Of the remaining pieces in the *Anthologia* and *Daniel* only two are of conspicuous merit: a solemn reflection on death and judgment, deeply earnest, by Elias Syncellus (*Anth. Græc. Carm. Christ.*, p. 47), and a Prayer to Christ in Anacreontics, of great personal fervour, by St. John of Damascus. It has been versified in Mr. Lupton’s *St. John of Damascus* (*Fathers for English Readers*, q. v.). The three great canons of St. John of Damascus in trimeter Iambics are an apparent exception to the rule that classical metres are not found in the Greek Service Books. But they are in reality a link between the two classes of hymns, for while written in Iambic metre, they are also conformed to the rules of syllable, accent, and acrostic, to which the Church hymns are subjected. See § xvi.

B. Hymns of the Greek Church.

§ viii. *Hymns of the Old Testament*. Of more enduring importance is the distinctively Christian growth, which has its root in the poetry and worship of the Old Covenant, and culminates in the hymns of the Eastern Church. If we could recover a more exact

notion of the strophes of Hebrew poetry, of the musical accents, the antiphonal singing, the liturgical use of detached verses of the Psalms, and other characteristics of Hebrew hymnody, a strong light might be thrown on some of the obscure parallels presented by the Greek system. A few points may however be noted with tolerable certainty. It is scarcely worth stating that the songs of the Old Testament, together with other rhythmic passages, passed in their Greek forms into the Christian Service. The use of the *Alleluia* and the *Hosanna* are equally obvious examples. The *Ter Sanctus* had been partially in previous use in the Jewish ritual: the *Hosanna* which so constantly accompanies it was partly the echo of the Triumphant Entry, but partly also of the older refrain used at the Feast of Tabernacles (See *Dict. of the Bible: Hosanna*). Antiphonal singing, introduced among the Greeks by Ignatius at Antioch, seems clearly traceable to a Hebrew origin, exemplified by the practice of the Therapeutes, as stated by Philo, and the far older practice of the Temple choirs (1 Chron. vi. 31, seq. and xxv.). (See *Dict. Christ. Ant.: Antiphon*.) The refrains and short ejaculations of praise which are such a marked feature of Greek hymns have analogies in the Psalms, and the Eighteen Prayers of the synagogue. The use of broken verses of the Psalms (*στιχολογία*) and Christian verses interwoven with them (*ἀπόστιχα, στιχηρὰ ἀπὸ στίχου*), as well as the longer form Antiphon are probably derived from the Hebrew use. The Acrostic, on which the strophes of the Canons are threaded, resembles the system of the Alphabetical Acrostic Psalms, and is occasionally itself alphabetical.

§ ix. *Hymns of the New Testament.* The inspired songs that ushered in the Nativity became probably at an early period canticles of the church: the Angels' Hymn at Bethlehem is the germ of the *Gloria in Excelsis* (see § x. 4.) There is no trace however of a similar use of the heavenly songs of the Book of Revelation, beyond the adoption of a few of the acclamations in the later Greek hymns. Beside these Scriptural hymns others must have soon arisen. That the holy enthusiasm of the new life of Christianity would express itself in some similar forms to those of the *Magnificat* and *Nunc Dimittis* seems in itself almost inevitable: and notwithstanding a measure of doubt attaching to both expressions, the terms 'hymn' and 'spiritual song' (Eph. v. 19, 20; Col. iii. 16, 17) seem plainly to assert their existence.

[The word *ᾠμὸς* is found only in these two passages of the N. T., but the derivative verb is used of the hymn sung at the Last Supper, which was probably the series of Psalms called the *Hallel* (Psa. cxiii.-cxviii.). St. Paul, however, plainly distinguishes "hymns" and "psalms." Watts and the early English writers of hymns thought the Canticles and other passages of Holy Scripture suitable for singing were denoted by "Spiritual Songs." But it is more probable that they were new utterances inspired by the Holy Spirit, like those in the Corinthian Church.]

The form and matter of these hymns may be suggested to us by the rhythmic passages in the epistles of St. Paul, St. James and St. Peter. A disposition has shown itself to find in some of the most remarkable of these, where they are separable from the context,

actual quotations of existing hymns (e.g. 1 Tim. vi. 15, 16; Titus iii. 4-7; James i. 17). The verse which bears the strongest evidence of being a fragment of a hymn, "on penitence," is "Ἐγείραι ὁ καθεύδων, καὶ ἀνάστα ἐκ τῶν νεκρῶν, καὶ ἐπιφάσει σοι ὁ Χριστὸς" ("Awake thou that sleepest," &c.), Eph. v. 14. Two of "the faithful sayings" in the Pastoral Epistles, which are evidently household words of the Christians, have a rhythmic character. *Χριστὸς Ἰησοῦς ἦλθεν εἰς τὸν κόσμον ἁμαρτωλοὺς σώσαι* ("Christ Jesus came into the world to save sinners") (1 Tim. i. 15) has been called part of a hymn "on redemption": *Εἰ γὰρ συναπαθήμεν, καὶ συζησομεν· εἰ ὑπομένομεν, καὶ συμβασιλεύσομεν· κ.τ.λ.* ("If we die with Him, we shall also live with Him," &c.) 2 Tim. ii. 11-13, a fragment "on the glories of martyrdom": and the short verses resembling one of the strophes of the canons, *ἐφανερώθη ἐν σαρκί, ἐδικαιώθη ἐν πνεύματι, ὥφθη ἀγγέλοις, ἐκπύρωθη ἐν ἔθνεσιν, ἐπιστεύθη ἐν κόσμῳ, ἀνελήφθη ἐν δόξῃ.* ("Manifested in the flesh, justified in the spirit," &c.) 1 Tim. iii. 16, part of a hymn "on Our Lord's Incarnation and Triumph." (See Liddon's *Bampton Lectures*, p. 327, note.) It is not easy to decide whether such hymns were then used in the worship of the Church. Pliny's letter to Trajan seems to prove the use of hymns at the Eucharist at a very early period (*Carmen Christo quasi Deo dicere invocem secum*). On the other hand it will be shown below that there was a scruple against the adoption of anything but psalms in the public devotions (see § xi.); and the context, in which St. Paul mentions "hymns" and "spiritual songs," is giving directions not for worship, but common life and social intercourse. (See *Dict. Christ. Ant.: Hymns*.)

§ x. *Primitive Greek Hymns.* 1. The earliest hymn in this class is the *Thanksgiving* at lamp-lighting (*ἐπιλύχνιος εὐχαριστία*), as St. Basil calls it, which has been frequently translated both in prose and verse,—*ὦς λαρὸν ἁγίας δόξης* (q. v.) It was old in St. Basil's day (370); but it is a misinterpretation of his words (*De Spiritu Sancto*, c. 29) to attribute it to Athenogenes (169).

2. *Methodius* (died circa 311). A hymn found in "The Banquet of the Ten Virgins," beginning "Ἀνθεῖν, παρθένων, βοῆς ἐγερσινεκρος ἦχος" ("Up, maidens, the sound of the cry that raiseth the dead"), by this early writer, though not found in the Greek Service Books, may be most fitly mentioned here on account of certain rhythmical features. Unlike all other extant early hymns, it is of great length—twenty-four strophes—and thus suggests the possibility that some of the longer anonymous *Idiomela* of the Greek Service Books may be of early date (see § x.). The initial letters of the strophes are, as in the Anacreontic hymn of Sophronius (see § vi.) on "The Holy Places," the letters of the alphabet in their order, thus supplying a link between the Hebrew Alphabetical Psalms and the acrostichs of Romanus and the canons (see §§ xii., xvi.). Each strophe is followed by the same refrain (*ὁπακοή*) sung in chorus by The Ten Virgins, the strophes themselves being sung by Thekla alone. The rhythm is plainly iambic, though loose and irregular. The piece is full of sustained spirit and elation, and Mr. Chatfield's translation of it, "The

Bridegroom cometh," is the best in his volume (p. 141). (See *Anth. Graec. Carm. Christ.*, p. 33, and another translation in *Ante-Nicene Library: Methodius*, p. 111.)

3. The *Ter Sanctus* in its earliest form, as derived from the hymn in Isaiah vi. 3, was used for liturgical purposes in the Jewish church. There is an apparent allusion to its use in Christian worship in the catechetical lectures of St. Cyril (circa 347). It appears in the Clementine Liturgy (*Apost. Const.* 8, 12) in this form, "Ἅγιος Ἅγιος Ἅγιος Κύριος Σαβαώθ· πλήρης ὁ οὐρανὸς καὶ ἡ γῆ τῆς δόξης αὐτοῦ· εὐλογητὸς εἰς τοὺς αἰῶνας ἄμην." ("Holy, Holy, Holy: Lord of Sabaoth; heaven and earth are full of His Glory. Blessed art Thou for ever. Amen.") The form varies slightly from this in the liturgies of St. Mark, St. James, and St. Chrysostom; and in the two latter the *Hosanna* is attached, "Hosanna to the Son of David: blessed be he that cometh in the name of the Lord: Hosanna in the highest." This precedent of combination was followed in the First Prayer Book of Edward VI. The hymn always occurs in the same position in Eastern liturgies, following the Eucharistic Preface. (See Neale's *Holy Eastern Church*, p. 541, and *Dict. of Christ. Ant.* under *Preface*.)

4. The Greek form of the *Gloria in Excelsis* is of early date. The germ of it is of course the Angels' hymn at Bethlehem (Luke ii. 14); and so far it occurs in the Liturgy of St. James. But the extended form of it is found at the end of the psalms and canticles contained in the *Codex Alexandrinus* (end of 5th cent.), and reads:—

Δόξα ἐν ὑψίστοις θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν ἀνθρώποις εὐδοκία· Αἰνοῦμέν σε, εὐλογοῦμέν σε, εὐχαριστοῦμέν σοι, προσκυνοῦμέν σε, δοξολογοῦμέν σε διὰ τὴν μεγάλην σου δόξαν· Κύριε βασιλεῦ, ἐπουράνιε, θεὲ πατὴρ παντοκράτωρ, κύριε υἱὸς μονογενὴς, Ἰησοῦ Χριστῆ, καὶ ἅγιον πνεῦμα. Κύριε ὁ θεὸς, ὁ ἀμνὸς τοῦ θεοῦ, ὁ υἱὸς τοῦ πατρὸς, ὁ ἀπὸν τὰς ἀμαρτίας τοῦ κόσμου, ἐλέησον ἡμᾶς· ὁ ἀπὸν τὰς ἀμαρτίας τοῦ κόσμου, πρόσδεξιαι τὴν δέησιν ἡμῶν ὁ καθήμενος ἐν δεξιᾷ τοῦ πατρὸς, ἐλέησον ἡμᾶς· ὅτι σὺ εἶ μόνος ἅγιος, σὺ εἶ μόνος κύριος, Ἰησοῦς Χριστὸς εἰς δόξαν θεοῦ πατρὸς. Ἄμην. ("Glory to God in the highest and on earth peace, goodwill among men. We praise Thee, we bless Thee, we give thanks to Thee, we worship Thee, we give thanks to Thee for Thy great Glory. O Lord, Heavenly King, God the Father Almighty, Lord the only-begotten Son, Jesus Christ, and Holy Spirit! O! Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy on us: Thou that takest away the sins of the world, receive our prayer: Thou that sittest on the right hand of the Father, have mercy on us: For Thou only art Holy, Thou only art the Lord Jesus Christ to the Glory of God the Father.")

Another version of the hymn, substantially the same, yet with some additional phrases and variations, is found in the *Apost. Const.* 7, 47. In some late mss. the chapter in which it is found is entitled *προσευχῆς ἑωθινῆς*. It is also found in a spurious treatise of St. Athanasius, *De Virginitate*, as a morning hymn. Its eucharistic use is Western; except the Nestorian, none of the Eastern Liturgies contain it. (See

Anth. Graec., p. xxii., and *Doxology and Gloria in Excelsis* in *Dict. Christ. Ant.*)

5. *Te Deum*. There can be little doubt that the *Te Deum*, or some elements of it are originally Greek, although only a few clauses have been actually discovered. The first twenty-one verses of the *Te Deum* in Latin are found without variation in early mss.; but there are four known variations in the form of the last nine verses. Two of these variations differ from the one adopted in our Prayer-Book only in the omission of certain clauses. But the other two, besides omitting one or two clauses, insert, though each in a different place among the clauses, the words "*Benedictus es Domine Deus patrum nostrorum et laudabile nomen tuum in aeternum.*" If we add these words to the familiar phrases, "Day by day we magnify Thee," "Vouchsafe, O Lord, to keep us this day without sin," we obtain precisely the following short Greek hymn, which is found in the *Codex Alexandrinus* immediately after the Greek form of the *Gloria in Excelsis*. (See above, 4.)

Καθ' ἑκάστην ἡμέραν εὐλογήσω σε καὶ αἰνέσω τὸ ὄνομά σου εἰς τὸν αἰῶνα καὶ εἰς τὸν αἰῶνα τοῦ αἰῶνος. Καταξίωσον, Κύριε καὶ τῆν ἡμέραν ταύτην ἀναμαρτήτους φυλαχθῆναι ἡμᾶς. Εὐλογητὸς εἶ Κύριε ὁ θεὸς τῶν πατέρων ἡμῶν καὶ αἰνετὸν καὶ δοξάζομενον τὸ ὄνομά σου εἰς τοὺς αἰῶνας ἄμην. ("Day by day I will bless Thee and praise Thy Name, for ever and ever and ever. Vouchsafe, Oh Lord, to keep us this day also without sin. Blessed art Thou, O God of our fathers, and praised and glorified is Thy Name for ever.") (See *Dict. Christ. Ant.*: "*Te Deum*;" *Anth. Graec. Carm. Christ.*, p. 39; *Daniel*, vol. iii.)

6. *Early Vesper Hymn (Te decet laus)*. *Hymn before Meals*. In the 7th book of the *Apostolic Constitutions* (c. 47) the *Gloria in Excelsis* is followed by two other short hymns. They are printed in *Anth. Graec. Carm. Christ.*, p. 40, and translated by Mr. Chatfield. The first is an Evening Hymn. The latter part of it is simply the *Nunc Dimittis*, and the early part begins with a verse of the Psalms. It then repeats the phrase in the *Gloria in Excelsis*, αἰνοῦμέν σε, ὑμνοῦμέν σε, εὐλογοῦμέν σε διὰ τὴν μεγάλην σου δόξαν, and slightly varies the clause concerning "The Lamb, that taketh away the sin of the world." The next phrases are well known in their Latin form, "*Te decet laus.*" Σοὶ πρέπει ἄλως, σοὶ πρέπει ὕμνος, σοὶ δόξα πρέπει τῷ πατρὶ καὶ τῷ υἱῷ καὶ τῷ ἁγίῳ πνεύματι εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἄμην. ("Thou art worthy to be praised, Thou art worthy to be hymned, Thou art worthy to be glorified, Father, Son, and Holy Ghost, for ever and ever. Amen.") The second hymn is what we should call a short grace before meals.

7. *Trisagion*. This name has of late been discontinued as an equivalent of *Ter Sanctus*, for good reasons. The Greek term *τρισαγίον* indicates a short invocation found in the Greek Liturgies, shortly after the Little Entrance, and sometimes accompanied by a prayer called "the prayer of the Trisagion." It is entirely distinct from the *Ter Sanctus* common to Greek and Latin Liturgies, and runs thus: "Ἅγιος ὁ θεός, ἅγιος ἰσχυρός, ἅγιος ἀθάνατος, ἐλέησον ἡμᾶς. "Holy God, Holy and Mighty,

Holy and Immortal, have mercy upon us." The legend of its origin relates that it was preternaturally communicated to the terror-stricken population of Constantinople during an earthquake in the time of St. Proclus (434-7). (See *Nicephorus Callistus*, Lib. 14, cap. 46.) It is considered, however, by Neale and others to be probably far older. It is said to have been introduced into the Liturgy in the reign of the younger Theodosius (408-50). It is found in the *Roman Missal* in The Improperia used on Good Friday. The Greek words and the Latin are there sung in response to each other by the two sides of the choir. So also in the *Sarum* and *York Uses*. (See *Dict. Christ. Ant.: Trisagion*.)

8. The Greek form of the *Gloria Patri* was perhaps founded on the Baptismal formula (Matt. xxviii. 19). The three early varieties of it may be seen under *Doxologies*. They were old in St. Basil's days (370).

9. *The Cherubic Hymn*. This hymn, so-called by its references to the Cherubim, is found in the chief Eastern Liturgies, except the Clementine, before the Great Entrance. It is not found in the heretical liturgies except in the Armenian; and this fact is an argument against its antiquity. It is generally ascribed to the time of Justinian. Cedrenus says that Justinian first ordered it to be sung in churches. It runs thus: *Οἱ τὰ χερουβὶμ μυστικῶς εἰκονίζοντες, καὶ τῇ ζωοποιῇ Τριάδι τὴν τρισάγιον ὕμνον ἄδοντες, πάσαν τὴν βιωτικὴν ἀποθώμεθα μέριμναν, ὡς τὸν Βασιλεῖα τῶν ἔλων ὑποδεξάμενοι, ταῖς ἀγγελικαῖς ἀοράτως δορυφορούμενοι τάξεσιν. ἀλληλοῦθια.* "Let us who mystically represent the Cherubim and sing the holy hymn to the Quickening Trinity, lay by at this time all worldly cares; that we may receive the King of Glory, invisibly attended by the angelical orders. Alleluia, Alleluia, Alleluia." (See *Dict. Christ. Ant.: Cherubic Hymn*.)

10. *Hymn of Justinian*. A short hymn is found in the Liturgies of St. Mark and St. James, which Neale declares from internal evidence to be later than the Council of Ephesus (431), and which is generally considered the composition of the emperor Justinian (527-65). It runs thus: *Ὁ μονογενὴς υἱὸς καὶ λόγος τοῦ θεοῦ, ἀθάνατος ὑπάρχων, καὶ καταδεξόμενος διὰ τὴν ἡμετέραν σωτηρίαν σαρκωθῆναι ἐκ τῆς ἁγίας θεοτόκου καὶ ἀειπαρθένου Μαρίας, ἀτρέπτως ἐνανθρωπήσας, σταυρωθεὶς τε, Χριστῆ ὁ θεός, θανάτῳ θάνατον πατήσας, εἰς ἕν τῆς Ἁγίας Τριάδος, συνδοξαζόμενος τῷ Πατρὶ καὶ τῷ ἁγίῳ Πνεύματι, σώσον ἡμᾶς.* "Only-begotten Son and Word of God, Immortal, Who didst vouchsafe for our salvation to take flesh of the Holy Mother of God and Ever-Virgin Mary, and didst without mutation become man, and wast crucified, Christ our God, and by death didst overcome death, being One of the Holy Trinity, and glorified together with the Father and the Holy Ghost, Save us." (*Anth. Græc. Carm. Christ.*, p. 52.)

11. If the materials of the Greek Service-books could be critically distinguished, several of the *Anonymous* pieces among the shorter hymns would doubtless be added to these early compositions. It is generally believed, that the *Hirmoi*, on which so many of the later odes are modelled, belong to the earlier

centuries. The versicles which are attached to the psalms, either as antiphons or *στίχηρα ἀπόστιχα*, are also probably among the earliest essays at hymns. Nor is there any reason why some of the anonymous *Idiomela*, which partake of the same natural spirited freshness as these should not be equally early. The elaborate canons of later times add very little original thought to these more artless pieces, and they are often inferior in force. Their prevailing type is a strophe asserting at the opening some Christian fact or doctrine; and then grounding on it an acclamation of praise or culminating in the utterance of some glorious title or consequence.

§ xi. *Liturgical use*. Between these short and simple hymns, largely built up of joyous ejaculations, and the elaborate Odes and Canons of the 8th and 9th centuries there is a wide interval; and as the history of the development is obscure, it will be convenient to throw together here some account of the gradual introduction of hymns into the public worship of the church. Notwithstanding the very early mention of hymns as part of the Liturgy in Pliny's letter and by Justin Martyr, as well as the evidence of the Liturgies for the use of some of those already noted, there was manifestly a certain reserve as to their general introduction; in some parts of the Church they were allowed earlier than in others. An extract from the Epistle of the Second Council of Antioch (269) against Paul of Samosata shows that they were then in use in the Church of Antioch (*Dict. Christ. Ant.: Hymns*). Yet as late as the 4th and 5th centuries there was a scruple against the use of anything but Psalms in the Eastern monasteries (*Pitra*, pp. 42, 43), and in Spain the Council of Braga (561) forbade the use of hymns. No doubt, they were originally of popular origin, and then from their own power of spiritual edification passed into the services. In three different centres of the life of the Church the use of hymns received a powerful impulse from their employment by heretics. The Gnostic hymns of Barlesanes and Harmonius led Ephrem the Syrian (circa 360) to adopt their metres and rhythms in his hymns for the Syrian Church. The Arian hymns drew the attention of Athanasius at Alexandria (*Pitra*) and Chrysostom at Constantinople to the hold which hymns had on the masses. The use of processional hymns in the narthex, lighted by torches, may have originated in the processions with crosses and torches which Chrysostom organized at Constantinople (*Dict. Christ. Ant.: Hymns*). How far these movements developed the structure of the Greek hymns, it is impossible to say: the strophes of Ephrem, with their final invocation, or refrain, have great similarity to the *troparia* of the Greek odes. On the other hand the syllabic metres of Ephrem seem much more regular than the varied lengths of verse in the *troparia*, while the great number of tunes (275) in the Syrian Church contrasts strongly with the eight tones, to which the Greek hymns seem confined, and probably points to deep-seated differences. See for Ephrem Syrus, *Hymns and Homilies of E. S.*, translated by Dr. Burgess.

§ xii. *Middle Period*.—1. *Romanus*.—The

principal link between the early hymns and the odes and canons is found in a group of pieces discovered in two very rare Liturgical mss. at Moscow and Rome, by Cardinal Pitra. (Published in his *Analecta Sacra Inedita*, Paris, 1876, quoted by Lord Selborne, art. "Hymns," *Encycl. Britan.*) Twenty-nine of these compositions are by Romanus; among the authors of others are found the names of Cosmas, Anastasius and others, who must not be confused with later poets of the same names; others are anonymous. As a specimen of their structure Cardinal Pitra describes (*Hymnographie Grecque*) the celebrated Christmas hymn of Romanus, which is composed of twenty-four strophes of considerable length, the initial letters of the strophes composing the words τοῦ ταπεινοῦ Ῥωμανοῦ ἕμνος; the strophes, with the exception of the first, all contain the same number of rhythmic phrases, though of very different lengths, and the corresponding phrases in each strophe are composed of the same number of syllables, though of varying quantity. The first strophe has only one feature in common with the rest: the last line, containing the central idea of the poem, is repeated again as the close of every succeeding strophe; and the strophes are so managed as to lead naturally up to it. He gives at length a poem for the 30th of June on the Holy Apostles (reprinted from *Hymnographie Grecque* in *Anth. Græc.*), and an anonymous one with the acrostic Εἰς Πέτρον καὶ Παύλον for the same day, both identical in structure with that for Christmas. The characteristic of all these pieces is a picturesque, almost dramatic treatment, which contrasts with the doctrinal cast of the Canons. Thus the Christmas hymn opens with a description of the cave at Bethlehem, the Infant Christ, the Virgin Mother, the angels, shepherds, Magi. The poem proceeds with a dialogue in which these personages take part. The title of these pieces (*κοντάκια*) has thrown an incidental light on the short poems of the same name found in the present Greek Office Books. Cardinal Pitra has discovered that in several cases the *κοντάκια* and *ολκοί*, intercalated between the 6th and 7th Odes of the Canons, are single strophes picked out of these original Kontakia; and he discerns other traces of longer poems formed on the acrostic, τοῦ ταπεινοῦ κ.τ.λ., which are now buried in the Canons of the later age, which superseded them. See § xvi. 2, and Romanus.

2. *Sergius* (610-41). There is some affinity to the hymns of Romanus in the celebrated ἀνάστροφος ἕμνος, composed by the patriarch Sergius as a thanksgiving to the Mother of God for her defence of Constantinople from the attack of Chagane, King of Persia. There is the same repetition of the last line of the strophe, and the same vivid narrative; and the opening strophe has a separate form. On the other hand there is no acrostic, the strophes are shorter, and the alternate ones are followed by a long series of invocations, managed with great brilliance and variety. There is also an occasional and unmistakable adoption of rhyme. The hymn was sung standing, in commemoration of the long watch of the Mother of God. Considered as a poem, the chief part of it is full of splendour; but

the worship of the Virgin, which is its *raison d'être*, scarcely admits of its adaptation even partially in England.

§ xiii. *Period of the Odes and Canons* A change largely connected with the Iconoclastic controversy was wrought in Greek Service Books during the 7th, 8th, and 9th centuries. The names of the defenders of the sacred icons fill a large space in the calendar; and their elaborate doctrinal hymns dispossessed the more animated and pictorial poems of Romanus. The new form which rises into view, and continues henceforward to be the highest mode of poetical expression, is the Canon, of which St. Andrew of Crete is the first known master.

Whether the Canon was a new invention at this time, or had been in existence previously, although no earlier specimens are extant, is uncertain. A quotation from Gerbert, given by Cardinal Pitra (*Hym. Græcque*, p. 43) seems to prove its existence in the 5th century. M. Christ, however (*Anth. Græc.*), considers the word an interpolation. At any rate it is not until the time of St. Andrew of Crete that the Canon takes its supreme place in the system.

§ xiv. *Sources and Translations of the later Greek Hymns*.—1. *Sources*.—The hymns which follow are found in the Service Books of the Greek Church. These are:—

(1) *The Menæa*, twelve volumes, one for each month (μήν), answering approximately to the Propria Sanctorum of the Western Breviary (*Dict. Christ. Ant.* s. v.).

(2) *The Paracleticæ*, or *Greater Octoechus*, containing the Ferial office arranged on a system for eight weeks.

(3) *The Lesser Octoechus*, containing the Sunday Services of the preceding volume. The name is derived from the eight Tones (ἤχοι), to which the Services of the eight weeks are respectively set. These Tones are the same, except in name, as the Gregorian Tones. The arrangement of the *Octoechus* to them is said to have been the work of St. John of Damascus.

(4) *The Triodion*, containing the entire services for Lent, and those for the three preceding Sundays (Sunday of the Pharisee and the Publican; Sunday of Apocreo, after which no flesh is eaten; Tyrophagus, after which even cheese is forbidden). The name *Triodion* originates in the prevalence of hymns of that name (three odes).

(5) *The Pentecostarion Charnosynon*, containing the office for the seasons of Easter and Pentecost.

(6) *The Euchologion*, containing the occasional offices.

(7) *The Horologion*, containing the Hours of prayer.

The number of hymns in these volumes which contain (*Neale*) 4000 closely-printed quarto pages at least, is very large. They are little known in England. The best selection from them is that published by M. Christ in *Anth. Græc.* There is a more meagre one in *Daniel*. Cardinal Pitra has published a group of hymns connected with St. Peter and St. Paul. The great offices for Christmas, Easter, and Pentecost are printed in Dr. Littledale's *Offices of the Holy Eastern Church*.

2. *Translations, &c.* The difficulties in the way of studying the original services are almost removed for English classical scholars since the publication of Neale's *Introduction to the History of the Holy Eastern Church*, and Dr. Littledale's valuable book on *The Offices of the Holy Eastern Church*. The earliest, most spirited, and popular poetical translations are *The Hymns of the Eastern Church* by Dr. Neale (1862). Mr. Chatterton Dix has turned a portion of the blank verse of Dr. Littledale's *Offices* into metre, and published the same, partly in the *Church Times*, and subsequently in the *Lyras* pub. by Mr. Shipley. A few hymns have been translated in metrical form by Dr. Littledale, and appeared in the *Church Times* (1864), the *People's Hymnal* (1867), and the *Priest's Prayer-book*. There are also *trs.* by Dr. Macgill in his *Songs of the Christian Creed and Life*. Lond.: Pickering, 1876-79.

§ xv. *Structure and Versification.* A Greek hymn, as printed in the Service Books looks like a paragraph, or a collection of paragraphs, in rhythmical prose. The rhythmical phrases of the paragraphs are divided by a system of commas, which are obviously unconnected with punctuation. If rearranged, so as to make each rhythmical phrase a line of poetry, the paragraph assumes a resemblance to a piece of a Greek chorus, and snatches of classic rhythm foster the delusion. But it has proved impossible to reduce it to any known metre, or to establish any consistency between the paragraphs of a hymn by rules of prosody. Cardinal Pitra, however, who has investigated this matter with great acuteness, discovered that in the odes (where we have hymns composed of several paragraphs), and in groups of hymns confessionally similar (*ὁμοία*) and modelled on the leading one (*προσμίμιον*), the number of rhythmical phrases in each paragraph, and the number of syllables in each rhythmical phrase (short syllables counting as equivalent to long ones), is identical. M. Christ, who has also written a masterly essay on the subject in the *Anthologia Græc.*, has further established the fact that a fixed proportion of the accents in the corresponding phrases is always uniform. The *rhythm* of the hymns probably depended on this uniformity of accent more than on the law of the syllables. "In the decline of the language accent was trampling down quantity" (Neale). This growing inattention to quantity has been pointed out elsewhere (see § ii.). The increasing importance of accent is familiar in Latin hymns and in modern Greek. The general rhythmical impression of Greek hymns is thus described by Card. Pitra: "The system has no lack of flexibility, variety, or precision. The strophes are grave or spirited in turn, at one time possessing the solemn march of hendecasyllables, at another precipitating themselves in a stream of impetuous versicles, and most frequently blending both measures easily together" (*Hym. Græcque*, p. 24).

§ xvi. 1. *Names and Varieties of Hymns.* The names of the minor Greek hymns are very numerous. The *Antiphons* (*ἀντιφωνα*) have the character familiar to us in the Latin Breviaries.

2. The *ἀπολυτικά* derive their name not so

much from their place near the close of the vesper office, as from the Song of Simeon then originally sung (*Anth. Græc. Carm. Christ.*, p. lxix.).

There is a group of hymns, which are most usually found as satellites of the Canons.

3. The *κἀθίσμα*, so called, apparently, because sung seated, an intercalation between the third and fourth, or the sixth and seventh odes.

4. The *κοντάκιον*, intercalated after the sixth ode, which, as found at present, is a long single stanza, but which in many cases has been discovered by Pitra to be a relic of the long poems of the school of Romanus, the inventor of *κοντάκια*. (See § xii. and *Romanus*.) This discovery makes the derivation of the term from *κόντος*, the roller around which a roll of manuscript is bound, far more likely than that from *κόσμος*, little, or that from the Latin *Canticum*. (*Dict. Christ. Ant.*, s. v.)

5. The *ὄκος*, which always follows the *κοντάκιον*, and is often also a relic of the school of Romanus, and of the same character, except that it sometimes closes with a series of invocations (*χαίρε—χαίρε*, Neale). Pitra derives it from the position of the choir, grouped round the leader, during its performance. But Neale and M. Christ (*Anth. Græc.*) compare it with the Italian *Stanza*, the cell which enshrines the thought.

6. The *καταβασία*, which is very often a repetition of the *Hirmos* of the ode, sung by the choir after coming down into the narthex.

7. The *ἐξαποστειλάριον*, which follows the canon, a hymn first introduced by Constantine, son of Leo the Wise (Emperor 913-59). Eleven of them connected with the Resurrection from his pen are quoted in *Anth. Græc. Carm. Christ.* p. 110.

8. The *ὕρακος*, which occurs instead of the *κἀθίσμα* after the third ode. The derivation is doubtful. In the Virgin's Song of Methodius the *ὕρακος* is a refrain. (See § x. 2.) But not so in the Greek Service Books. Neither Corelli's explanation, "an echo of what goes before" (*Dict. Christ. Ant.*, s. v.), nor Goar's, that the Church listens. (*ὕρακοίς*) to some recital of God's marvellous dealings (Neale), is satisfactory.

9. The *Idiomelon*, sung at great Festivals, at matins (*Dict. Christ. Ant.*, s. v.), but most of all during the quiet hours of the night in the narthex (western part of the church), "glowing with the processional torches" (Neale), is much of the same character as other short hymns. But when several of them are combined under the name of *Stichera* (*verses*) *Idiomela*, a hymn results, which exceeds in length many of the odes; and some of the freshest pieces in the Service Books are in this class. Cardinal Pitra, following Leo Allatius, seems to think that the name arises from the fact that they have their own musical treatment attached to the words (*ἰδιον μέλος*). More commonly, however, *μέλος* is taken to denote rhythm or metre. It is impossible to trace any uniformity of structure in successive *Idiomela*: each one seems a law to itself, or, as Neale expresses it, its own model. Thus *Stichera Idiomela* are, at any rate practically, *Irregular Verses*.

10. *The Ode.* The *Ode* (ὄδη) is composed of a variable number of short and vivid strophes, each of which has its highest expression of feeling thrown into its closing line. All the strophes are uniform in the number of syllables and lines and in certain leading accents (see above, § xv.). The model on which the strophes are formed is sometimes the first strophe of the *Ode*, which in that case is always printed with inverted commas; often it is an older strophe taken from the *Hirmologion*, and then only the few first words of it are printed, somewhat as we print the tune of a ballad, at the head of the *Ode*. The name of this strophe is *Hirmus* (ἱρμος), which is usually explained as denoting its *drawing* the other stanzas after it (Neale); but the derivation is doubtful (see *Anth. Græc. Carm. Christ.*, p. lx.). The other strophes are named *Troparia*, a term which is again explained as denoting the *turning* of these strophes to the *Hirmus* (Neale). But the derivation is denied by M. Christ, and the fact that the term *troparion* is found attached to single stanzas independent apparently of any *Hirmus* is against it. Pitra considers the *troparion* as a very ancient Greek form, specially used for the short verse, which follows the recitation of the Psalms in the nocturnal office. The *Odes* occur in groups: sometimes a pair is found (διᾶδιον), but most frequently there is a series of three (τριάδιον), or the full complement of eight, in the great Festival Canons, nine in others, which forms the *Canon*. The *Triodia* belong chiefly to the Lenten volume, named in consequence *Triodion*. The *Odes* are always connected with the Canticles of the Greek Service, and often cramped and distorted by the necessity of allusion to them.

11. *The Canons*, which are the highest effort of Greek hymnody, sung for the most part at Lauds, are founded principally on the Canticles then used, viz.: 1. Song of Moses, Exod. xv. (Monday); 2. Song of Moses, Deut. xxxii. (Tuesday); 3. Song of Hannah (Wednesday); 4. Song of Habakkuk (Thursday); 5. Isaiah xxvi. 9-20 (Friday); 6. Jonah's Prayer; and 7. the earlier portion of the Prayer of the Three Children. To these are added—8. the remainder of the Prayer of the Three Children (*Benedicite*); and 9. *The Magnificat* and *Benedictus*. In correspondence with these nine divisions the Canon theoretically consists of nine odes: but as from the severe and threatening character of the second Canticle the ode corresponding to it is only found in Lent, the majority of Canons consist of eight odes only. The Canon as a whole has no greater unity, or relation of parts than the group of Canticles, on which it is founded; but it is threaded on an acrostic written in iambs, or sometimes hexameters or elegiacs, at the commencement of the first ode; the letters of the acrostic opening the several troparia, and sometimes (e.g. in the Iambic Canons of St. John of Damascus. See also *Anth. Græc. Carm. Christ.*, p. 240; Pitra, *Hym. Græcque*, p. 20) the versicles of the *troparion* also. The three Iambic Canons of St. John of Damascus are a link with the classical metres. (See above, § vii.) Besides conforming to the laws

of syllables and accents and acrostic in its strictest form, they are iambs in quantity. The English reader will gain a good idea of the appearance of a Greek Canon from the reproduction of one given in Neale's *Introduction to the History of the Holy Eastern Church*, vol. ii. p. 833. In the Service Books the *Odes* of two Canons are found interlaced with one another.

§ xvii. *General view of later Hymn-writers.* This splendid development of the Greek hymns may be considered as arising in the middle of the 7th century, reaching its zenith in the close of the 8th, and dying (with the exception of a few later pieces, extending even to the 16th century, in the beginning of the 10th century. Its beginning is associated with Jerusalem in the person of St. Andrew of Crete, 660-732 (see § xvii. 1). There also, in the Laura of St. Sabas, lived its two greatest poets, Cosmas and St. John of Damascus (ibid. 2, 3), (flourished circa 750); and the third great poet, Theophanes (§ xvii. 2), (circa 830). Another centre of hymnody was Sicily, and Italy. The elder Cosmas, tutor of St. John of Damascus, Joseph the Hymnographer (xviii. 3) (830), and Methodius (died 836), were of Sicily. There was a colony of Greek monks in the monastery of Grotta Ferrata, at Tusculum, which produced a school of hymn-writers in the 12th century, named after the great melodists of older days, the chief of them being St. Bartholomew of Grotta Ferrata. But the most lasting though less eminent home of hymnody was naturally Constantinople. Poets from St. Sabas, such as Theophanes, or Sicily, such as Joseph and Methodius the Patriarch of Constantinople, were drawn thither by the circumstances of their lives, and continued their works there. At an earlier period (715-34), Germanus, one of the grandest of the defenders of the Icons, was a hymn-writer during his patriarchate. The great monastery of the Studium was a home of hymnody (see § xviii.), and emperors, such as even the Iconoclast Theophilus and Leo the Wise, and Constantine Porphyrogenitus, wrote hymns. Some of the most celebrated writers will be noted in the following sections, the choice being greatly guided by the English translations in Neale which are the chief source of information to general readers.

1. *St. Andrew of Crete.* A considerable number of hymns by this early writer of Canons are contained in the Greek Service Books. The most celebrated is the Great Canon, of four parts, and of the prodigious length of 250 strophes. It is sung entire, "cum labore multo et pulmonum fatigatione," on Thursday in Mid-Lent (Combesis, quoted in *Dict. Christ. Biog.*, s. v.), as well as partially on other days of Lent. (Portions are published in *Daniel*, iii. 47-54, and in *Anth. Græc. Carm. Christ.*, 147-161. Translations by Neale in *Hy. E. C.*, p. 23.) The strophes of this Canon have not the point of those of St. John of Damascus, and make no use of refrains. The aim of it is penitential; a spirit of true penitence breathes through it; it has many beautiful passages, and is rich in allusion to the personages of the Bible, either as warnings or examples to the penitent; but its excellences are marred by repetition and pro-

licity. See *Βοηθὸς καὶ σκεπαστὴς*. Besides this, his Canon on Mid-Pentecost (portions of which are given in *Daniel*, iii. 48-9), and several spirited *Idiomela* in the *Triodion* and *Pentecostarion*, and the *Triodia* in Holy Week (see translations, "O! the mystery passing wonder," "Jesus hastening for the world to suffer," Neale's *Hy. E. C.*, pp. 19-22), are specified by Neale as among his choicest pieces. His *Idiomela* for Christmas, *εὐφραίνεσθε δίκαιοι* ("Rejoice, ye righteous") (see *Anth. Græc.*, 97-8; *Daniel*, iii. 47; Littledale's *Offices*, p. 83) are full of spirit, setting forth in a few pointed verses the ideas of the longer canons.

2. *St. John of Damascus*. The Laura of St. Sabas, between Jerusalem and Bethlehem, was famous in more ways than one. Its Typicon (book of rubrics) was the most venerable and elaborate of its class, and is now the prevalent one in the East (*Pitra*). The native hymns of Syria, in their own language, would be heard there as well as those of the Greeks. It became the centre of a school of hymn-writers, of whom the two chief—and also the foremost in the roll of the Greek ecclesiastical poets—were Cosmas and St. John of Damascus. The impress of the latter on the Greek Service Books is distinct and deep. It affected the music as well as the poetry. The arrangement of the *Octoechus*, according to the Eight Tones (see § xiv.), is attributed to St. John of Damascus. The epithet "Melodist," which attached in earlier times to Romanus, is often given to St. John of Damascus, Theophanes, Theodore of the Studium, and especially Cosmas; and appears to denote those who were not merely hymn-writers (*ὕμνογράφοι*), but musicians. The structure of the Odes and Canons also now began to exhibit certain features, which it never afterwards lost. The *Troparia* have a pointed brightness which contrasts not only with the long strophes of Romanus, but with the heaviness of St. Andrew of Crete. It has been thought that certain rhythmical characteristics may have been borrowed from the Syrian hymns of St. Ephrem (see § xi.). One of these may be the constant use of refrains; though it must be borne in mind that the refrain and the management of the preceding lines, so as to lead up to it, are part of the tradition of Romanus. At the same time the pictorial style of Romanus gave way to that doctrinal expression, animated by living devotion, which pervades the great body of Greek hymnody. The appropriation of the last strophe of the Ode to an invocation or praise of the B. V. M. (*θεοτόκον*, or, if at the foot of the cross, *σταυροθεοτόκον*) dates also from this period. The Canons of St. John of Damascus are found in the *Octoechus*, the oldest mss. of which contained no other Canons than his (see *Pitra*, p. 59, *Anth. Græc.* p. xlvi.), in the *Menæa* and *Pentecostarion*. The latter are the more celebrated. They celebrate the grand themes of Christmas, the *Theophany* (Baptism of Christ), Pentecost, Easter, St. Thomas's Sunday, and the Ascension. The first three are the Iambic Canons (see § xvi. 11), which, perhaps from the metrical shackles which he has imposed on himself, are often laboured, and somewhat turgid in language. The Canon for St.

Thomas's Sunday is a fine one, full of suggestion in regard to the unbelief of the Apostle. (See "*Ἀσώμεν πάντες λαοί*," and *Anth. Græc.*; p. 221.) The Canon on the "Ascension" is very striking from its triumphant gladness and dramatic realization. The "Easter Canon," known as "The Golden Canon," or "King of Canons," is the grandest piece in Greek sacred poetry. Nowhere are the best characteristics of the Greek Canon exhibited so splendidly. The formal allusions to the Canticles on which the several odes are founded (see § xvi. 11), and the introduction of types, which in later poets become often monotonous and irrelevant, are here in complete keeping, and give a fitting and natural enrichment; and the brilliant phrases, culminating in acclamation, the freedom of the thoughts, the ringing, victorious joy, and the lofty presentation of the import of the Resurrection, compose a series of magnificent efforts of imaginative devotion. (See "*Ἀναστάσεως ἡμέρα*" and *Anth. Græc.*, p. 218; Littledale's *Offices*, p. 211.) To these Canons are probably to be added others under the name of John Arkias, and perhaps (though this is more doubtful), John the Monk. There are also numerous *Idiomela*, two of which Neale has translated. One of these (*τὰς ἑσπᾶς τὰς αἰωνίας*, q. v.) is very popular ("Those eternal bowers," *Hy. E. C.*, p. 55). The other, which is not a hymn in the English sense, is one of the most beautiful pieces in Neale's volume ("Take the last kiss," *Hy. E. C.*, p. 49), representing some lines of intense emotion in the Burial Office in the *Euchologion*. (See *Δεῦτε τελευταῖον ἄσπασμον*, and *Daniel*, iii. 123.) From the Burial Office for Priests in the same volume is taken the beautiful translation of *καὶα τοῦ θλου τρώση* ("With pain earth's joys are mingled") in *The People's Hy.* by Dr. Littledale.

3. *St. Cosmas* (died circa 760). The great works of this poet are his Canons for the Festivals. Often, as in those for the Nativity, the *Theophany* (Baptism of Christ) and Pentecost, the Odes of the several Canons by himself and St. John of Damascus are interwoven, brotherlike, with each other. He has Canons on "The Purification," "Transfiguration," and "Palm Sunday." His canon on his favourite Father, Gregory of Nazianzus, is also mentioned by Neale. To these must be added a series of pieces (one a *Diodion*, two *Triodia*, and two Canons) dealing with the narrative in Holy Week. The ancient fame of the poems of Cosmas was great, and commentaries were composed on them (*Anth. Græc. Carm. Christ.* p. li.). He is generally spoken of as the equal of St. John of Damascus. But it can only be in a doctrinal point of view that he can be deemed the rival of his foster-brother. Neale styles him the most learned of the Greek poets; and on account of his fondness for types, boldness in their application, and love of aggregating them, compares him with Adam of St. Victor. He speaks also of the "compressed fulness of meaning," and "unusual harshness and contraction of his phrases." The only piece which poetically approaches the best efforts of St. John of Damascus is the Christmas Canon, *Χριστὸς γεννᾶται δόξαται* (q. v.). It is pronounced by Neale to be

superior to the Iambic Canon of St. John of Damascus, with which it interlaces. It is said to be suggested by a sermon of Gregory of Nazianzus, from whom the ring of gladness with which it opens is borrowed (*Anth. Graec. Carm. Christ.*, p. 1; *Littledale*, p. 281). In the other pieces there is seldom anything that answers to the force, spontaneity, sustained exultation of St. John of Damascus. The joyousness is confined chiefly to the refrains, and the general treatment follows the narrative manner of Romanus; but somewhat loaded by typology and doctrinal statement. (A full selection may be seen in *Daniel*, iii. pp. 36, seq., and *Anth. Graec. Carm. Christ.*, 161, seq.; *trs.* of the Christmas Canon in Neale, *Hy. E. C.*, pp. 66; *Littledale's Offices*, p. 187, seq.)

§ xviii. *The Poets of the Studium.* In the peaceful interval commencing with the restoration of the *Icons* by the Second Council of Nicaea (A.D. 787), and ending in the renewal of persecution by Leo the Armenian (A.D. 813), the great monastery of the Studium at Constantinople became the home of hymnography. Neale says that this period is marked by the commencement of decline in vigour and freshness and increase of "Byzantine bombast."

1. *St. Theodore* (died A.D. 826) was Hegumen of the monastery; a man of "rigid, unyielding character," in outward life, but revealed as penetrated with love and penitence in his Lent Canons in the *Triodion* (Neale). A triumphal Canon for the great festival that commemorates the victory of the *Icons*, Orthodoxy Sunday, is by him. (See *tr.* in Neale's *Hy. E. C.*, p. 113, "A song, a song of gladness.") His Canon on the Judgment is pronounced by Neale "the grandest judgment hymn of the Church," previous to the composition of the *Dies Irae*. (See *την ἡμέραν τῆν φρίκην*, and Neale, *Hy. E. C.*, p. 104, "That dreadful day," &c.) Certain Canons in the *Triodion* and *Pentecostarion* are by his younger brother Joseph, afterwards Bp. of *Thessalonica*. There is a Canon of much tenderness—the "Suppliant Canon by Theoctistus"—at the end of the *Paraclitice*, which has been re-cast by Neale. (See *Hy. E. Ch.*, p. 153, and *ἠνθοῦ γλυκύτατος*.)

2. *St. Theophanes* (circa 800-50). By the Greeks this poet is named with St. John of Damascus and Cosmas as in the highest rank of their hymn-writers. Like them, too, he is associated with Jerusalem, and possibly with St. Sabas (see *Theophanes*, St.). He is the most prolific of the Greek hymn-writers, with the exception of St. Joseph (Neale). The great bulk of his *Canons* and *Idiomela* are found in the *Menaea*, and the subjects to which he devotes them are the Martyrs and Confessors of the Greek Calendar. Neale points out the inevitable sameness and tediousness which results from devoting a separate canon to each saint, when all that can be said is that they died for Christ; commending at the same time the wiser Latin practice in which "not even the Apostles have separate hymns, but supply themselves from the Common." Neither Neale nor the authors of the *Anth. Graec.* present anything of remarkable merit from these compositions. (See *Δεῦτε ἀγαπᾶτε πιστοὶ* and *ὁ πλάστης τοῦ Κυρίου*.)

3. *St. Joseph the Hymnographer* (circa 840).

This most voluminous of the Greek poets belonged by birth to the Sicilian school of hymnographers, but like Methodius of Syracuse the circumstances of his life drew him to Constantinople. Neale's judgment of him is unfavourable. His canons in the *Menaea* are celebrations of saints and martyrs, of whom little is known; and the result is tautology, "common-place decked out in tragic language," verbiage in which Scriptural simplicity is exchanged for Byzantine tawdriness. The best features however of this style he tries to reproduce in "Stars of the morning," in his *Hy. E. C.* The cento from the canon for SS. Timothy and Maura, "Let our choir new anthems raise," is one of Neale's best pieces, and it derives additional interest to us from Kingsley's beautiful poem *Santa Maura*. (See *τῶν ἱερῶν ἀλλοφθῶρων*.) But much of its excellence is Neale's. And in "O happy band of pilgrims," and "Safe home, safe home in port," Neale himself confesses how little is really due to the original. One piece of St. Joseph, however, the "Canon on the Ascension" (*ἀνάστης τριήμερος*), though anticipated by the Canon of St. John of Damascus, is in doctrinal force and dramatic presentation very majestic. It is probably the finest hymn extant on the Ascension.

§ xix. *Subsequent Hymn-Writers* (900-1400). These may be dismissed rapidly; neither in the amount or merit of their contributions can they rank with their predecessors. The enormous bulk of the service books pointed to retrenchment, rather than introduction of much new matter, and such a retrenchment was carried out after the schism between East and West. (See details *Pitra, Hymn. Graecque*, p. 62.) Among the pieces of this later time Neale has chosen for translation a cento from one of the eight Canons of *Metrophanes* (died 910) in honour of the Trinity, "O Unity of Threefold Light." (See *τριφυγγῆς Μονὰς θεαρχική*.) Another of them is published in *Anth. Graec. Carm. Christ.*, pp. 354-7. In the same volume, pp. 110-12, are the *Exaposteliaria* of Constantine Porphyrogenitus (913-959) on the Resurrection. *Daniel* has also two canons of John Mauropus (died 1060), one of which is very jubilant. They were not however incorporated in the Greek Service Books. One or two hymns however were admitted as late as Philotheus (1360), patriarch of Constantinople, and even in the 16th century. See *Anth. Graec. Carm. Christ.*, p. xxxviii.

§ xx. *Conclusion.* The most remarkable characteristic of Greek hymnody is its objectiveness, with which is closely connected its faculty of sustained praise. Whether the theme be the mystery of the Triune Godhead or the Incarnation, or the mighty periods of Christ's incarnate work in earth and heaven; or whether some life or narrative of Holy Writ, considered in its doctrinal or typical reference—the attitude of the poet is always one of self-forgetful, rapt, or ecstatic contemplation. While in the English hymn the Scripture fact or type or doctrine is the text or motto, and the body of the hymn consists of the human blessings, warnings or enlightenments that flow from it, the mind of the Greek poet rests and delights in the Revelation itself, and leaves the human reference.

subordinated, hinted, or even unexpressed. Visible everywhere, this contrast is most marked in the absorbed rapture with which the Greek poet hymns the Divine Perfections and the Incarnation, when compared with our self-regarding mode of praise. This habit of thought has however its disadvantages. By its discouragement of the development of human emotion, aspiration, and benefit, the range of subjects and reflection is narrowed; and in the later poets the repetition of the same types, epithets, and metaphors issues in sameness, conventional diction, and fossil thought. It is impossible to avoid the conviction, that the great bulk of Greek hymns would have had a richer value, if it had sought for inspiration in the deep spiritual analysis of St. Paul, or the interpretation of the changing moods of the soul, which are of such preciousness in the Psalms. The English translations omit one of the prevalent features of the original, the excessive honour and power ascribed to the Blessed Virgin. The place assigned to her is as high as in the Roman theology; the closing strophe of every ode is usually devoted to her (see § xvii.); and there are numberless canons on her scriptural and legendary history; the result being to lower that celebration of the Incarnation, which is intended to be guarded and enhanced. The difficulty of naturalizing the Greek hymns here arises from their wide divergence from English form. The sparkling Greek freezes in our metres, and the unity, proportion of parts, compactness, and selection of allied ideas, which we demand, have no correlatives in the loose, wandering, disconnected strophes. This is illustrated by the extant translations. With one exception ("Come, ye faithful, raise the strain,") none of the successful translations in Neale are exact reproductions of the odes of a canon, but either centos from them selected with an eye to unity, or shorter, more pointed pieces, to which he has given his own individuality, either of construction or language. Three of the most popular ones ("Art thou weary," "O happy band of pilgrims," and "Safe home, safe home in port"), by Neale's confession, contain so little of the Greek, that they ought not to have been called translations. Dr. Littledale's renderings are more nervous and faithful, though less lyrical, than Neale's; but these, too, are taken from the shorter hymns. It seems probable that the most successful translations will be either centos from the long canons, or renderings of the shorter hymns, in which there is often greater freshness and sweetness, with a more terse expression of the ideas.

[AUTHORITIES.—(1) Daniel's *Thesaurus Hymnologicus*, 1841-1855. (2) *Anthologia Græca Carminum Christianorum*, by M. Christ and M. Parankas, 1871. (3) *Hymnographie Grecque*, by Cardinal Pitra, 1871. (4) *Journal des Savants*, 1876; article by Miller. (5) *Christian Remembrancer*, vol. 65. (6) *Encyclopædia Britannica*, 9th ed., "Hymns." (7) Neale's *Introduction to History of the Holy Eastern Church*, 1851. (8) Neale's *Hymns of the Eastern Church*, 1852. (9) Littledale's *Offices of the Eastern Church*, 1863. (10) Chaffield's *Songs and Hymns of the Earliest Greek Christian Poets*, 1870. (11) *Lyra Messianica*, 1864. (12) *Orthodox Catholic Review*, 1875. (13) Mrs. Browning, *Greek Christian Poets*, 1863. (14) I. Williams's *Thoughts in Past Years*, 1838. (15) H. M. Macgill's *Songs of the Christian Creed and Life*, 1876-9. (16) Rev. S. G. Hatherly's ed. of Dr. Neale's *Hymns of the Eastern Church*, 1882. (17) Dr.

Littledale's *Offices*, &c. This contains the most extensive and accurate Glossary of Greek Ecclesiastical terms available to the English reader. (18) *Veteres Græci Poetæ*, by La Rovière, 1614.] [H. L. B.]

Greenwell, Dorothy, commonly known as "Dora Greenwell," was b. at Greenwell Ford, Durham, in 1821; resided at Ovingham Rectory, Northumberland (1848); Golborne Rectory, Lancashire; Durham (1854), and Clifton, near Bristol, where she d. in 1882. Her works include *Poems*, 1848; *The Patience of Hope*, 1861; *The Life of Lacordaire: A Present Heaven; Two Friends; Songs of Salvation*, 1874, &c. Her *Life*, by W. Dorling, was pub. in 1885. [J. J.]

Greenwood, John Brooke, b. at Huddersfield, Feb. 9, 1828, and educated at the Huddersfield College, is a merchant shipper of cotton yarn to the continental markets. In 1853 he pub. *Records-Memorial* of E. B. Cave. He has written many hymns, chiefly for Sunday-school anniversary services, and other special occasions. Of these the following, which appeared with others in an *Appendix* to the *Leeds S. School H. Bk.*, pub. for the use of the Cheetham Hill (Manchester) S. School, are in C. U. outside that collection:—

1. **Crown with Thy benediction.** *Holy Matrimony.*
 2. **Finding no place of rest.** *Return of the Dove to the Ark.*
 3. **How long, O Lord, how long! Thy children sigh.** 1st pub. in the *Manchester Cong. Magazine.*
 4. **There is no fold so fair as Thine.** *The Church of Christ.*
 5. **What shall we render, Lord, to Thee!** *Holy Baptism.*
- The full text of No. 2 is 7 stanzas, 1-iv. forming the original, and v.-vii. being a subsequent addition. Through a Roman Catholic relative of the author st. 1-iv. were given in the *Catholic Progress* with her initial "S." From thence it was taken by Mr. Orby Shipley and included in his *Annus Sanctus*, 1864, Pt. II., p. 81, with the same signature. The full text is in Horder's *The Poet's Bible*.

Mr. Greenwood's hymns possess great tenderness and refinement, and are worthy of greater attention than they have received.

[W. G. H.]

Greg, Samuel, was b. in Manchester, Sept. 6, 1804, and educated by Dr. Lant Carpenter, at Bristol, and at the Edinburgh University. He subsequently became a millowner at Bollington, near Macclesfield. He died, May 14, 1877. The addresses given by him at services which he conducted for his workmen at Bollington were pub. posthumously as *A Layman's Legacy*, 1877, with a prefatory note by Dean Stanley. He was also author of *Scenes from the Life of Jesus*, 1854, 2nd ed. 1869. Some of his short poems were appended to his *Layman's Legacy*. He is known to hymnody as the author of:—

1. **My soul in death was sleeping.** *New Life in Christ.* Appeared in his *Scenes from the Life of Jesus*, 1864, and included in the *Hymn*, 1879, No. 400.
2. **Slowly, slowly darkening.** *Old Age.* Written in the midst of affliction, Sept. 1869, and pub. in his *Layman's Legacy*, 1877, in 11 st. of 4 l., and entitled "The Mystery of Life." In 1884 it was given in W. G. Horder's *Cong. Hymns*, No. 837. In Martineau's *Hymns*, 1873, it reads, "Now, slowly, slowly, darkening." It is a hymn of great merit, and is well suited for Private Devotion.
3. **Stay, Master, stay upon this heavenly hill.** [*Transfiguration.*] 1st pub. in his *Scenes from the Life of Jesus*, 1854, at the close of a chapter on the Transfiguration. It was reprinted in *Macmillan's Magazine*,

1870, pp. 543-6, together with Dean Stanley's hymn, "Master, it is good to be," on the same subject. It was included in W. G. Horder's *Cong. Hymns*, 1884, No. 774.

[W. G. H.]

Gregor, Christian, s. of Georg Gregor, a peasant living in the Silesian village of Dirsdorf, near Peilau, was b. at Dirsdorf, Jan. 1, 1723. In 1742 he went to Herrnhut, where he was at first employed in tuition. He became leader of the music in the [Moravian] Brethren's congregation at Herrnhag, in 1748, and in 1749 at Zeist; but in 1753 he returned to Herrnhut as cashier of the Brethren's Board of Direction. He was, in 1756, ordained deaconus, in 1767 presbyter, and in 1789 bishop of the Brethren's Church. On Nov. 6, 1801, he attended a meeting, held at Herrnhut, of the Board of Direction of which he had been a member from 1764. Just as he entered his house at Berthelsdorf, near Herrnhut, he was struck with paralysis, and d. that same day. (*Koch*, vi. 486; *Allg. Deutsche Biog.*, ix. 630.)

He was a man greatly beloved and respected, simple of heart, loving, earnest and hardworking; and was entrusted with many important missions and visitations. His hymns are characterized by childlike fervour of devotion to his crucified Lord. A number appeared in *Des kleinen Brüder-Gesangbuchs dritter Theil*, Barby, 1787; but they were mostly contributed to the *Gesangbuch zum Gebrauch der evangelischen Brüder Gemeinen*, Barby, 1778, of which he was the principal editor. He was also an excellent organist, and edited, in 1784, a collection of accompanying tunes for the hymn-book of 1778, contributing thereto various melodies by himself. A little volume entitled *Historische Nachricht vom Bräder-Gesangbuche des Jahres 1778, und von dessen Lieder-Verfassern*, Gndau, 1835 (2nd ed., 1851), occasionally referred to in these pages, is based on materials collected by Gregor.

His hymns in English C. U. are:—

i. *Bis dereinst mein Stündlein schlägt*. [*Love to Christ*.] 1778, No. 640, in 5 st. of 4 l. *Tr.* as:—

Till permitted hence to go, of st. i., ii., iv., as No. 563 in the *Moravian H. Bk.*, 1801 (1886, No. 1228). In 1826 an original st. by T. Bird was added, beginning, "Till the day when I shall tread." Repeated thus in 1886, No. 1228, and in J. A. Latrobe's *Coll.*, 1841, No. 484.

ii. *Die Gottes Cherubim*. [*The Angels*.] Appeared as No. 1877 in *Appendix* xii. c., 1746, to the *Herrnhut G. B.* of 1735, thus:—

"Die Gottes Seraphim
Erheben ihre Stimmen,
(Funkelnd von Blitz und Strahl,
Ihr Lied liest, wenn ich sagen darf,
Dazu spielt mehr als eine Harf:
Ehre dem Seltenmaäl!"

In 1778 it is included as No. 1600, beginning, "Die Gottes Seraphim," and expanded to three stanzas; i. of the Angels; ii. of the Redeemed; iii. of the Church on Earth. Here the song, "Ehre dem Seitenmaäl," is given to the Church on Earth, and a paraphrase of Is. vi. 3, to the Angels. The only *tr.* in C. U. is:—

The Seraphim of God, in full from the 1778, by J. Miller and F. W. Foster, as No. 792 in the *Moravian H. Bk.*, 1789 (1886, No. 1220), repeated in J. A. Latrobe's *Coll.*, 1841, No. 424. Another *tr.* is "The Cherubims of God," from the original form, as No. 93 in pt. iii. of the *Moravian H. Bk.*, 1748.

iii. *Heiliger, heiliger, heiliger, Herr Zebaoth*. [*Public Worship*.] The introductory hymn in 1778, in 4 st. of 8 l., as on "The Word of God." The only *tr.* is:—

Holy Lord, Holy Lord, Holy and Almighty Lord,

by F. W. Foster, C. G. Clemens, and J. Swertner, as No. 1 in the *Moravian H. Bk.*, 1789 (1886, No. 1). Included from the text of 1801, as No. 217 in Dr. Pagenstecher's *Coll.*, 1864.

iv. *Nach tausendfachen Plagen*. [*Passiontide*.] 1778, No. 128, in 8 l. It is *tr.* as:—

Behold, my soul, Thy Saviour, by P. H. Molther, as No. 352 in the *Moravian H. Bk.*, 1789. See No. vi.

v. *O angenehme Augenblicke*. [*Eternal Life*.] Written in 1766. In 1778, No. 1749, in 2 st. of 8 l. The *trs.* are:—

1. *What heavenly joy and consolation*, by P. H. Molther, of st. i., as No. 886 in the *Moravian H. Bk.*, 1789 (1886, No. 1314, st. iii.). Included as st. iii. of No. 403 in the *Irish Church Hyl.*, 1873.

2. *O what joy, O what joy awaiteth me*. No. 988 in the *Moravian H. Bk.*, 1801. In the 1886 edition it is marked as a *tr.* of No. v. as above. It bears more resemblance, however, to "O wie wallt mein Herz," which is No. 268 in the 1806 *Appendix* to the *Brüder G. B.* of 1778.

vi. *O süsse Seelenweide*. [*Passiontide*.] 1778, No. 167, in 11 st. of 8 l. St. i., ii. are ascribed to Gregor; iii., iv., xi. to Johann Prätorius; and v.-x. to C. R. von Zinzendorf (taken from Nos. 40 and 41 of the collected ed. of his hymns, 1754). The *tr.* is:—

How is my soul delighted, a *tr.* of st. i., ii., iv., v., vii., x. by F. W. Foster, and J. Miller, as No. 360 in the *Moravian H. Bk.*, 1789. In the 1801 and later eds. (1886, No. 407), Molther's *tr.* of No. iv. was prefixed as st. i., new *trs.* of st. viii., x. given, and the rest altered. In the *Book of Com. Praise*, ed. 1872, No. 86, is st. i., ii., ll. 5-8, and iii., by Gregor; and iv., ll. 5-8, by Prätorius, beginning, "Behold, my soul, thy Saviour."

vii. *O Tage wahrer Seligkeit*. [*Joy of Forgiveness*.] 1778, No. 398, in 6 st. of 8 l., included in the *Berlin G. L. S.*, ed. 1863. *Tr.* as:—

O days of solid happiness, in full as No. 340 in the *Moravian H. Bk.*, 1801 (1886, No. 386). Two centos from the text of 1849 are in C. U.:—

1. "What days of solid happiness," st. i.-iv., as No. 433 in the ed. of 1867 of Mercer's *C. P. and H. Bk.*
2. "Whene'er we contemplate the grace," st. iv.-vi. as No. 396 in the *Irish Church Hyl.*, 1873.

viii. *Wenn schlägt die angenehme Stunde*. [*Ascension*.] Written for Aug. 17, 1765, and included as No. 113 in 1767, as above, in 8 l. *Tr.* as:—

When, O when shall I have the favour, by P. H. Molther, c. 1774, included as No. 839 in the *Moravian H. Bk.*, 1789, repeated as st. ii. of No. 403, in the *Irish Church Hyl.*, 1873. In the 1886 ed. of the *Moravian H. Bk.*, No. 1314, it begins, "O when shall I have that great favour."

ix. *Wie wird mir einst doch sein*. [*Eternal Life*.] 1778, No. 1743, in 10 st. of 6 l. In the *Historische Nachricht* thereto, st. i.-iii. are marked as by Gregor, and st. iv.-x. as by N. L. von Zinzendorf. St. iv.-x. are recast from a hymn beginning, "Die Bäume blühen ab," written in the autumn of 1721, and included as No. 1245 in the 3rd ed., 1731, of his *Sammlung geist- und lieblicher Lieder*, in 46 st. of 4 l., the st. of the original used being in order 39, 42, 34, 18, 22, 29, 45. The only *tr.* in C. U. is:—

What shall I feel, when I, in full from the 1778, by C. J. Latrobe, as No. 885 in the *Moravian H. Bk.*, 1789 (1886, No. 1301). Two centos are in use:—

1. "How shall the joy be told"; st. i.-iv., vi., viii. altered in J. A. Latrobe's *Coll.*, 1841, No. 498.
2. "I hear the enraptured song"; st. 2, 6, 9, 10, as No. 582 in the *App.* of 1873 to Mercer's *C. P. & H. Bk.*

ii. *Hymns not in English C. U.* :—

x. *Ach mein Herr Jesu! dein Nahesein.* *Com-munion with Christ.* 1767, as above, No. 432, in 10 st. In the Berlin *G. L. S.*, ed. 1863, No. 925. Justly characterised by Dr. Schaff in his *Christ in Song*, 1869, p. 496, as "One of the sweetest hymns from the holy of holies of the believer's personal communion with his Saviour, and very characteristic of Moravian piety in its best form." The *trs.* are (1) "What peace divine, what perfect happiness," by P. H. Molther, as No. 278 in the *Moravian H. Bk.*, 1789 (1849, No. 362). In the 1888 ed. of the *Moravian H. Bk.*, No. 369, it begins with the *tr.* of st. v., "Gracious Redeemer, grant to us while here." (2) "Jesus, our Lord, when Thou art near," by Dr. H. Mills, 1845 (1856, p. 122). (3) "Ah dearest Lord! to feel that Thou art near," by Miss Winkworth, 1858, p. 168. (4) "Ah, Jesus, Lord, Thou art near to me," in the *British Herald*, Dec., 1866, p. 372, and as No. 304 in Reid's *Praise Bk.*, 1872. (5) "Jesus, my Lord, Thy nearness does impart," by E. Reynolds for Schaff's *Christ in Song*, 1869, p. 496.

xi. *Hallelujah! der Heiland lebt.* *Easter.* 1778, No. 203, in 17 st. (st. xiv. being by Matthäus Stach, and 1st pub. as st. ii. of No. 109, in 1767). *Tr.* as "Sing Hallelujah, Christ doth live," as No. 131 in the *Moravian H. Bk.*, 1801 (1866, No. 142), repeated in Bp. Kyle's *Coll.*, 1860, No. 131. Beginning with the *tr.* of st. ix., "The God of Peace, to guilty man," 6 st. were included as No. 90 in Reid's *Praise Bk.*, 1872. [J. M.]

Gregory, John George, M.A., was b. in 1827 and educated at Emmanuel College, Cambridge (B.A. 1853, M.A. 1856). In 1853 he took Holy Orders, and has held, besides various curacies, the Incumbency of Nechells, Birmingham; the Rectory of Bonchurch, Isle of Wight; and the Incumbency of Park Chapel, Chelsea. In 1878 he became Incumbent of Emmanuel Church, Hove, Brighton. Whilst at Bonchurch he pub. *The Bonchurch Hymn Book*, 1868. The 3rd ed. was pub. for the use of his congregation at Park Chapel, Chelsea, in 1873. It was finally rearranged as *A Sel. of Hymns for use in Emmanuel Church, Hove*, Brighton, in 1880. To the 1st ed. of this collection he contributed :—

1. Almighty God, our King. *Providence.*
2. Bind us to Thee, Lord, we pray. *Holiness desired.*
3. Christ, our Lord, enthroned on high. *Christmas.*
4. Defer not, O our God. *Missions.*
5. Every hour is passing. *The onward journey.*
6. Father, we adore Thee. *Holy Trinity.*
7. Great God, we bless Thy care. *Graces.*
8. High above all the angels doth Jesus now reign. *Advent.*
9. Holy Saviour, Thou Who reignest. *Advent.*
10. In faith and hope we bring this child. *Holy Baptism.*
11. In memory of Thy love. *Holy Communion.*
12. Jesus, Whose love so full, so free. *Divine guidance desired.*
13. Kind and gracious Saviour, lead us. *Easter.*
14. Lead Thou, Lord, and bid us follow. *Whitsun-tide.*
15. Lord, hear Thy people pray. *Holy Baptism.*
16. Lord, our God, Thy wondrous grace. *Close of Divine Worship.*
17. O God, we would raise. *Praise.*
18. O what shall we poor children give. *Graces.*
19. The Land of Immanuel, our Saviour, is yonder. *Heaven.*
20. We owe to Thee, O Lord. *Called of God.*
21. Zion's streets were thronging. *Jerusalem desolate.*

In the rearranged edition of his collection for Emmanuel Church, Hove, Mr. Gregory omitted Nos. 7, 8, 15, 18, 19, and 21 of the above, and added the following :—

22. Exalted o'er angels doth Jesus now reign. *Advent.* No. 8 rewritten.
23. I would take me to the Cross. *Good Friday.*
24. Jesus, our Lord, we look to Thee. *Advent.*

25. Lord God of endless love. *Close of Divine Service.*
26. Lord, it is sweet to rest. *Close of Divine Service.*
27. Lord Jesus, by Thy precious blood. *Passiontide.*
28. O brethren, let us sing. *Morning.*
29. O cheer thee, thou Christian. *Morning.*
30. O Lord, our Father, God and King. *Praise to the Father.*
31. Our Holy Saviour soon shall come. *Advent.*
32. Pray, Christian, pray, thy Father God will heed thee. *Prayer.* [J. J.]

Gregory of Nazianzus (St. Gregory Nazianzen), Bishop of Sasima and of Constantinople, s. of Gregory, Bishop of Nazianzus in Cappadocia, and Nonna, his wife, was b. at a village near that city where his father had an estate, and called Arizanzus. The date of his birth is unknown, but is generally given as A.D. 325. In early childhood he was taught to read the Scriptures by his mother. From his home he passed with his brother Caesarius to a school at Caesarea, the capital of Cappadocia, where he was instructed by one Carterius, supposed by some to be the same as the subsequent head of the monasteries of Antioch, and instructor of St. Chrysostom. At Caesarea he probably met with Basil, with whom he maintained a life-long friendship. From Caesarea Basil went to Constantinople, and Gregory and his brother to Caesarea in Palestine. In a short time his brother passed on to Alexandria, whilst he remained behind to study rhetoric, and then followed his brother to that city. From Alexandria he went to pursue his study at Athens. On his journey there the ship in which he sailed encountered a severe hurricane, so much so, that all despaired of life. The voyage, however, terminated safely, and Gregory felt his deliverance to be a fresh call upon him to devote himself to God. At Athens, Julian (the Emperor) was a fellow student, and there he also met Basil again, and rendered him much assistance. His studies at Athens extended over some ten years. About 356 he returned to Nazianzus, from whence, after great persuasion on the part of Basil he joined the latter at Pontus, and devoted himself for some two or three years to an ascetic life. On returning to his home the holy office of the priesthood was forced upon him by his father: but instead of exercising his office he fled to Pontus, only to return again in a few months. Ordained, probably at Christmas, he preached his first sermon in the Church at Nazianzus on the following Easter-day, A.D. 362. In 370, through Basil, who had become Metropolitan of Cappadocia and Exarch of Pontus, Gregory consented most unwillingly to be consecrated as Bishop of Sasima. Subsequently he became for a short time his father's coadjutor at Nazianzus. About Easter, A.D. 379, he was called by the oppressed orthodox Christians of Constantinople to that city. The people's wish was supported by the voice of many of the bishops. He arrived there, it is supposed, about Easter. He found the adherents of the Nicene Creed few, and crushed by the heretics, and without a church in which to worship. His work, and the opposition he met with in that city, we cannot detail here. Failing health, and a dispute respecting the validity of his position as Bp. of Constantinople, led him, in A.D. 381, to retire to Nazianzus. After administering the affairs of that diocese for a short time he retired to his birthplace at Arizanzus, and occu-

pied his remaining years—probably about six—in writing poems, &c. He d. cir. 390.

St. Gregory's extant writings were pub. in two folio volumes, the first in 1778; and the second in 1842. This is commonly known as the Benedictine edition and is entitled *Sacra Patris nostri Gregorii Theologi vulgo Nazianensis Archiepiscopi Constantinopolitani, Opera omnia quae extant vel eius nomine circumferuntur, ad MSS codices Gallicanos, Vaticanos, Germanicos, Anglicos, nec non ad antiquiores editiones castigata, &c., &c.* Vol. i. contains 45 Sermons, and vol. ii. Letters on Various Subjects, and his poems. The latter are in two Books: Bk. i. (1) dogmatic, (2) moral; Bk. ii. historical, (1) relating to himself, (2) relating to others, including epitaphs, &c. The dogmatic poems are 38; the moral 40; those relating to his own life 99, and miscellaneous over 60. Many of these are given in the *Anth. Graec. Cur. Chris.*, and *Daniel*, iii. pp. 5, 16, and 8 are translated by Mr. Chaffield in his *Songs and Hymns of the Greek Christian Poets*, 1876. For fuller details of St. Gregory's Life and Writings, his works in ms. and book form and other matters relating thereto, see *Dict. of Christian Biog.*, vol. i. pp. 741-761, and for criticism of his poetry, *Greek Hymnody*, § iv. [J. J.]

Gregory I., St. Pope. Surnamed **The Great.** Was b. at Rome about A.D. 540. His family was distinguished not only for its rank and social consideration, but for its piety and good works. His father, Gordianus, said to have been the grandson of Pope Felix II. or III., was a man of senatorial rank and great wealth; whilst his mother, Silvia, and her sisters-in-law, Tarsilla and Aemiliana, attained the distinction of canonization. Gregory made the best use of his advantages in circumstances and surroundings, so far as his education went. "A saint among saints," he was considered second to none in Rome in grammar, rhetoric, and logic. In early life, before his father's death, he became a member of the Senate; and soon after he was thirty years of age, praetor of the city. But, though extremely popular amongst his countrymen, he had no mind to live "lapped in luxury," and accordingly, when his father died, he devoted the whole of the large fortune that he inherited to religious uses. He founded no less than six monasteries in Sicily, as well as one on the site of his own house at Rome, to which latter he retired himself in the capacity of a Benedictine monk, in 575. In 577 the then Pope, Benedict I., made him one of the seven Cardinal Deacons who presided over the seven principal divisions of Rome. The following year Benedict's successor, Pelagius II., sent him on an embassy of congratulation to the new emperor Tiberius, at Constantinople. After six years' residence at Constantinople he returned to Rome. It was during this residence at Rome, before he was called upon to succeed Pelagius in the Papal chair, that his interest was excited in the evangelization of Britain by seeing some beautiful children, natives of that country, exposed for sale in the slave-market there ("non Angli, sed Angeli"). He volunteered to head a mission to convert the British, and, having obtained the Pope's sanction for the enterprise, had got three days' journey on his way to Britain when he was peremptorily recalled by Pelagius, at the earnest demand of the Roman people. In 590 he became Pope himself, and, as is well known, carried out his benevolent purpose towards Britain by the mission of St. Augustine, 596. His Papacy, upon which he entered with genuine reluctance, and only after he had taken every step in his

power to be relieved from the office, lasted until 604, when he d. at the early age of fifty-five. His Pontificate was distinguished by his zeal, ability, and address in the administration of his temporal and spiritual kingdom alike, and his missionaries found their way into all parts of the known world. In Lombardy he destroyed Arianism; in Africa he greatly weakened the Donatists; in Spain he converted the monarch, Reccared; while he made his influence felt even in the remote region of Ireland, where, till his day, the native Church had not acknowledged any allegiance to the See of Rome. He advised rather than dictated to other bishops, and strongly opposed the assumption of the title of "Universal Patriarch" by John the Faster of Constantinople, on the ground that the title had been declined by the Pope himself at the Council of Chalcedon, and declared his pride in being called the "Servant of God's Servants." He exhibited entire toleration for Jews and heretics, and his disapproval of slavery by manumitting all his own slaves. The one grave blot upon his otherwise upright and virtuous character was his gross flattery in congratulating Phocas on his accession to the throne as emperor in 601, a position the latter had secured with the assistance of the imperial army in which he was a centurion, by the murder of his predecessor Mauricius (whose six sons had been slaughtered before their father's eyes), and that of the empress Constantina and her three daughters.

Gregory's great learning won for him the distinction of being ranked as one of the four Latin doctors, and exhibited itself in many works of value, the most important of which are his *Moralium Libri xxxv.*, and his two books of homilies on *Ezekiel* and the *Gospels*. His influence was also great as a preacher and many of his sermons are still extant, and form indeed no inconsiderable portion of his works that have come down to us. But he is most famous, perhaps, for the services he rendered to the liturgy and music of the Church, whereby he gained for himself the title of *Magister Caereoniaturum*. His *Sacramentary*, in which he gave its definite form to the Sacrifice of the Mass, and his *Antiphonary*, a collection which he made of chants old and new, as well as a school called *Orphanotrophium*, which he established at Rome for the cultivation of church singing, prove his interest in such subjects, and his success in his efforts to render the public worship of his day worthy of Him to Whom it was addressed. The *Gregorian Tones*, or chants, with which we are still familiar after a lapse of twelve centuries, we owe to his anxiety to supersede the more melodious and flowing style of church music which is popularly attributed to St. Ambrose, by the severer and more solemn monotone which is its characteristic.

The contributions of St. Gregory to our stores of Latin hymns are not numerous, nor are the few generally attributed to him quite certainly proved to be his. But few as they are, and by whomsoever written, they are most of them still used in the services of the Church. In character they are well wedded to the grave and solemn music which St.

Gregory himself is supposed to have written for them.

The Benedictine editors credit St. Gregory with 8 hymns, viz. (1) "Primo dierum omnium"; (2) "Nocte surgentes vigilemus"; (3) "Ecce jam noctis tenuatur umbra"; (4) "Clarum decus Jcjunii"; (5) "Audi benigne conditor"; (6) "Magno salutis gaudio"; (7) "Rex Christe factor omnium"; (8) "Lucus Creator Optime." *Daniel* in his vol. I. assigns him three others. (9) "Ecce tempus idoneum"; (10) "Summi largitor precum"; (11) "Noctis tempus jam praterit." For *frs.* of these hymns see under their respective first lines. (For an elaborate account of St. Gregory, see Smith and Wace's *Dictionary of Christian Biography.*) [D. S. W.]

Greitter, Matthäus, was a monk and chorister of Strassburg Cathedral, but in 1524 espoused the cause of the Reformation. In 1528 he was appointed assistant pastor of St. Martin's Church, and afterwards at St. Stephen's. When the Interim [Agricola] was forced on Strassburg, he was the only one of the Lutheran pastors that sought to further it, a course which he afterwards deeply regretted. His death is dated by *Wetzel*, i. 349, as Dec. 20, 1550; by the *Allg. Deutsche Biog.*, ix. 636, as Nov. 20, 1550; while *Koch*, ii. 104, says he d. of the pestilence in 1552.

Greitter was a distinguished musician, and with his friend Dachstein (q.v.) edited the *Strassburg Kirchen amtz*, 1524-6. Four psalm tunes by Greitter, and one by Dachstein were inserted by Calvin in his first Hymn-book published at Strassburg, 1539. All these were transferred to the first ed. of the French Genevan Psalter in 1542, and two of them, both by Greitter (the tunes to psalms 38 and 91), were retained in the final ed. of 1562. Of his 7 Psalm versions 4 have been tr. into English:—

i. **Ach Gott, wie lang vergiesset mein.** *Ps.* xiii. 1524. *Wackernagel*, iii. p. 89, in 4 st. *Tr.* as, "O Lord, how long forever will thou forget," in the *Gude and Godly Ballades*, ed. 1568, folio 46 (1868, p. 78).

ii. **Da Israel aus Egypten zog.** *Ps.* cxvii. In *Die Zwölf Psalmen: In exitu Israel*, &c., Strassburg, 1527, thence in *Wackernagel*, iii. p. 93, in 2 st. *Tr.* as, "Quhen, fra Egypt departt Israell," in the *G. & G. Ballades*, ed. 1568, folio 56 (1868, p. 95).

iii. **Nicht uns, nicht uns, o ewiger Herr.** *Ps.* cxv. 1527, as li., and *Wackernagel*, iii. p. 93, in 4 st. *Tr.* as, "Not unto us, not unto us, O Lord," in the *G. & G. Ballades*, ed. 1568, folio 56 (1868, p. 95).

iv. **O Herr Gott, beginne mich.** *Ps.* li. 1525. *Wackernagel*, iii. p. 90, in 5 st. *Tr.* as, "O Lorde God, have mercy on me," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 574). [J. M.]

Greville, Robert Kaye, LL.D., was eldest s. of Rev. Robert Greville, rector of Edlaston, Derbyshire, and was b. at Bishop Auckland in 1794. He studied medicine at Edinburgh and London, and finally settled, though he did not practise, in Edinburgh. He was a distinguished botanist, and a well-known philanthropist. He edited and contributed to a number of the current annuals from 1830 to 1850. He was a member of the congregation of the Rev. D. T. K. Drummond, and joint editor with him of *The Church of England Hymn-book*, 1838, contributing thereto 9 hymns. He d. at Murrayfield, Edinburgh, June 4, 1866 (Miller's *Singers & Songs*, p. 438). [See *Scottish Hymnody*, § vi.] His hymns, dating from the collection of 1838, are:—

1. A little while and every fear. *Death anticipated.*
2. A lost and sinful world to save. *Christmas.*
3. Before Thy throne in fetters bound. *Temperance.*
4. God of the world, we praise Thy name. *Temperance.*
5. O Ancient of eternal days. *Praise to the Father.*
6. O God, the Judge of nations, hear. *National Fast.*
7. O God, we come before Thee. *Happiness desired.*
8. While still Thy all-creative hand. *God's Faithfulness.*
9. Ye humble souls in sorrow bending. *Burial.*

In addition to these hymns, some of which are still in C. U. and all are worthy of attention, the following is also by Dr. Greville:—

10. O God, from Thee alone. *Missions*
It appeared in *The Church of England Magazine*, Jan. 18, 1839, in 6 st. of 4 l. In 1852 it passed into the S. P. C. K. *Hymns*, No. 188, and was repeated in later editions and in other collections. [J. J.]

Griffiths, Ann, of Dolwar Fechan, Montgomeryshire, was b. in 1776, and d. in 1805. She composed many beautiful hymns, a collection of which was pub. (posthumously) in 1806, and also in 1808, under the title of "*Hymnau ofawl i Dduw ar Oen*" ("Hymns of Praise to God and the Lamb"). Several of her hymns rank with the best in the Welsh language. [W. G. T.]

Grigg, Joseph, was b. in 1728, according to the "s. mss.," but this date seems to be some 6 or 8 years too late. He was the son of poor parents and was brought up to mechanical pursuits. In 1743 he forsook his trade and became assistant minister to the Rev. Thomas Bures, of the Presbyterian Church, Silver Street, London. On the death of Mr. Bures in 1747, he retired from the ministry, and, marrying a lady of property, took up his residence at St. Albans. He d. at Walthamstow, Essex, Oct. 29, 1768. As a hymn-writer Grigg is chiefly known by two of his hymns, "Behold a stranger at the door"; and "Jesus, and can it ever be?" His hymn-writing began, it is said, at 10 years of age. His published works of various kinds number over 40. Those in which his hymns are found are:—

(1) *Miscellanies on Moral and Religious Subjects*, &c., London, Elizabeth Harrison, 1756. (2) *The Voice of Danger, the Voice of God. A Sermon Preached at St. Albans, and at Bow-Lane, Chiefly with a View to the apprehended Invasion.* By J. Grigg. London, J. Buckland, 1756. To this is appended his hymn, "Shake, Britain, like an aspen shake." (3) *Four Hymns on Divine Subjects wherein the Patience and Love of Our Divine Saviour is displayed*, London, 1765. (4) *Hymns by the late Rev. Joseph Grigg, Stourbridge, 1806.* (5) During 1765 and 1766 he also contributed 12 hymns to *The Christians Magazine*.

In 1861 D. Sedgwick collected his hymns and poems, and pub. them with a memoir as:—

Hymns on Divine Subjects. * * * * London, 1861. This volume contains 40 "Hymns," and 17 "Serious Poems." In the "s. mss." Sedgwick notes that in 1861 he omitted 3 hymns by Grigg, which were then unknown to him, viz.:—(1) On "The National Fast," appended to a sermon preached at Northampton, Feb. 13, 1761, by W. Warburton, and pub. in London, 1761. (2) "A Harvest Hymn by the late Rev. Joseph Grigg," in 6 st. in the *Evangelical Magazine*, July, 1822; and (3) On the Parable of Dives and Lazarus, dated "Feb. 15, 1767." [J. J.]

Grinfield, Thomas, M.A., b. Sept. 27th, 1788, and educated at Paul's Cray, Kent, and Trinity College, Cambridge. Taking Holy Orders in 1813, he was preferred to the Rectory of Shirland, Derbyshire, in 1827 (*Lyra Brit.*, 1867, p. 256). He d. in 1870.

His published works include:—

(1) *Epistles and Miscellaneous Poems*, London, 1815; (2) *The Omnipresence of God, with Other Sacred Poems*, Bristol, 1824; and (3) *A Century of Original Sacred Songs composed for Favourite Acts*, London, 1836.

From Nos. 2 and 3 the following hymns have come into C. U.:—

1. And is there a land far away from sin and woe?
Heaven. No. 84 of his *Century of O. S. Songs*, 1836, in 4 st. of 4 l., and headed "The Heavenly Land."
2. O how kindly hast Thou led me [us]. *The Divine Guide*. No. 88 of his *Century*, &c., 1836, in 2 st. of 8 l.,

and entitled "Remembrance of the Way." In 1838 it was given as No. 166 in J. H. Gurney's *Lutterworth Coll.*, 1838; in his *Marylebone Ps. & Hymns*, 1851, No. 165; Lord Selborne's *Bk. of Praise*, 1862, No. 208, and other collections.

3. Then it burst, the glorious view. *Heaven*. 1st pub. in his *Omnipresence of God*, &c., 1824, p. 181, in 3 st. of 8 l., and entitled "The New Jerusalem." It is given in Snepp's *Songs of G. & G.*, 1872, No. 1003.

4. They talked of Jesus as they went. *The walk to Emmaus*. 1st pub. in his *Century*, &c., 1836, No. 52, in 5 st. of 8 l., and headed "The Visit to Emmaus." It was given in Lord Selborne's *Bk. of Praise*, 1862, No. 297, and in *Lyra Eucharistica*, 1863.

5. Though far from thy [your] country, unfriended, unknown. *Departure of Missionaries*. Appeared in his *Century*, &c., 1836, No. 38, in 5 st. of 4 l., and headed *Departure of Missionaries*. In Dale's *English H. Bk.*, 1875, No. 1031, it is somewhat altered, and st. iii. and iv. are omitted.

6. 'Tis come, the time so oft foretold. *Christmas*. No. 58 in his *Century*, &c., 1836, in 10 st. of 6 l., and headed "Angels announcing to Shepherds the Birth of a Saviour. A Christmas Ode." In J. H. Gurney's *Lutterworth Coll.*, 1838, st. l., vi., ix., x. were given as No. 254. These were repeated in his *Marylebone Ps. & Hymns*, 1851, as No. 260; and in Lord Selborne's *Bk. of Praise*, 1862, as No. 32.

7. 'Tis not in circumstances. *Faith*. In its original form this is not in C. U., except in *The Comprehensive Rippon*, 1844, but it appeared as No. 44 in his *Century*, &c., 1836, as "All may be outwardly." In 4 st. of 12 l. In Dr. Dale's *Eng. H. Bk.*, 1875, No. 592, st. iii.-iv. are given in a slightly altered form.

8. When my heart beguiling. *Presence of Christ desired*. Pt. II. of Song 2 in his *Century*, &c., 1836, in 13 l., and headed "Remember me. The Christian's request of his Saviour." In Dale's *English H. Bk.*, 1875, No. 534, l. 7 is omitted.

9. Why art thou grieving? *Trust*. No. 17 of his *Century*, &c., 1836, in 2 st. of 12 l., and headed "Why art thou disquieted? Hope thou in God." In Dale's *English H. Bk.*, 1875, No. 599, it begins "Why are we grieving?" and is divided into 6 st. of 4 l.

In addition to these hymns there are in the *Lyra Brit.*, 1867, the following:—

10. All may be outwardly. *The Heart the seat of Peace or Pain*. No. 44, but see No. 7 for this.

11. Grant me, Lord, to walk with Thee. *Simplicity*. No. 10 could we pilgrims raise our eyes. *Walking by Faith*.

Of these, No. 10 is in *Sacred Melodies* appended to some editions of the *Comprehensive Rippon*, together with the following:—

13. Happy those who rest have found. *Repose in Jesus*. No. 59.

14. How still amidst commotion. *Hope*. No. 0 do not forsake me, my Father, my Friend. *God's continued presence desired*.

16. Sweetly let's join our evening hymn. *For use at Sea*.

17. Sweetly ye blow, celestial gales. *For use at Sea*.

18. Wake, my voice, O wake once more. *Farewell*.

These hymns all appeared in his *Century*, &c., 1836. [W. T. B.]

Griswold, Alexander Viets, D.D., b. at Simsbury, Connecticut, in 1766. After being for some time rector at Bristol, Rhode Island, he was consecrated bishop of the "Eastern Diocese," in 1811. He was subsequently Bishop of Massachusetts. He d. in 1843, and his memoirs were pub. by Dr. J. S. Stone. His well-known hymn:—

Holy Father, great Creator. Holy Trinity. Was written probably in 1836. It appeared in that year in his *Family Prayers*, in 4 st. of 6 l., and entitled "Hymn to the God of Christians." With some alterations by Ph. Cox, it was given in *Hymns for Church and Home*, &c., Phila., 1860, No. 153. It was repeated in the *Hymnal . . . of the Protestant Episcopal Church*, 1871, No. 145. [F. M. B.]

Grosart, Alexander Balloch, D.D., LL.D., was b. at Stirling, N.B., on 18th June, 1835, and educated at the Falkirk Parish

School, and privately; the University of Edinburgh, and the Theological Hall of the United Presbyterian Church. His own *alma mater* conferred on him the degree of LL.D., and St. Andrew's University, D.D. On 29th October, 1856, he was ordained as minister of the First United Presbyterian Church, Kinross during which pastorate he became well known as editor of the *Works and Biographies of Dr. Richard Sibbes, Thomas Brooks*, and many others, in *Nichol's Puritan Divines and Puritan Commentaries*, and as author of the *Life and Works of Michael Bruce*, and of *Jesus Mighty to Save, or Christ for all the World and all the World for Christ; Small Sins; I ambs all Safe, or Salvation of Children; Prince of Light and Prince of Darkness, or the Temptation of Jesus*, and various practical books. Perhaps in literature his name came most prominently forward as author of *Lord Bacon not the author of the Christian Paradoxes* (1865)—a discovery accepted at once by Spedding and Von Ranke, and universally, and so removing a shadow that had long lain on an illustrious name. This has since been followed up by a number of noticeable kindred discoveries, e.g. that Phineas Fletcher, not Edmund Spenser, was the author of *Britain's Ida* (the name and family history of Spenser's wife, "Elizabeth"); the identification of the *Phoenix* as Q. Elizabeth and of the *Turtle Dove* as the Earl of Essex in *Sir Robert Chester's Love's Martyr or Rosalind's Complaint* (1601)—the only known book to which Shakespeare contributed verses (*New Shakespeare Society*, 1878); and unpublished ms. of George Herbert, Richard Crashaw, &c. From Kinross he was translated to Prince's Park United Presbyterian Church, Liverpool; and in 1868 to Blackburn, Lancashire, where he is at present the minister of St. George's (Presbyterian Church of England).

Throughout his professional lifetime, Dr. Grosart has been a voluminous author, biographer, editor, and traveller. *The Fuller Worthies Library*, 39 vols.; *Chertsey Worthies Library*, 14 vols.; *Occasional Issues of Unique and Very Rare Books*, 38 vols.; *The Huth Library*, 39 vols.; editions of the *Works of Spenser*, 10 vols.; *Samuel Daniel*, 5 vols.; *George Daniel*, 4 vols.; *Townley MSS.*, 2 vols.; *Sir John Eliot MSS.*, 6 vols.; *Lismore Papers*, 10 vols.; *Prose Works of Wordsworth*, 3 vols.; *The Spring Lecture, Representative Nonconformists* (1879)—are only some of the fruits of his critical, annotatory, and biographical labours on our Elizabethan and other early literature. As an editor his books have been abundantly helpful in our d. p. r. t. ment, and not a few of his authors belong to it, *g. a. c. Spenser, Sidney, More, Beaumonts, Bruce*, &c. He was the first to print many poems of *George Herbert, Richard Crashaw*, and others, and to translate their Latin and Greek poems. Much of our richest, finest, and rarest early English literature is only obtainable in Dr. Grosart's editions. These were nearly all privately printed, and limited. They are to be found in all our own great libraries, and in those of Europe and America. He has also contributed largely to the various literary and theological periodicals, *Evangelicalia Britannica, National Biography*, &c. In 1868, he printed for private circulation a small vol. of 18 hymns, two of which have been introduced into Dr. Charles Rogers's *Harp of the Christian Home* (1876), viz., "The Living Way," and "Holiness." He has also printed a number of New-year and Watch-night Hymns, which have had a large circulation in Watchword Cards and leaflets; also two leaflets that have had a still wider circulation, "The Tear-dimmed lamp" and "God bless our Church and School." In *Leisure Hour and Sunday at Home*, &c., a number of his hymns have also appeared. He has announced his intention of sooner or later collecting a *Century* or more of his gradually accumulated Hymns. [J. J.]

Groser, Horace George, s. of Wm. H. Groser (q. v.), was b. in North London, Dec. 22nd, 1863. He is a member of the Congregational Denomination, and is wholly employed in literary work as editor and author. In 1886 he pub. a religious story entitled *Bertha Pemberthy*, but the greater part of his writings have been short poems contributed to the *Sunday Magazine*, *The Girls' Own Paper*, and other periodicals. He is the author of several hymns, a good specimen of which is in the *Voice of Praise*, 1886, "When my spirit pants for rest" (*Lord, remember me*). [W. R. S.]

Groser, William, s. of a Baptist Minister, was b. in London in 1791. In 1813 he became pastor of a small Baptist church at Princes Risborough, Bucks; in 1820 he removed to Maidstone, and in 1839 to London, where he resided until his death, in 1856. For some years subsequently to 1839, he was editor of *The Baptist Magazine*, and for the last five years of his life Secretary of the Baptist Irish Society. Mr. Groser also did good service to hymnody as an editor of hymn-books. The *Baptist New Selection*, prepared by Dr. Murch and others [see *Baptist Hymnody*], was edited by him in 1828. At the request of the Baptist Missionary Society he also prepared and edited in 1852, *A Sel. of Hys. adapted to Pub. Worship*, and designed chiefly for the use of Baptist Churches in Jamaica. London, Haddon & Co. This selection was reprinted in 1860 with the addition of 57 hymns; but is no longer in use, having been superseded by the *Bap. Ps. & Hys.*, 1858. As a hymn-writer Mr. Groser is known by one hymn only:—

Praise the Redeemer, almighty to save. Death Conquered. It was composed during his residence at Maidstone, to the metre and tune of "Sound the loud timbrel," and appeared in the enlarged *Sel. of Hymns for the use of Bapt. Congregations*, London, 1841; again in Spurgeon's *O. O. H. Bk.*, 1866, and in the 1880 *Suppl. to Bapt. Ps. & Hys.* [W. R. S.]

Groser, William Howse, B.S.C., s. of Mr. W. Groser (for many years Secretary of the London Sunday School Union, and a relative of the Rev. W. Groser, noticed above), was b. in 1834, and educated at University College, London, and graduated B.S.C. at the London University, in 1862. Although engaged in mercantile pursuits Mr. Groser devotes considerable time to natural science, and Christian work, especially in connection with Sunday schools. He was for twelve years editor of the *Bible Class and Youth's Magazine*; and subsequently of the *Sunday School Teacher*, and of the *Excelsior*. His publications, mainly of a Biblical and educational character, are numerous. In 1875, he edited:—

Songs by the Way. A Hymnal for Young Christians and Enquirers, Lond. S. S. U.

He also contributed hymns to the S. S. Union hymn-books:—

(1) *Sunday Scholars' Hymn Book*, n.d. (1861); (2) *Songs of Gladness; A Hymn-book for the Young*, 1871, containing 200 hymns. It was subsequently enlarged to 266; and (3) *The Sunday School Teachers' Hymn-book* (1871).

His hymns published in these books include:

1. *Songs by the Way*, 1875.
1. The Lord is our Shepherd. *The Good Shepherd*.
2. In *Sunday Scholars' H. Bk.*, 1861.
2. Blest Saviour, who in days of old. *S. S. Anniversary*.

3. Great Lord of earth and time. *S. S. Anniversary*
4. Swift as an eagle's flight. *Flight of time*.
5. Sunny days of childhood. *Early Piety*.
- iii. In *Songs of Gladness*, 1871.
6. Borne upon time's noiseless wing. *New Year*.
7. How bright the morning broke. *Year of Jubilee*.
8. O happy they who know the Lord. *Early Piety*.
9. O'er the waters, dark and drear. *Divine Guidance Desired*.

These hymns were all composed between 1860 and 1875. All are in C. U. in G. Britain, and many also in America. Those in the *S. S. Teachers' H. Bk.* are the least known.

[W. R. S.]

Gross, Johann. [Rutilius, M.]

Grüenwald, Georg, was an Anabaptist shoemaker, who suffered martyrdom for his principles, being in 1530 burnt at the stake at Köpfstein, or Kufstein, on the Inn below Innsbruck. To him is ascribed, in a *MS. Anabaptist Chronicle* now in the Town Library at Hamburg, the hymn:—

Kommt her zu mir, sagt Gottes Sohn. [*Christ's Yoke*]. Founded on St. Matt. xi. 28-30. Appeared as "Aln schöns neues Christlichs lyed," in 1530. *Wackernagel*, iii. pp. 128-133, gives this in 16 st. and three later forms. The form in V. Babst's *G. B.*, Leipzig, 1545, is that in C. U., as in the *Chr. L. S.*, 1851, No. 421. It has been generally ascribed to Hans Witzstadt of Wertheim, but *Wackernagel* in a long note decides in favour of Grüenwald.

The *trs.* are (1) "Cum heil, says Godds son to me," in the *Gude and Godly Ballades*, ed. 1568, folio 16 (1868, p. 25). (2) "Come hither! saith our blessed Lord," by J. C. Jacobi, 1725, p. 35 (1732, p. 121), repeated as No. 151 in pt. I. of the *Moravian H. Bk.*, 1754. (3) "Come hither, says the Son of God," by Dr. H. Mills, 1856, p. 47. (4) "Come hither, says our blessed Lord," by Dr. G. Walker, 1860, p. 80.

[J. M.]

Grünbeck, Esther, née Magdalene Augusta Naverofsky, was b. at Gotha, Oct. 21, 1717, of a Polish-Jewish family who had become Christians. In 1734 she married Michael Grünbeck, a sculptor in Gotha, and in 1738 with him became a Moravian; entering the Widows' Choir after his death in 1742. Marrying in 1746 David Kirchhof, a baptized Jew, she engaged with him for some time in mission work among the Jews in Prussia and Poland. After his death she became leader of the Widows' Choir at Zeist, near Utrecht, and d. there Oct. 13, 1796.

In the *Historische Nachricht* to the *Brüder G. B.*, 1778 (ed. 1851, p. 205), 8 hymns and part of a ninth in that collection are ascribed to her. Those in English use outside the Moravian hymn-books are:—

i. *Dem blut'gen Lamm.* *Self-Dedication*. Founded on Rom. vi., 13. 1st pub. 1739, as No. 1365 in the *Supplement* to the 8th *Appendix* to the *Herrnhut G. B.*, 1735; in 10 st. of 6 l., repeated as No. 753 in the *Berlin G. L. S.*, ed. 1863. The only *tr.* in C. U. is:—

To the Lamb stain'd with blood, *tr.* in full by C. Kinchen as No. 155 in the *Moravian H. Bk.*, 1742. Four forms are in use:—

1. "Unto the Lamb of God," in the *Moravian H. Bk.*, 1789, No. 263 (1886, No. 335), altered, and omitting st. viii., ix.
2. "To Christ the Lamb of God," st. i., tv., vii. altered in J. A. Latrobe's *Coll.*, 1841, No. 313.
3. "Lord! bring me to resign," a cento from st. viii., viii., as No. 437 in Dr. Martineau's *Hymns*, 1840 (1873, No. 288), and as No. 668 in the *American Bapt. Psalmist*, 1843.
4. "To Thee I wholly give." A cento beginning with st. ii. in Lady Huntlygdon's *Sel.*, 1780. It was subsequently changed to "To Thee, my Lord, I give."

ii. *Grade ist ein schönes Wort. Forgiveness of Sins.* 1st pub. 1739 as No. 1293 in the 8th *Appendix to the Herrnhut G. B.*, 1735, in 8 st. of 8 l. The only *tr.* is "Grace! Grace! O that's a charming sound," in full, by C. Kinchen, as No. 32, in the *Moravian H. Bk.*, 1742, altered and abridged in later ed. (1866, No. 319). A cento in 8 st. of c.m. from st. iii., iii., v.-viii., and beginning "Grace, how exceeding sweet to those," was included in the 1780 ed. of *Lady Huntingdon's Sel.*, No. 85; and reduced to 5 st. in *Campbell's Comprehensive H. Bk.*, 1837, and to 3 st. in C. H. Bateman's *Cong. Psalmist*, 1846.

[J. M.]

Gryphius, Andreas, was b. Oct. 2, 1616, at Gross-Glogau, in Silesia. He was educated at the School at Fraustadt, Silesia, 1631-34, and the Gymnasium at Danzig, 1634-36. After being for some time family tutor in the house of Baron Georg von Schönborn, near Fraustadt (who crowned him as a poet in 1637), he was forced by the Counter Reformation in Silesia to find refuge in Holland. He matriculated as a student at Leyden in 1638, and was afterwards till 1643 University Lecturer. Thereafter he accompanied the son of a rich Stettin burgess and two Pomeranian noblemen in a tour through France, Italy, Holland, and South Germany, and then, in the end of 1647, settled in Fraustadt. In 1650 he was appointed syndicus of the principality of Glogau, and while attending one of the meetings of the diet at Glogau was struck by paralysis and d. in the assembly house, July 16, 1664.

Gryphius ranks as one of the principal poets of Silesia. The troublous events of his life, however, cast a gloom over most that he wrote, and his hymns especially are sombre in character. He was the first writer of German tragedies (*Leo the Armenian; The Murdered Majesty; or, Charles Stuart of Great Britain*, &c.) and one of the earliest writers of German comedy (*Herr Peter Squeez; Horribückerbrifaz; Die geliebte Dornrose*, an excellent little comedy in Silesian dialect, &c.).

Gryphius had begun writing sonnets about 1637, and his *Son- und Feyrtage Sonnete* were pub. at Leyden, 1639 [Berlin]; followed by his *Sonnete, Erste Buch*, 1643 [Berlin]. The first (pirated) ed. of his collected poems appeared as his *Teutsche Reimgedichte*, Frankfurt am Main, 1650 [Berlin], and the first authorised ed. as his *Teutcher Gedichte, Erster Theil*, Breslau, 1657 [Berlin]. Those *tr.* into English are:—

i. *Als der betrübte Tag zu Ende kommen.* *Entombment of Christ.* No. 19 in Bk. iv. of his *Odes* (1657, p. 40), in 13 st. *Tr.* as, "When that so troublous day was now concluded," as No. 167 in pt. 1. of the *Moravian H. Bk.*, 1754.

ii. *Die Herrlichkeit der Erden.* *For the Dying.* His best hymn. No. 9 in Bk. i. of his *Odes* (1650, p. 99; not in 1643), in 15 st., entitled "Vanitas! vanitatum vanitas." The *tr.* are: (1) "Earth's boasted joys and splendour," by *Dr. H. Mills*, 1845. (2) "All glories of this earth decay," by *Miss Winkworth*, 1869, p. 177.

iii. *In meiner ersten Blüth.* *God is near.* No. 36 in Bk. iv. of his *Sonnete* (1657, p. 116; not in 1643), entitled "Andreas Gryphius on his Sunday and Festival Sonnets." *Tr.* as, "In life's fair Spring," by *Miss Winkworth*, 1869, p. 179.

iv. *Je mehr wir Jahre zählen.* *New Year.* No. 9 in Bk. iii. of his *Odes* (1657, p. 79), in 8 st. *Tr.* as, "So many years of living," by *N. L. Frothingham*, 1870, p. 181 (from the recast "Wie viel wir"), in the *Berlin G. B.*, 1829, No. 836.

Another hymn has been frequently ascribed to Andreas Gryphius, but we have failed to find it either in his works or in the works of Christian Gryphius. It is:—

v. *Es ist vollbracht! Gottlob es ist vollbracht.* *For the Dying.* In the *Vollständiges Haus- und Kirchen G. B.*, 9th ed., Breslau, 1726, No. 304, in 7 st. The *tr.* are: (1) "It is finished! finished! yea," by *Miss Dwan*, 1857, p. 119. (2) "It is complete. My God, I thank Thy care," by *G. Moultrie*, in his *Esposals of Saint Dorothea*, 1870, p. 65. [J. M.]

Guest, Benjamin, b. in 1788, was for some time the proprietor of a private school at Brighton, and subsequently vicar of a parish in Rutlandshire, and then rector of Pilton, Northants. He d. at Blackheath, Jan. 30, 1869. His hymn on *Holy Baptism*, "Heavenly Father, may Thy love," was contributed to *H. V. Elliott's Ps. & Hys.*, 1835, No. 324, in 4 st. of 4 l. It is also given in several collections of a later date, as the *N. Cong.*, 1859, &c. (*Miller's Singers and Songs of the Church*, 1869, p. 531). [J. J.]

Guide Thou, O God, the guardian hands. *G. Phillimore.* [*Ember Days.*] Written for and let pub. in *The Parish Hymn Book*, 1863 (No. 185), and appointed for "Ember Days." It consists of 6 st. of 4 l. In *The Hymnary*, 1872, st. v. and vi. are slightly changed; whilst in the *S. P. C. K. Church Hymns*, the metre has been altered from 8.6.8.4. to c.m. both with the consent of the author. It is also in other collections. [J. J.]

Quiet, Charles, a Jesuit, born at Tours in 1601. Taught classical literature and moral theology. He was also a preacher and experienced in the ceremonial of the Church. He wrote a work on the order of reciting the divine offices and d. at Tours, March 30, 1664. *Jöcher Gelehrten-Lexikon.* *Miller* places his death about 1684. Some of his hymns were given in the *Paris Breviary*, 1736. [G. A. C.]

Guion, Jeanne B. de la Mothe [Guyon, J. B. de M.]

Gunn, Henry Mayo, was b. March 25, 1817, at Chard, Somerset, and educated at Mill Hill School, and at University College. He held several pastorates, beginning with Basingstoke in 1841, and closing with Sevenoaks in 1881. He d. May 21, 1886. He pub. various works, chiefly descriptive of the Non-conformist Churches and their principles. Besides translating some of the earlier Greek and Latin hymns for the *Excellior*, edited by the late Dr. James Hamilton, he wrote many hymns, including:—

1. *Higher, higher to the Cross.* *The Cross of Christ.* Appeared, in 6 st. of 4 l., in the 1866 *Supplement* to the collection used in the Redland Congregational Church, Bristol. It is also issued in sheet form.

2. *Our fathers were high-minded men.* *Fidelity to Principle.* This was suggested by the disruption of the Church of Scotland in 1843. It was pub. in the *Alton Sunday School Collection*, 1844, in 3 st. of 8 l. It is in several hymn-books, including the *Congregational Union Bk. of Præse for Children*, 1881.

3. *To realms beyond the sounding sea.* *Prayer on behalf of Colonists.* Appeared in the *New Cong.*, 1859, No. 903, in 4 st. of 4 l.

4. *We want no priest but Jesus.* *Priesthood of Christ.* Printed for the annual meeting of the Wilts Congregational Union, 1872. It is largely circulated as a broadsheet, and has been *tr.* into Italian for the use of the Evangelical Church of Italy. [W. G. H.]

Güntner, Cyriacus, was b. Jan. 15, 1649, at Goldbach, near Gotha. After studying at the Gymnasium of Gotha, and the University of Jena, he became First-form master at Eisfeld, Sachse-Meiningen; and then Third-form master in the Gymnasium at

Gotha. He d. at Gotha in the beginning of Oct. 1704 (*Koch*, iv. 263-9; *Bode*, p. 81). His son, who was clerk of St. George's Church at Glaucha, possessed a ms. collection of some 30 hymns by his father; and from this he allowed Freylinghausen to select 10 for his *Neues geistreiches G. B.*, 1714. These are above the average in merit, and Scriptural and good in style. Two have passed into English:—

i. *Bringt her dem Herren Lob und Ehr. Praise and Thanksgiving.* 1714, No. 556, in 7 st. of 7 l., repeated as No. 993 in the *Berlin G. L. S.*, ed. 1863. The only *tr.* in C. U. is:—

With joyful heart your praises bring, a good *tr.* of st. i., iv.-vi., by A. T. Russell, as No. 202 in his *Ps. & Hys.*, 1851.

ii. *Halt im Gedächtniss Jesum Christ.* *Love to Christ.* Founded on 2 Tim. iii. 8. 1714, No. 765, in 6 st. of 7 l., repeated as No. 297 in the *Berlin G. L. S.*, ed. 1863. On thankful remembrance of Christ's Incarnation (i.); Death (ii.); Resurrection (iii.); Ascension (iv.); Promised Second Advent (v.); ending with a prayer for faith (vi.). The only *tr.* in C. U. is:—

O keep before thy thankful eyes. A good and full *tr.* by A. T. Russell, as No. 182 in his *Ps. & Hys.*, 1851.

Other *trs.* are: (1) "Remember Jesus, God's dear Son," by *Dr. H. Mills*, 1845 (1858, p. 125). (2) "Bear Jesus Christ the Lord in mind," by *Miss Cox*, in *Lyra Eucharistica*, 1863, p. 215 (1864, p. 259), and her *H. from German*, 1864, p. 111. [J. M.]

Gurney, Archer Thompson, was b. in 1820, and educated for the legal profession. He was called to the Bar at the Middle Temple, but in 1849 he entered Holy Orders. He held several appointments, including the Curacy of Buckingham, 1854-58; the Chaplaincy of the Court Church, Paris, 1858-71, and other charges. He d. at Bath, March 21, 1887. His pub. works include:—

Spring, 1853; *Songs of the Present*, 1854; *The Ode of Peace*, 1856; *Songs of Early Summer*, 1856; and *A Book of Praise*, 1862.

To the *Book of Praise* he contributed 147 hymns. Very few of these are known beyond his own collection. He is widely known through his Easter hymn, "Christ is risen, Christ is risen." His "Memory of the blest departed" (*SS. Philip and James*) is in the *People's H.*, 1867. [J. J.]

Gurney, John Hampden, M.A., eldest s. of Sir John Gurney, a Baron of the Exchequer, was b. in Serjeants' Inn, London, Aug. 15, 1802, and educated at Trinity College, Cambridge, where he graduated in 1824. On taking Holy Orders he became Curate of Luttermouth (1827-1844), and subsequently Rector of St. Mary's, Marylebone, and Prebendary of St. Paul's Cathedral. He d. in London, March 8, 1862. The S. P. C. K. and other religious societies had his cordial sympathy, and received his active support. His publications include several small volumes in prose, and the following:—

(1) *Church Psalmody; Hints for the improvement of a Collection of Hymns published by the Society for Promoting Christian Knowledge*, 1853; (2) *A Collection of Hymns for Public Worship.* Luttermouth, 1838. This contains 300 hymns, and is known as his *Luttermouth Collection*; (3) *Psalms and Hymns for Public Worship, selected for some of the Churches of Marylebone.* London, 1851. This collection of 300 hymns and psalm versions is known as his *Marylebone Collection.* The

Preface is signed by "Charles Baring," "Thomas Garnier," and "John Hampden Gurney," but the work was practically done by Gurney.

To the *Luttermouth Collection*, 1838, he contributed:—

1. Earth to earth, and dust to dust. *Burial.*
2. Great King of nations, hear our prayer. *Fest Day.*
3. Lord, as to Thy dear Cross we flee. *Lent.*
4. Lord, at Thy word the constant sun. *Harvest.*
5. Saviour, what wealth was Thine. *Passiontide.*
6. Soon to the dust we speed. *Heaven anticipated.*
7. Thou God of mercy and of might. *Good Friday.*
8. Thou plenteous source of light and love. *Advent.*
9. Thou Who of old didst raise. *Ascension.*
10. Through centuries of sin and woe. *For Peace.*
11. We praise Thee, everlasting God. *The Deum.*

These hymns were all signed "J. H. G.," and Nos. 1, 2, 3, 7, 8, 9 and 11, were repeated in the *Marylebone Coll.*, 1851; and to these were added:—

12. Fair waved the golden corn. *Child's Hymn.*
13. How vast the debt we owe. *Offertory.*
14. Lord of the Harvest, Thee we hail. *Harvest.* This is No. 4 above rewritten.
15. Lord, we lift our eyes above. *Love of Christ.*

In addition to these we are specially indebted to Gurney for, "We saw Thee not when Thou didst come" (q.v.), and "Yes, God is good," &c. (q.v.). Several of the above-named hymns are in extensive use in G. Britain and America. The most popular are annotated under their respective first lines. [J. J.]

Guter Hirte, willst du nicht. *J. Scheffer.* [*The Good Shepherd.*] Appeared as No. 70 in Bk. iii. of his *Heilige Seelenlust*, Breslau, 1657, p. 218 (*Werke*, 1862, i. p. 128), in 5 st. of 6 l., entitled, "She [the Soul] beseeches Him, that He, as a Good Shepherd, would bring her, His lamb, to His fold." Included in Freylinghausen's *G. B.*, 1705, No. 702, and recently in the *Berlin G. L. S.*, ed. 1863. It is a hymn full of tenderness and pathos, and has been well translated as:—

1. Wilt Thou not, my Shepherd true, a full and very good *tr.* in *Miss Cox's Sacred H. from German*, 1841, p. 101. Thence with st. iii., ll. 3, 4, altered in the 1857 edition of *Mercer's C. P. & H. Bk.*, in *Kennedy*, 1863, &c. Slightly altered by *Miss Cox* for *Lyra Eucharistica*, 1863, p. 191, and her *H. from German*, 1864, p. 169; and thence unaltered in the *People's Hyl.*, 1867.

2. **Loving Shepherd, kind and true**, a full and good *tr.* in the 1st Ser., 1855, of *Miss Winkworth's Lyra Ger.*, p. 98, repeated, slightly altered, in the *Hyl. for St. John's, Aberdeen*, 1865-70. Considerably altered for metrical reasons in her *C. B. for England*, 1863, No. 152.

3. **While on earth, dear Lord, I roam**, a good but free *tr.* in *Miss Dunn's H. from German*, 1857, p. 109, and thence, omitting st. iii., iv., as No. 244, in *Dr. Pagenstecher's Coll.*, 1864.

4. **Loving Shepherd! Guardian true**, included in *Holy Song*, 1869, is a *tr.* of st. i., iii.-v., in 4 st. of 4 l., with the refrain, "Tender Shepherd! Thine I am, Keep till death Thy little lamb."

Another *tr.* is, "O Faithful Shepherd! now behold," by *Lady Eleanor Fortescue*, 1843 (1847, p. 43).

[J. M.]

Guthrie, John, D.D., s. of John Guthrie, Milnathort, Kinross-shire, was b. at Milnathort, May 30, 1814, and after studying at the University of Edinburgh, where he graduated M.A. in 1835, was in 1840 ordained minister of the United Secession Church in Kendal.

Sympathising with the views of Dr. James Morison, he was, in 1843, deposed, and joined with Dr. Morison in forming the Evangelical Union. He continued in Kendal till 1848, becoming then minister of Dundas St. E. U. Church, Glasgow. In 1851 he went to Greenock; thence, in 1862, to Tolner's Square, London, returning in 1866 to Glasgow as minister of Howard St. E. U. Church. He d. in London, September 18, 1878, while on his way to New Zealand. From 1846 to 1861 he was Professor to the Evangelical Union, and was re-elected in 1875. He received the degree of D.D. from Coburg University, U.S.A., in 1875. He was Convener of the Committee which compiled the *E. U. Hymn-book* of 1856, and a member of that which compiled the *E. U. Hymnal* of 1878 (to which he contributed 4 hymns). His hymns appeared in *The Daystar*, *The Evangelical Magazine*, &c. In 1869 he pub. *Sacred Lyrics; Hymns, original and translated from the German, with versions of Psalms*, Lon., J. Nisbet & Co., 1869. This work consists of 28 hymns, 17 *trs.*, and 37 Psalm versions. Some of the hymns have much beauty and sweetness. The *trs.* from the German are accompanied by interesting notes, and, while not ranking with the best by Miss Winkworth, are yet very good. The Psalm versions are of average merit. His hymns in C. U. are:—

1. *Blood of sprinkling, healing tide.* [*Blood of Sprinkling.*] Appeared in *The Evangelical Union H. Bk.*, 1856, in 3 st. of 8 l., and again, unaltered, in *The Evangelical Union Hymnal*, 1878. Composed in 1844.

2. *How lovely are thy tents.* [*Public Worship.*] 1st pub. in *Hys. & Spiritual Songs*, collected by James Morison, Kilmarnock, Pt. II., 1844, in 7 st. of 6 l. It was repeated, unaltered, in *The Evangelical Union H. Bk.*, 1856; and *The Evangelical Union Hymnal*, 1878.

3. *'Tis evening: over Salem's towers, &c.* [*Christ weeping over Jerusalem.*] Appeared in *The Evangelical Union H. Bk.*, 1856, in 4 st. of 8 double lines, and again, unaltered, in *The Evangelical Union Hym.*, 1878, No. 62, where it is dated 1846.

4. *Ye ransomed of Jesus.* [*Praise to Jesus.*] 1st pub. in *Hys. & Spiritual Songs*, &c. (see No. 2), Pt. II., 1844, in 7 st. of 6 l.; and again, unaltered, in *The Evangelical Union H. Bk.*, 1856; and *The Evangelical Union Hym.*, 1878, No. 98. [J. M.]

Guyet, Charles. [Quiet, C.]

Guyon, Madame. (1648-1717.) Jeanne Marie Bouvières de la Mothe was the leader of the Quietist movement in France. The foundation of her Quietism was laid in her study of St. Francis de Sales, Madame de Chantal, and Thomas à Kempis, in the conventual establishments of her native place, Montargis (Dep. Loiret), where she was educated as a child. There also she first learned the sentiment of espousal with Christ, to which later years gave a very marked development. She was married at sixteen to M. Guyon, a wealthy man of weak health, twenty-two years her senior, and her life, until his death, in 1676, was, partly from disparity of years, partly from the tyranny of her mother-in-law, partly from her own quick temper, an unhappy one. Her public career as an evangelist of Quietism began soon after her widowhood. Her first labours were spent in the diocese of Geneva, at Anancy, Gex, and Thonon, and in Grenoble. In 1686 she came to Paris, where she was at first imprisoned for her opinions in the Convent of St. Marie in the Faubourg St. Antoine,

but released after eight months at the instance of Madame de Maintenon. She then rose to the zenith of her fame. Her life at all times greatly fascinated those around her; and the court, Madame de Maintenon, Fénelon (who ardently sympathised with her doctrine of pure and disinterested love of God), and Madame de Maintenon's College of Ladies at Cyr, came under the spell of her enthusiasm. But the affinity of her doctrines with those of Molinos, who was condemned in 1685, soon told against her. Her opinions were condemned by a commission, of which Bossuet was president. She then incurred Bossuet's displeasure by breaking the promises she had made to him to maintain a quiet attitude, and not return to Paris. She was imprisoned at Vincennes, Dec. 1695, and in the following year removed to Vaugirard, under a promise to avoid all receptions and correspondence, except by special permission. In 1698 she was immured in the Bastille, and not released until 1702. The Quietist controversy had meanwhile ruined the saintly Fénelon in the favour of Louis XIV., and obtained the condemnation by the Pope (1699) of his book (*Maximes des Saints*) written in defence of the doctrine of disinterested love. The remainder of Madame Guyon's life was spent in retirement with her daughter, the Marquise de Vaux, at Blois. She was visited there by numbers of persons of all ranks, some of them from foreign countries; and she had a considerable correspondence. She heard Mass daily, and died in full communion with the Roman Church. Madame Guyon's works fill 40 volumes. The principal ones are:—

(1) *Les Torrents* (1683), a description of God's dealings with souls, founded on her own spiritual history. (2) *Le Cantique des Cantiques interprété selon le sens mystique. Le Moyen Court de faire oraison* (1684). Her (3) *Autobiography*. (4) *Poésies et Cantiques Spirituels* (pub. 1722). The *Cantiques Spirituels* comprise nearly 900 pieces. The dates of composition are mainly to be gathered from internal evidence; some appear to have been written in the country; many were certainly written in her imprisonments at the Convent of St. Marie and Vincennes; many also apparently in her last sickness at Blois. They were composed to ballad tunes, and with an effortless facility, five or six hymns being often written in a day, while confined to her bed. She believed them to originate from the Divine impulse, more than from herself. The *Cantiques* are at once illustrated and interpreted by her *Autobiography* (which is one of the most remarkable books in the delineation of spiritual enthusiasm) and by her *commentary on the Song of Solomon*, which applies its passionate love to the union of Christ with the soul. The leading ideas are, (1) the absorption of the soul, utterly emptied of self, into the Infinite Being of God: which is expressed as other times as the entire occupation of the soul, reduced to nothingness ("le néant, le rien"), and deprived of all independent will, by the Personality of God. The perfect state of the soul is one of complete passiveness; its energy is the energy of God directing and wielding the human powers; prayer becomes not the expression of desire, but a pure contemplation, wordless intercourse, and reception of the Divine Voice to the soul. (2) Pure and disinterested love of God, as Himself the Perfect Love, uninfluenced by any consideration of His favour and blessing either here or in eternity. If it be His will to cast the soul into hell itself, even this is to be accepted without fear or deprecation, if the Love of God remains as the joy of His creature. (3) The Love of God is consistent with terrible, often unintelligible or apparently capricious infliction of suffering and desertion on the soul He loves.

A selection of 37 pieces from these poems was tr. by the poet Cowper, in 1782 (pub. by his friend William Bull, in 1801). Bull had introduced the poems to him, and requested him to translate some of them. Whether Bull or Cowper selected the pieces for translation is uncertain. Their leading theme is that of Love unshaken,

submissive, not asking for release, though under the extremity of desertion and suffering inflicted by God's Hand, which is heavy with anger and seems threatening destruction. Mixed with these awful seasons there are others, in which the manifestation of the Divine Love floods the soul with transport. The points of affinity with Cowper's thought are obvious; and Bull may have hoped that the spectacle of her unmovable belief in the hidden love of God might help to drive away the terrible delusion of his reprobation. The nervous style is very different from the flabby lines of the French; and Cowper designedly modified the amative metaphors, which, especially when they represent the dealings of Christ with her as His spouse, in language suggested by the caprice of Cupid or that of conjugal infidelity, are very painful and unconsciously irrevrent. (See his letters to W. Unwin, 1782-3.) The most characteristic pieces are those beginning, "Twas my purpose on a day," "I suffer fruitless anguish," "Long plunged in sorrow," and "Source of Love, my bright Sun."

The *trs.* from Madame Guyon's hymns which are in C. U. are mainly in American hymn-books. They include:—

1. *Ah! régnes sur toute la terre. Triumph of heavenly love desired.* From her *Cantique des Cantiques*, vol. ii., No. 236. *Tr.* by W. Cowper in his posthumous *Poems Translated from the French of Madame de la Mothe Guyon*, &c., 1801, p. 14, in 3 st. of 4 l., as, "Ah! reign, wherever man is found." It is in Spurgeon's *O. O. H. Bk.*, 1866.

2. *Amour que mon âme est contente. The soul that loves God finds Him everywhere.* From vol. ii., *Cantique 109*. *Tr.* by W. Cowper, 1801, p. 33, in 3 st. of 4 l., as "O Thou, by long experience tried." This has been abbreviated and altered to "My Lord, how full of sweet content," in Hatfield's *Church H. Bk.*, N. Y., 1872, and others, and as "O Lord, how full of sweet content," in the *Andover Sabbath H. Bk.*, 1858; the *Songs for the Sanctuary*, 1865, &c. It is also in use in its original form. Cowper's *tr.* is more nervous than the original, but not always close thereto.

3. *Divin objet, auquel nul objet n'est pareil. The Nativity.* From her works, vol. iv., *Poèmes Heroïques*, 1. W. Cowper's *tr.* of the poem (1801, p. 1) begins "Tis folly all—let me no more be told." The cento, in C. U. begins on p. 4 with "Infinite God, Thou great unrivall'd One," and is composed of 14 l., not consecutive in all cases, and with extraneous additions.

4. *Esprit Saint, viens dedans nos cœurs. Charity.* From vol. ii., Cent. 98, beginning with st. iii. *Tr.* by W. Cowper, 1801, p. 26, as "spirit of charity dispense." This is in American C. U.

5. *Je n'aime plus d'un amour mien. Life in the love of God.* From vol. iv., sect. 2, cant. 80. An anonymous *tr.* of a part of this as "I love my God, but with no love of mine," appeared in the *Andover Sabbath H. Bk.*, 1858; the *Church Praise Bk.*, N. Y., 1881, &c., in 2 st. of 6 l. Of this *tr.* st. i. is apparently an expansion of the four first lines of this short hymn; st. ii. may be only an expansion of the two remaining lines, or may have added to it some verse of a hymn not identified. *Guyon*, vol. iii., cant. 136, is somewhat similar, especially at its close, but is on a much larger scale.

6. *L'amour me tient asservie. Divine love.* From vol. ii., cant. 155. *Tr.* by W. Cowper, 1801, p. 38, in 8 st. of 4 l., as "Love is the Lord whom I obey." It is generally used in an abbreviated form.

7. *La fontaine dans sa source. Living Water.* From vol. iv., cant. 81. *Tr.* by W. Cowper, 1801, p. 28, in 2 st. of 4 l., as "The fountain in its source." In 1812 it was given in Collyer's *Sel.*, No. 322, with an additional stanza by Collyer. This is the form of the text in C. U. in G. Britain and America.

8. *Mon cœur depuis longtemps plongé. The Joy of the Cross.* From vol. iii., cant. 97. *Tr.* by W. Cowper, 1801, pp. 81-84, in 12 st. of 6 l., as "Long plunged in sorrow, I resign." The following centos therefrom are in C. U.:—

1. "Long plunged in sorrow, I resign."

2. "O Lord, in sorrow I resign."

3. "Self-love no grace in sorrow sees."

Of these centos 1 is in Spurgeon's *O. O. H. Bk.*, 1866; and 2 and 3 in American collections.

9. *Nous portons un doux témoignage. God's Chosen.* Vol. ii., cant. 78. *Tr.* by W. Cowper, 1801, p. 35, as "How happy are the new-born race." This is usually altered to "O happy they, God's chosen race," as in Mercer, 1854, and others.

10. *Souffrons puisqu'il le faut, souffrons toute la vie. The love of God the end of Life.* From vol. ii., cant. 165. *Tr.* by W. Cowper, 1801, p. 50, in 4 st. of 4 l., as "Since life in sorrow must be spent." In the *Songs for the*

Sanctuary, 1865, and other American collections it is altered to "If life in sorrow must be spent."

In addition to these there are also *trs.* of hymns in C. U., the originals of which are attributed to Madame Guyon. These we have not identified in her poetical works:—

11. *By suffering only can we know. Resignation.* This is part of a poem written at nineteen. In a letter written from Blois in 1717, Madame Guyon thus alludes to it: "I remember that when I was quite young, only nineteen years of age, I composed a little song in which I expressed my willingness to suffer for God. . . . A part of the verses to which I refer is as follows: 'By suffering only can we know.'" The *tr.* in the American *Hys. for the Church of Christ*, 1853, is anonymous.

12. *I would love Thee, God and Father.* I his we cannot identify. It appeared in the *Andover Sabbath H. Bk.*, 1858, No. 649, in 5 st. of 4 l. It is in *Songs for the Sanctuary*, 1865, Hatfield's *Church H. Bk.*, 1872, and others.

13. *Tis not by skill of human art. Love.* Not identified. The *tr.* appeared in the *Hys. for the Church of Christ*, 1853, No. 606. [H. L. B.]

H

H., in the *Bristol Bapt. Coll.* by Ash and Evans, 1769, i.e. Hudson.

H., in H. L. Hastings's *Songs of Pilgrimage*, Boston, 1886, i.e. the Editor.

H. B., i.e. Henry Bennett (q. v.).

H. K. B. E., i.e. Miss Hannah K. Burlingham of Evesham.

H. L. L., i.e. *Hymns from the Land of Luther*. [See *Borthwick, Jans.*]

H. M. C., in the *Hymnary*, i.e. Harriet Mary Chester (q. v.).

H—t., in the *Bristol Coll.* by Ash and Evans, i.e. Joseph Hart (q. v.).

Habert, Isaac, was a native of Paris, where he became Doctor of the Sorbonne, Canon and Lecturer in Divinity to the Chapter of the Cathedral, and Preacher to the King. On Dec. 17, 1645, he was consecrated Bp. of Vabres (Aveyron), a post which he held with esteem for over twenty years. He d. of apoplexy while on a visit to Pont-de-Salars, near Rodez, Sept. 15, 1668, and was buried in the Cathedral at Vabres.

He is best known as a writer against Jansenism; and as the editor of the *Liber Pontificalis*, Paris, 1643, which contains the Greek service with a Latin version by himself. He contributed a number of Latin hymns to the *Paris Breviary* of 1643. Those which are repeated in the *Paris Breviary* of 1736 are marked there *H. Fabr. Ep.*, or *Hab. Fabr. Ep.* [J. M.]

Had I ten thousand gifts beside. [*Completeness in Christ.*] Appeared anonymously in R. Conyers's *Coll.*, 1774, No. 254, in 2 st. of 6 l. In this form it is in use in America. In the *Bapt. H. [& Tune] Bk.*, Phila., 1871, No. 429, a third stanza has been added from "There is no path to heavenly bliss," st. i. of No. 202, in Rippon's *Bap. Sel.*, 1787. The usual modern form of the hymn in use in G. Britain is, "All other pleas we cast aside," as in Mercer's *Ch. Psalter & H. Bk.*, 1855, No. 111 (Ox. ed. 1864, No. 45). This is repeated in *Kennedy* with the addition of a doxology. [J. J.]

Haddock, Grace Webster. [Hinsdale, G. W.]

Haec illa solemnis dies. *Jean Baptiste de Santeuil.* [Annunciation.] Appeared in the *Cluniac Breviary*, 1686, p. 942, in his *Hymni Sacri et Novi*, 1689, p. 17 (ed. 1698, p. 86): "De Incarnatione Christi seu Annunciatione Dominica," in 6 st. of 4 l. It was repeated in the revised *Paris Brev.*, 1736, as the Hymn for the 1st and 2nd Vespers of Feast of Annunciation. Also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

O joyful was the morn. By R. Campbell in his *Hymns and Anthems*, &c., 1850, p. 88. This, in a rewritten form, is given in the *Hymnary*, 1872, as, "O joyful rose this sacred morn."

Other trs. are:—

1. This is the day, the solemn day. *J. Chandler.* 1837. Sometimes given as "O day of glad solemnity," as in *Murray's Hymnal*, 1852.
2. This is the festal light. *I. Williams.* 1839.
3. Hail, festal morn, whose sacred ray. *J. D. Chambers.* 1866. [J. J.]

Hagenbach, Carl Rudolph, D.D., a. of C. F. Hagenbach, professor of medicine at Basel, was b. at Basel, March 4, 1801. He studied at the Universities of Basel, Bonn, and Berlin. He returned to Basel in 1823 as University lecturer on Church history, was appointed ordinary professor of Church history in 1829, and d. at Basel, June 7, 1874 (*Koch*, vii. 95, 96; *Allg. Deutsche Biog.*, x. 344, 345, &c.). His hymns appeared principally in his *Gedichte*, Basel, 1846. Two are tr.:—

i. **Da Quell, der alle Herzen tränket.** *Passiontide.* On Christ thirsting on the cross. 1846, as above, vol. i. p. 33, in 4 st. Tr. as "Thou fountain for the panting heart," by *J. Kelly*, 1888, p. 40.

ii. **Stille halten deinem Walten.** *Resignation.* On patient waiting on God, founded on Ps. lxxii. 2. In his *Gedichte*, 1846, vol. i. p. 85, in 8 st. of 6 l.; and in *Knapp's Ec. L. S.*, 1860, No. 1947. Tr. as:—

Since thy Father's arm sustains thee, a free tr. of st. i.-v. in the *Family Treasury*, 1861, p. 293; and in the *Gilman-Schaff Lib. of Rel. Poetry*, ed. 1883, p. 625, marked as tr. by "H. A. P." Included as No. 884 in *Laudes Domini*, N. Y., 1884. [J. M.]

Hail, all hail, the joyful morn. *Harriet Auber.* [Christmas.] 1st pub. in her *Spirit of the Psalms*, 1829, p. 139, in 4 st. of 4 l. In the *Oberlin Manual of Praise*, 1880, No. 164, st. ii., iii. are given as, "Angels bending from the sky." The full text is given in *Hymns & Songs of Praise*, N. Y., 1874, No. 172. [J. J.]

Hail! Alpha and Omega, hail. *J. Cennick.* [Faith desired.] Pub. in his *Sac. Hys. for the Children of God*, &c., 1741, No. 82, in 5 st. of 4 l., and entitled, "A Prayer for Faith." In 1774 it was given in *R. Conyers's Coll.*; No. 78, st. 3 being omitted. This arrangement has generally been followed by later editors, as in the *Moravian H. Bk.*, 1849, and others. In *Kennedy*, 1863, it reads: "Great Alpha and Omega, hail." In the *Moravian H. Bk.*, 1886, it begins with st. ii., "Hail, First and Last," &c. [J. J.]

Hail, everlasting Spring. *P. Doddridge.* [The Living Fountain.] This hymn, based on Zech. xiii. 1, is dated in the D. MSS. "Nov. 7, 1736." It was 1st pub. in *J. Orton's* ed. of *Doddridge's* (posthumous) *Hymns*, &c., 1755, No. 170, in 3 st. of 8 l., and again in *J. D. Humphreys's* ed. of the same, 1839,

No. 191, and in each case without alteration. In *Hys. & S. of Praise*, N. Y., 1874, No. 515, it is given unaltered and in full. Elliott, in his *Ps. & Hys.*, 1835, No. 83, attributes the hymn to "Dodd," and this has been quoted as the author's name. It is simply a contraction of "Doddridge." [J. J.]

Hail, Father, Whose creating call. *S. Wesley, jun.* [Adoration of God the Father.] 1st pub. as No. 1 of his *Poems on Several Occasions*, 1736, in 6 st. of 4 l., and entitled, "A hymn to God the Father." It was repeated in the 2nd ed., 1743; and in Nicholls's reprint, 1862, p. 965. In the *Ps. & Hys.* pub. by *J. Wesley* at Charlestown, South Carolina, 1736-7, it is No. 11. It was not included in the *Wes. H. Bk.* until the *Suppl.* 1830, No. 561 (revised ed., 1875, No. 642); although as "Hail, Father, Whose commanding call," it was given in *Toplady's Ps. & Hys.*, 1776, No. 189. [J. J.]

Hail, God the Son, in glory crowned. *S. Wesley, jun.* [Adoration of God the Son.] This companion hymn to the foregoing by the same author, was 1st pub. in his *Poems*, &c., 1736, and repeated in *J. Wesley's Ps. & Hys.*, Charlestown, South Carolina, 1736-7, No. 12, in 6 st. of 4 l., and headed, "Hymn to God the Son." It was repeated in the 2nd ed. of the author's *Poems*, &c., 1743, and in Nicholls's reprint, 1862. In 1830 it was included in the *Suppl.* to the *Wes. H. Bk.*, No. 601; and in the revised ed. 1875, No. 665. It is also in other collections in G. Britain and America. Although not recognized in the *Wes. H. Bk.* until 1830, it was brought into use in the Church of England by *Toplady* in his *Ps. & Hys.* in 1776, No. 190. [J. J.]

Hail, happy day! the [thou] day of holy rest. *S. Broome.* [Sunday.] 1st pub. in his *Hys. & Spiritual Songs*, &c., 1720, Bk. iii. No. 1, in 9 st. of 4 l., and headed, "For the Lord's Day." It is in several modern American collections, altered and abbreviated, as in the *Songs for the Sanctuary*, 1865, No. 71, where it reads, "Happy day! thou day of holy rest." The stanzas chosen are i., ii. and iv. [J. J.]

Hail, Holy Ghost, Jehovah, Third. *S. Wesley, jun.* [Adoration of the Holy Ghost.] This companion hymn to the author's "Hail, Father," &c., and "Hail, God the Son," &c., was 1st pub. in his *Poems*, &c., 1736, and repeated in *J. Wesley's Ps. & Hys.*, Charlestown, South Carolina, 1736-7, No. 13, in 6 st. of 4 l., and entitled, "Hymn to God the Holy Ghost." It was repeated in the 2nd ed. of the author's *Poems*, &c., 1743; and in Nicholls's reprint, 1862. Although included in *Toplady's Ps. & Hys.*, 1776, No. 191, it was not given in the *Wes. H. Bk.* until the *Suppl.* of 1830, No. 649 (revised ed., 1875, No. 750). [J. J.]

Hail, holy, holy, holy Lord, Let angels, &c. *E. Perronet.* [Holy Trinity.] Appeared in his *Occasional Verses*, &c., 1785, p. 23, in 9 st. of 4 l., and entitled, "The Lord is King." It is a companion hymn to the author's "All hail the power of Jesus' Name," and in common with it repeats the last line of st. i. in each stanza with the change in st. iv,

vi and ix of "And shout, The Lord is King," to "O shout," "High shout," and "Loud shout." In *Hatfield's Church H. Bk.*, N. Y., 1872, No. 295 is composed of st. i.-iii., v and ix. [J. J.]

Hail, holy martyrs, glorious names.

C. Wesley. [For Martyrs.] 1st pub. in *Hys. & Sac. Poems*, 1740, in 12 st. of 4 l., and headed, "Written after walking over Smithfield." (*P. Works*, 1868-72, vol. i. p. 345.) A cento in the *Leeds H. Bk.*, 1853, No. 605, beginning with the same first line, is thus composed: st. i., ii., iv.-vi. are from this hymn, with alterations; and st. iii. and vii. are by another hand. From this cento another was taken for the *Bapt. Ps. & Hys.*, 1858. It begins, "Father, though storm on storm appear," and includes st. iii.-v. and vii. [J. J.]

Hail, Name of Jesus, glorious Name.

[*Ascension.*] This hymn is based upon E. Perronet's "All hail the power of Jesus' Name," and several lines are taken from that hymn. It appeared in Jane E. Leeson's *Paraphrases & Hys.*, 1853, in 2 st. of 8 l., and was repeated in the Irvingite *Hys. for the Use of the Churches*, 1864. Its ascription is "E. Perronet, 1779; Jane E. Leeson, 1853." [J. J.]

Hail, sacred day of earthly rest. G.

Thring. [*Sunday.*] Written in 1863, and 1st pub. in his *Hys. Congregational and Others*, 1866, p. 82, in 13 st. of 4 l. In the *Appendix* to the *S. P. C. K. Ps. & Hys.*, 1869, No. 314, it was given in 9 st. with st. i. l. 3 changed from "Hail, quiet spirit [bringing peace," to "Hail, day of light, that bringest light," by Bp. W. W. How. This text was repeated in *Thring's Coll.*, 1882, No. 65, and is the authorised form of the hymn. In *Laudes Domini*, N. Y., 1884, No. 92, st. i.-iii. and xiii. are altered from the original 8, 6, 8, 4 to 8, 8, 8, 4 measure, very much to the injury of the hymn. Full authorised text in the author's *Hys. & Sac. Lyrics*, 1874, p. 21. [J. J.]

Hail, sovereign love, that first began.

J. Brewer. [*Christ the Hiding Place.*] 1st appeared in the *Gospel Magazine*, Oct. 1776, in 9 st. of 4 l., and signed "Sylvestris." It was given in full in *J. Middleton's Hymns*, 1793, No. 279; in *Williams and Boden*, 1801, No. 226; in undated editions of the *Lady Huntingdon Coll.*, No. 328, and others. Rippon, in the 27th ed. of his *Sel.*, 1827, No. 172, Pt. ii., set the example of abbreviation, and this example has been followed in almost all modern collections in G. Britain and America. In addition to abbreviated text there are also three altered forms of the hymn:—

1. **Hail, sovereign love, that first began.** No. 646 in the 1st ed. of *Bickersteth's Christ. Psalmody*, 1833. This had undergone considerable alteration, and further changes were made in the enlarged ed., 1841.

2. **Hail, sovereign love, that form'd the plan.** This is in somewhat extensive use in America, including *Beecher's Plymouth Coll.*, 1855, No. 548; *Songs for the Sanctuary*, 1885, No. 460, and others.

3. **Hail, boundless love, that first began.** In the *Meth. F. Ch. S. S. Hys.*, 1860, No. 62.

Full original text in *Lyra Brit.*, 1867, p. 87. [J. J.]

Hail the day that sees Him rise.

C. Wesley. [*Ascension.*] 1st pub. in *Hys. & Sac. Poems*, 1739, p. 211, in 10 st. of 4 l., and entitled, "Hymn for Ascension Day" (*P.*

Works, 1868-72, vol. i. p. 187). It has come into C. U. in various forms, of which the following are the most popular:—

1. **The original.** This was given in the *Suppl. to the Wes. H. Bk.*, 1830, No. 630; in the revised ed., 1875, No. 718; and several other collections. The first stanza reads:—

"Hail the day that sees Him rise,
Ravish'd from our wishful eyes!
Christ, awhile to mortals given,
Re-ascends His native heaven."

2. The full text, with slight alterations, appeared in *Whitefield's Coll.*, 1753, No. 43. This form of the hymn may be known by st. vi. ll. 1, 2, which read:—

"Still for us *He intercedes*,
Prevalent *His death He pleads*."

3. An abbreviated text, given in *Madan's Ps. & Hys.*, 1760, No. 23, in 4 st. of 8 l. In this st. ii. and v. are omitted, and the alterations as in *Whitefield* are adopted. This has been repeated in several collections, both old and new, including the *Dutch Reformed Hys. of the Church*, N. Y., 1869, No. 187. In this last case the original reading (altered in *Whitefield*) is restored.

4. The most popular form of the hymn dates from 1820. In that year it was given in the 9th ed. of *Cotterill's Sel.*, No. 106, as follows (the italics being *Cotterill's* alterations):—

- "Hail the day that sees Him rise,
Glorious to His native skies!
Christ awhile to mortals given,
Enters now the highest heaven."
- "There the glorious triumph waits;
Lift your heads, eternal gates!
Christ hath vanquish'd death and sin,
Take the King of glory in."
- "See, the heaven its Lord receives!
Yet He loves the earth He leaves;
Though returning to His throne,
Still He calls mankind His own."
- "Still for us *He intercedes*;
Near His prevailing death *He pleads*;
Near Himself prepares our place,
Harbinger of human race."
- "O though parted from our sight
Far above yon azure height,
Grant our hearts may thither rise,
Seeking Thee above the skies."

This text was repeated almost verbatim in *Bickersteth's Christ. Psalmody*, 1833; *Elliott's Ps. & Hys.*, 1835; and others down to 1852, when, in the *Rev. G. C. White's Introtts and Hys.*, the "Hallelujah" refrain was added to each verse. This form of the text, with the addition in some cases, as in *H. A. & M.*, of st. v. of the original ("See! He lifts His hands above"), is very popular, and is found in the *Hymnary*, 1872; *H. A. & M.*, 1861 & 1875; *Thring's Coll.*, 1882; the *Universal H. Bk.*, 1885; and others. It is *By C. Wesley*, 1739; *G. Whitefield*, 1753; *T. Cotterill*, 1820; and *G. C. White*, 1852.

5. The text of the *H. Comp.*, 1870 and 1876, is from the original with the "Hallelujah" refrain, and the change in st. ii., l. 1, of "pompous" to "glorious" and st. vi., l. 1, "Grant" to "Lord."

6. In the *Salisbury H. Bk.*, 1857, No. 106. A cento from the original, the *Cotterill-White*, text, and others, together with a doxology, was given as "Hail the day that sees Him go." This was replaced by the original, in the *Sarum Hymnal*, 1868.

7. The S. P. C. K. *Church Hys.*, 1871, omits st. iii. and vi. of the original, and gives variations from *Cotterill* and others.

8. In the 1863 ed. of the S. P. C. K. *Ps. & Hys.*, No. 230, there is a cento of which st. i.-iv. are altered from Wesley, and v., vi. are new to the hymn. It begins, "Master, Lord, to Thee we cry."

9. The American collections usually follow those of G. Britain in its various forms, and the source of each text can be determined by the foregoing annotations. In the *Church Pastorals*, Boston, 1864, No. 76, as "Master, may we ever say," is composed of st. vii.-x.

10. Several hymn-books also present slight variations either from the original, or from one of the altered forms, but these are too minute and numerous to give in detail.

When all its various forms are taken into account, this hymn ranks as one of the three hymns by C. Wesley which of all his compositions have attained to the greatest popularity. The other two are, "Hark! the herald angels sing," and "Jesu, lover of my soul."

[J. J.]

Hail the sign, the sign of Jesus. *S. Baring-Gould.* [*Missions.*] Written in 1866, and 1st printed in the *Church Times*, 1866. In 1867 it was included in the *People's H.*, and subsequently in other collections.

Hail, thou bright and sacred morn. *Julia A. Elliott.* [*Sunday Morning.*] 1st pub. anonymously in her husband's *Ps. & Hys.*, 1st ed., 1835, No. 296, in 2 st. of 6 l., but acknowledged in the "Third Thousand," 1839, by the addition of her initials "J. A. E." in the Index. It is given in several modern collections in G. Britain and America, including Whiting's *Hys. for the Ch. Catholic*, 1882, and *Songs for the Sanctuary*, N. Y., 1865, &c.

[J. J.]

Hail, Thou God of grace and glory. *T. W. Aveling.* [*Prosperity of the Church desired.*] "One of four hymns sung on the occasion of the jubilee of the Old Congregational Chapel, Kingsland, which was held on June 16, 1844." (Miller's *Singers & Songs*, 1869, p. 531.) It was given in the *New Cong.*, 1859, No. 816, in 3 st. of 8 l. It has passed into several American collections, including Hatfield's *Church H. Bk.*, 1872, No. 1201; the *Laudes Domini*, 1884, No. 947, for "Christian Union"; and others.

[J. J.]

Hail, Thou once despised Jesus. *J. Bakewell.* [*Ascension.*] In a volume of *Poetical Tracts, 1757-74*, in the Bodleian Library, Oxford [*Hymn G. Pamph. 1276* (1)], there is, bound up with others, a small pamphlet of 72 pages with the following title:—

A Collection of Hymns addressed to The Holy, Holy, Holy, triune God, in the Person of Christ Jesus, our Mediator and Advocate. [*Ps. xlviii. 6, in Hebrew; and Cent. to 16, in English.*] London: Printed by M. Lewis, in Paternoster Row. MDCCCLVII.

At page 40 of this pamphlet the following hymn is found:—

"HYMN XLVI.

1.

"Hail, thou once-despised Jesus,
Hail, thou Galilean King!
Who didst suffer to release us,
Who didst free salvation bring!

Hail, thou universal Saviour,
Who hast borne our sin and shame;
By whose merits we find favour,
Life is given thro' thy name!

i. [11.]

"Jesus, hail! enthron'd in glory,
There for ever to abide;
All the heav'nly host adore thee,
Seated at thy Father's side:
Worship, honour, pow'r, and blessing,
Thou art worthy to receive—
Loudest praises without ceasing
Meet it is for us to give!"

In M. Madan's *Coll. of Ps. & Hys.*, 1760, this hymn reappeared in the following expanded form, the added portions being in *italics*:—

"HYMN CX.

"Praise to Christ.

1.

"Hail thou once despised Jesus:
Hail thou Galilean King!
Who didst suffer to release us,
Who didst free Salvation bring!
Hail thou universal Saviour,
Who hast borne our Sin and Shame,
By whose Merits we find Favour,
Life is giv'n thro' thy Name!

ii.

"Paschal Lamb by God appointed,
All our Sins were on Thee laid!
By Almighty Love appointed,
Thou hast full atonement made:
Ev'ry Sin may be forgiv'n
Thro' the Virtue of thy Blood,
Open'd is the Gate of Heav'n,
Peace is made 'twixt Man and God.

iii.

"Jesus Hail! enthron'd in Glory,
There for ever to abide!
All the heav'nly Hosts adore Thee
Seated at thy Father's Side:
There for Sinners Thou art pleading
'Spare them yet another Year'—
Thou for Saints art interceding
Till in Glory they appear.

iv.

"Worship, Honour, Pow'r, and Blessing,
Christ is worthy to receive—
Loudest Praises without ceasing
Meet it is for us to give!
Help, ye bright angelic Spirits,
Bring your sweetest, noblest Lays,
Help to sing our Jesu's Merits,
Help to chaunt Immanuel's Praise!"

This text was repeated with slight alterations (specially in st. ii., l. 3, "love unointed," for "love appointed," in R. Conyers's *Coll. of Ps. & Hys.*, 1774, No. 70; in the Lady Huntingdon *Coll. of Hys.*, Edinburgh, c. 1771; and others. The next important change in the hymn was made by A. M. Toplady, with the object of making it subservient to his stern Calvinistic views. His text in his *Ps. & Hys.*, 1776, No. 119, is:—

1. "Hail, thou once despised Jesus!

Hail, thou Galilean King!
Thou didst suffer to release us,
Thou didst free salvation bring.
Hail, thou agonizing Saviour,
Bearer of our sin and shame!
By thy merits we find favour,
Life is given through thy name.

["Paschal Lamb," &c., omitted on doctrinal grounds.]

ii. "Jesus, hail, enthroned in glory,

There for ever to abide!
All the heav'nly host adore thee,
Seated at thy Father's side.
There for sinners thou art pleading,
There thou dost our place prepare,
Beer for us interceding
Till in glory we appear.

"Worship, honour, pow'r, and blessing,
Thou art worthy to receive,
Loudest praises, without ceasing,
Meet it is for us to give.

Help, ye bright angelic spirits!
Bring your sweetest, noblest lays;
Help to sing our Saviour's merits,
Help to chaunt Immanuel's praise."

In *A Coll. of Ps. & Hys. on various subjects for Pub. and Private Worship. Designed for the Congregation of Northampton Chapel.* By William Taylor and Herbert Jones. Lond., 1777, No. 162, there is a cento from Madan's text, to which is added what has long been regarded as the fifth stanza of "Hail, Thou once despised Jesus." It is from James Allen's *Coll. of Hys. for the Use of those that Seek and those that Have Redemption in the Blood of Christ*, 1757, No. 97, and reads:—

"Soon we shall with those in glory,
His transcendent grace relate;
Gladly sing th' amazing story
Of His dying love so great.
In that blessed contemplation,
We for evermore shall dwell;
Crown'd with bliss and consolation,
Such as none below can tell."

The sources of the various arrangements of "Hail, Thou once despised Jesus," found in modern hymn-books in all English-speaking countries, can be easily determined by reference to the above texts, which, in every case, are printed from the originals. In addition to the numerous centos in C. U. which begin with "Hail, Thou once," &c., there are also (1) "Paschal Lamb, by God appointed," and (2) "Jesus, hail, enthroned in glory."

J. Bakewell's share in the composition of this hymn in its full modern form of 5 st. of 8 l. seems thus to have been very limited. Unless it can be shewn that he re-wrote and enlarged it for M. Madan's *Ps. & Hys*, 1760, of the 40 lines so confidently attributed to him, only 16 are his. In the Bodleian Library Catalogue, the pamphlet in which Bakewell's two stanzas appeared, is said to be "Assigned by Mr. Daniel Sedgwick to William Jones, of Nayland." From Sedgwick's MSS. we find that this was a guess on his part. The compiler of the pamphlet is unknown. [J. J.]

Hail, Thou source of every blessing.

B. Woodd. [*Epiphany.*] Appeared in his *Ps. of David and other portions of the Sacred Scriptures*, &c., N.D. [cir. 1810-21], No. 177, in 3 st. of 8 l., and again in his *New Metrical Version of the Ps. of David*, &c., 1821, No. 177. In Bickersteth's *Christian Psalmody*, 1833, it was given as by Robinson (i.e. R. Robinson, q. v.), and this error has been repeated in several collections. It is in extensive use, many collections following Bickersteth's text of 1833. Orig. text in the *Hym. Comp.*, No. 95, with st. iii., l. 7, "all-inviting Saviour," for "universal Saviour;" l. 3, "temples" for "temple." [J. J.]

Hail to the Lord's Anointed.

J. Montgomery. [*Ps. lxxii. Missions.*] Written for and included in a Christmas Ode which was sung at one of the Moravian settlements in the United Kingdom, Christmas, 1821 (*Biog. Index to the Irish Ch. Hymnal*). This settlement is said by some to have been Fulneck, of which Montgomery was a member, but the authorities at Fulneck cannot substantiate the statement. Its subsequent history began with its being sent, on the 9th of

January, 1822, in MS. to Mr. George Bennett then on a mission tour in the South Seas (*M.'s Memoirs*, vol. iii. p. 277). In April of the same year it was repeated by Montgomery himself at a missionary meeting in Pitt Street Chapel, Liverpool (*M.'s Memoirs*, vol. iii. p. 284), and in the following month was printed in the *Evangelical Magazine*, and entitled "Imitation of the 72nd Psalm (Tune Culmatock)." To it was appended a note alluding to Montgomery's forthcoming *Songs of Zion*. Later in the same year it was included in that work; again in Montgomery's *Poetical Works*, 1828, vol. iii. p. 59; and in 1841, vol. iii. p. 287; and finally in his *Original Hymns*, 1853, No. 267. It consists of 8 st. of 8 l. The text is slightly varied in each of Montgomery's works, the authorised being that in his *Original Hymns*.

Of all Montgomery's renderings and imitation of the Psalms this is the finest. It forms a rich and splendid Messianic hymn. Its success has been great, partly due at the first by the publicity given to it by Dr. Adam Clarke in his *Commentary on the Bible*, in which it appeared in 1822 with a special note. It is found in all modern hymnals of note, in all English-speaking countries, and has been translated into several languages. In common with most of Montgomery's hymns, it has undergone but little change at the hands of compilers. Two changes are given in *H. A. & M.*, in 1861, which are attributed to the Rev. J. Keble. They are: st. ii., l. 7-8:—

"From hill to vale the fountains
Of righteousness overflow,"

for Montgomery's:—

"And righteousness, in fountains,
From hill to valley flow;"

and st. iv., l. 8:—

"His name shall stand for ever,
His changeless name of love."

This last line of the hymn appears as follows in Montgomery's works, and elsewhere:—

Original. "His Name—what is it? Love."

P. W., 1828. "That Name to us is Love."

Orig. Hys., 1853. "That Name to us is Love."

In addition to these alterations by Montgomery and Keble, we find also the following:—

Rortson's *Coll.*, 1851. "His holiest Name is Love."

Mercer's *Coll.*, 1856. "His great, best Name of Love."

Hymnary, 1872. "Jesus, sweet Name of Love."

Monsell's *Parish Hymnal*, 1873. "The one great Name of Love."

Of these changes Montgomery's revised text of 1828 is in the most extensive use; Mercer's text ranks next, and then that by Keble; very few, if any, reprints of the *Hymnary* or of Monsell being found. The *Hymnary* text throughout is very much altered. In Wilson's *Service of Praise*, 1865, it is divided into two parts, Pt. ii. being, "Kings shall fall down before Him." A cento beginning, "Receive Messiah gladly," is in Martineau's *Hymns*, 1840, and "Arabia's desert ranger," is found in a few collections. The opening line in the *Anglican H. Bk.*, 1868, is "All hail the Lord's Anointed;" and to the usual cento of 4 st. Harland has added in his *Ch. Psalter*, &c., a doxology. Orig. text, *Evang. Mag.*, May, 1822; authorised text, "M. MSS." and his *Orig. Hymns*, 1853. [*Psaltera*, Eng., § XVII.] [J. J.]

Hale, Edward Everett, M.A. b. at Boston, 1822, and graduated at Harvard. From 1846 to 1856 he was pastor of an Unitarian Church at Worcester; and from 1856 he has had the charge of South Church, Boston. He has pub. several prose works of merit. His hymn, "O Father, take the new-built shrine" (*Dedication of a Church*), is dated 1858. It was pub. in Longfellow & Johnson's *Hys. of the Spirit*, 1864, No. 223, in 2 st. of 4 l.; and was repeated in Martineau's *Hys. of P. & Prayer*, Lon., 1873, No. 725. [F. M. B.]

Hale, Mary Whitwell, daughter of Eliphalet Hale of Boston, U.S.A., was b. at Boston, Jan. 29, 1810. After receiving a good education she devoted herself to educational work in Boston, Taunton, Keene, N. H., and elsewhere. She d. Nov. 17, 1862. Her hymn-writing was brought into notice by two hymns, one on "Home," and the second on "Music," which were written for a juvenile concert at the Unitarian Church in Taunton, April 1834. Several of the hymns and poetical pieces which she subsequently wrote were contributed to the *Christian Register* under the initials "Y. L. E.," the concluding letters of her name. Her *Poems* were pub. at Boston in 1840. A few of her hymns also appeared in the Unitarian *Christian Hys. for Public and Private Worship*, commonly known as the *Cheshire Collection*, in 1844. [*American Hymnody*, § VII.] Putnam (to whom we are indebted for these details) gives the following of her hymns, with others, in full in his *Singers and Songs of the Liberal Faith*, 1874 :

1. "Praise for the glorious light." *Temperance Anniversary*.
2. "This day let grateful praise ascend." *Sunday*.
3. "Whatever dims the sense of truth." *A Mother's Counsel*.
4. "When in silence o'er the deep." *Christmas*.

These hymns were given in the *Cheshire Coll.*, 1844. Nos. 2 and 3 were taken from her *Poems*. Some of the other pieces given by Putnam are worthy of attention. [J. J.]

Hale, Sarah Josepha, née Buell, b. at Newport, New Hampshire, 1795, and married to David Hale, a lawyer, who died in 1822. Mrs. Hale edited *The Ladies' Magazine*, Boston, from 1828; and Godey's *Ladies' Book*, Phila., from 1837, besides publishing several works. Her hymn, "Our Father in heaven, we hallow Thy name" (*The Lord's Prayer*), appeared in Mason & Greene's *Church Psalmody*, 1831, No. 553, in 2 st. of 8 l. Mrs. Hale, who was a member of the Protestant Episcopal Church, d. in 1879. [F. M. B.]

Hall, Christopher Newman, LL.B. s. of J. Vine Hall, was b. at Maidstone, May 22, 1816, and educated at Totterdell School, and Highbury College, London. In 1841 he graduated B.A. at the University of London, and LL.B. in 1856. From 1842 to 1854 he was minister of Albion Church, Hull; and from 1854 he has been in charge of Surrey Chapel, and its continuation, Christ Church, Westminster. He was also chairman of the Congregational Union of England and Wales in 1876. In addition to several prose works, and numerous tracts (one of which, "Come to Jesus," has been translated into 30 languages

and has reached a circulation of two millions), he published:—

- (1) *Hymns composed at Bolton Abbey, and Other Rhymes*, Lond., Nisbet, 1858; (2) *Cloud and Sunshine*, Lond., Hamilton, Adams & Co., 1870; (3) *Christ Church Hymnal, for the use of the Congregation of Christ Church, Westminster Road*, Lond., Nisbet, 1876; (4) *Pilgrim Songs in Sunshine and Shade*, Lond. 1870 (this is No. 1 with additional verses); (5) *Supplemental Pilgrim Songs*; and (6) *Songs of Earth and Heaven*, Lond., Hodder & Stoughton, 1886.

In the *Christ Church Hymnal*, 1876, there are 82 original hymns by Mr. Hall, 10 of which previously appeared in his *Hys. composed at Bolton Abbey, &c.*, 1858. All the 82 hymns are signed "N. H." Of his hymns the most popular are, "Accepting, Lord, Thy gracious call"; "Friend of sinners, Lord of glory"; and "Hallelujah, joyful raise" (q.v.). In addition the following are also in C. U. outside of his *Hymnal*:—

1. Come, Lord, to earth again (1876). *Advent*.
2. Day again is dawning (1872). *Morning*.
3. Friend of sinners, hear my cry (1858). *Lent*.
4. God bless our dear old England (1876). *National Hymn*.
5. I know who makes the daisies. *Providence*.
6. Lord, we do not ask to know (1876). *Missions*.
7. O Jesus, Who to favoured friend (1876). *B. V. M. given into the charge of St. John*. [W. G. H.]

Hall, William John, M.A., was b. in London, Dec. 31, 1793, and graduated at Corpus Christi College, Cambridge. Taking Holy Orders, he held several important appointments, including a Minor Canonry in St. Paul's Cathedral, London, 1826; Priest in Ordinary of H.M. Chapel Royal, St. James's, 1829, and the Vicarage of Tottenham, Middlesex, 1851. He d. at Tottenham, Dec. 16, 1861. He pub. various *Sermons*, a volume of *Prayers for the Use of Families*; and a valuable treatise on *Purgatory and Prayers for the Dead*. He is known to hymnology as the editor of *Psalms and Hymns adapted to the Services of the Church of England*, London, 1836, commonly known as the *Mitre Hymn-book*, from the impression of a *Mitre* on the cover. He was assisted in this work by E. Osler (q.v.) and others, who supplied original compositions. Many of the hymns were previously printed in the *Christian Remembrancer*, of which he was sometime the editor, and then the editor and sole proprietor. The *Mitre H. Bk.*, issued in 1836, with a dedication to Bp. Blomfield, attained to a circulation of four million copies. It introduced numerous hymns to modern collections, and had a marked influence on the hymnody of the Church of England. In this Dictionary all notes on hymns specially connected with the *Mitre H. Bk.* are from Mr. Hall's *mes.*, and distinguished as "H. MES." His son, the Rev. William John Hall, M.A. (b. March 17, 1830, and educated at Merchant Taylors School, and at Trinity College, Cambridge; Minor Canon in St. Paul's Cathedral, London, and Rector of St. Clement's, Eastcheap, with St. Martin-Organ, London), is the editor of the *New Mitre Hymnal, Adapted to the Services of the Church of England*, Lond., 1875. (Preface, *Advent*, 1874.) [J. J.]

Hallelujah = Alleluia. Hymns beginning with this word are arranged in this work according to the mode of spelling adopted by the authors and translators.

Hallelujah! Hallelujah! Hearts to heaven and voices raise. *C. Wordsworth, Bp. of Lincoln.* [Easter.] 1st pub. in his *Holy Year*, &c., 1862, p. 81, as the first of two hymns for Easter-day, in 5 st. of 4 double lines. Its use in all English-speaking countries is most extensive, and it ranks with the best of the author's hymns. [J. J.]

Hallelujah! He cometh with clouds and with light. *Bp. E. H. Bickersteth.* [Advent.] Written in 1850, and 1st printed in a magazine, in 4 st. of 4 l. In 1858 it was given in the author's *Ps. & Hys.*, &c., No. 411; and again in *The Two Brothers*, &c., 1871. Its use is limited. [J. J.]

Hallelujah! joyful raise. *C. Newman Hall.* [Doxology.] Dated "Surrey Chapel, November 19, 1857." and pub. in the author's *Hys. composed at Bolton Abbey*, &c., 1858, in 2 st. of 4 l. It is in C. U. in G. Britain and America, and is one of the most popular of the author's hymns. In his *Christ Church Hymnal*, 1876, it is No. 158. [J. J.]

Hallelujah! Lob, Preis und Ehr. [Trinity Sunday.] The earliest text known is in a broadsheet entitled *Gaudium Aeternum*, &c. [Ducal Library, Gotha], printed at Dresden, 1655, in memory of a Dresden lawyer called Johann Scheffer. The dedication is "at Dresden, M. Martinus von Döring," but no clear indication is given as to the authorship of the hymn. It is founded on Rev. xxi., xxii., and is in 31 st. of 8 l. A full notice of this broadsheet is given in the *Blätter für Hymnologie*, 1884, pp. 77-79. The form now in use is given at p. 482 in the *Geistreiches G. B.*, Darmstadt, 1698, in 4 st., entitled "The Marriage Hymn," and is based on st. i., xv., xxvi., xxxi., of the longer form. It passed through Freylinghausen's *G. B.*, 1704, into many later collections (Berlin *G. L. S.*, ed. 1863, No. 1000), and has been a special favourite in Germany as a "Swansong" for the dying. It is sometimes erroneously ascribed to B. Crassellius.

The trs. are, (1) "Hallelujah, Lov, Thanks and Praise," in the *Suppl. to Ger. Psal.*, ed. 1765, p. 70, and *Select H. from Ger. Psal.*, Tranquebar, 1754, p. 98. (2) "Hallelujah, Might, Honour, Praise," as No. 674 in pt. 1. of the *Moravian H. Bk.*, 1754. (3) "Sing Hallelujah, honour, praise," as No. 336 in the *Moravian H. Bk.*, 1789 (1886, No. 424). [J. M.]

Hallelujah! Raise, O raise. *J. Conder.* [Ps. cxliii.] A vigorous and successful paraphrase of the 113th Psalm, given in the *Cong. H. Bk.*, 1836, No. 25, in 6 st. of 4 l.; in his work, *The Choir and the Oratory*, 1837, p. 168; and in his *Hys. of Praise, Prayer, &c.*, 1856, p. 29. It is found in most of the leading Nonconformist collections, including the *Leeds H. Bk.*, 1853, No. 152; *Bapt. Ps. & Hys.*, 1858, No. 793; the *New Cong.*, 1859, No. 178, and others. It is also in somewhat extensive use in America. From this hymn the following centos have also been compiled:—

1. "All His servants join to bless." In the *Songs for the Sanctuary*, N. Y., 1865, No. 131.
2. "Blessed be for evermore." In the *Hys. of the Spirit*, Boston, 1864, No. 105.

Although in C. U. in these various forms, it has not received the attention which it merits. [*Psalters, English*, § XIX.] [J. J.]

Halt an, mein Hers, in deinem Glauben. *B. Schmolck.* [*Cross and Consolation.*] 1st pub. in his *Heilige Flammen der himmlisch geeinten Seele*, and apparently in the 2nd ed. 1705 (ed. 1707, p. 64; Görlitz, 1709, p. 138), in 3 st. of 6 l., entitled "Steadfastness conquers." Included in Burg's *G. B.*, Breslau, 1746, No. 105, and other collections. Tr. as:—

Hold on, my heart, with faith relying. A good and full tr. by A. T. Russell, as No. 235 in his *Ps. & Hys.*, 1851, and repeated, omitting st. ii., in P. Maurice's *Choral H. Bk.*, 1861, No. 680.

Another tr. is, "Hold on, my heart, in thy believing," in the *Christian Examiner*, Boston, U.S., Sept. 1860, p. 252. [J. M.]

Hamilton, James, D.D., F.L.S., eldest s. of the Rev. William Hamilton, D.D., parish minister of Strathblane, Stirlingshire, was b. at Lonend, Paisley, Nov. 27, 1814. After studying at the Universities of Glasgow and Edinburgh, he became, in 1839, assistant in the parish of Abernethy, Perthshire. On Jan. 21, 1841, he was ordained minister of Roxburgh Place Church, Edinburgh, and on July 25, 1841, he became minister of Regent Square Presbyterian Church, London, where he remained till his death. He d. in London, Nov. 24, 1867. He was a well-known preacher, and a popular and useful writer. He took great interest in hymnology, contributed several hymnological articles to the *British and Foreign Evangelical Review*, and was a leading member of the committee which compiled the *English Presb. Psalms & Hymns*, 1867. In his *Life*, by the late Rev. W. Arnot, mention is made of his having written some Communion hymns, in 1831, but the only verses given in the *Life* are a tr. of "Wohlauf, wohlan zum letzten Gang" (see *Sachse*). [J. M.]

Hamilton, James, M.A., was b. at Glendollar, Scotland, April 18, 1819, and educated at Corpus Christi College, Cambridge. Taking Holy Orders in 1845, he held various charges until 1866, when he became Incumbent of St. Barnabas's, Bristol. In 1867 he was preferred to the Vicarage of Doulting, diocese of Bath and Wells. Mr. Hamilton is the author of a few hymns of great merit. Of these the following are in C. U.:—

1. *Across the sky the shades of night.* *New Year's Eve.* "Written to the old chorale introduced by Mendelssohn into his *St. Paul*, 'To God on High be thanks and praise.'" (*H. A. & M.*, tune to 104 by Decius. See p. 425, ii.) It is in Thring's *Coll.*, 1882, &c.

2. *O Jesu! Lord most merciful.* *Passiontide.* Contributed to the *People's H.*, 1867. In the *Hymnary*, 1872, it was altered to "O Jesu, our Salvation, Low at Thy Cross," &c. This was repeated in the *Parish H. Bk.*, 1875, Thring's *Coll.*, 1882, and others, and is the most popular form of the hymn. It was written to Hassler's Passion Chorale, as in *H. A. & M.*, 111.

3. *Praise, O praise the Lord of harvest.* *Harvest.* Appeared in Thring's *Coll.*, 1881 and 1882. [J. J.]

Hamilton, Richard Winter, LL.D., D.D., b. in London, July 6, 1794, and educated at Mill Hill School, and Hoxton College. In 1815 he became the minister of the Albion Street Chapel, Leeds, and then of Belgrave in the same town in 1836. He remained pastor of that congregation to his death, on July 18, 1848. His prose works were numerous, and, at the time of their publication, exceedingly popular. He was joint editor of:

A Sel. of Hys., &c., 1822 [Congregational Hymnody, &c.] and contributed hymns to Clapham's *Leeds S. S. Union H. Bk.*, 1833; Leifchild's *Original Hymns*, 1842 (six hymns); and the *Leeds H. Bk.*, 1853. His *Nugae Literariae*, 1841, contained several of his hymns, and 18 versions of Psalms. Of his hymns the following are still in C. U. :—

1. I was often told my need. 1833. *Leit. Evening.*
2. Now all chafing cares shall cease. 1842. *Saturday Evening.*
3. O where is the land of the blest? 1833. *Heaven.*
4. Though poor in lot and scorned in name. 1853. *All things in Christ.* [J. J.]

Hammond, William, B.A., b. at Battle, Sussex, Jan. 6, 1719, and educated at St. John's College, Cambridge. In 1743 he joined the Calvinistic Methodists; and in 1745, the Moravian Brethren. He d. in London, Aug. 19, 1783, and was buried in the Moravian burial-ground, Sloane Street, Chelsea. He left an Autobiography in Greek, which remains unpublished. His original hymns, together with his *ps.* from the Latin, were pub. in his :—

Psalms, Hymns, and Spiritual Songs. To which is prefixed A Preface, giving some Account of a Weak Faith, and a Full Assurance of Faith; and briefly stating the Doctrine of Sanctification; and shewing a Christian's Completeness, Perfection, and Happiness in Christ. By William Hammond, A.B., late of St. John's College, Cambridge. London: Printed by W. Strahan; and sold by J. Oswald, at the Rose and Crown in the Poultry, mdcccii.

A few of his original hymns from scriptural fidelity and earnestness have attained to a foremost position amongst English hymns. These include, "Awake, and sing the song," and "Lord, we come before Thee now." His *trs.* of Latin hymns were amongst the earliest published after those contained in the *Primers* and other devotional works of 16th and 17th centuries. They are of merit, and worthy of attention. Greater use might also be made of his original compositions. In addition to those named above, the following are also in C. U. :—

1. Brightness of the Father's Face. *God the Son.*
2. How great the Christian's portion is. *Possession of All in Christ.*
3. If Jesus is yours. *God's unchangeable Love.*
4. In Thine own appointed way. *Divine Worship.*
5. Jesus, Who died the [a] world to save. *Easter.*
6. Lord, if on earth the thought of Thee. *Heaven anticipated.*
7. Now with joint consent we sing. *Divine Worship.*
8. O Lord, how little do we know. *Quinquagesima.*
9. Would you win a soul to God? *The Gospel Message.* [J. J.]

Hankey, Katherine, has published several hymns of great beauty and simplicity which are included in her :—

(1) *The Old, Old Story*, 1866; (2) *The Old, Old Story, and other Verses*, 1879; (3) *Heart to Heart*, 1870, enlarged in 1873 and 1876. In 1878 it was republished with music by the author.

Miss Hankey's hymns which have come into C. U. are :—

1. Advent tells us, Christ is near. *The Christian Seasons.* Written for the Sunday School of St. Peter's, Eaton Square, London, and printed on a card with music by the author.
2. I love to tell the story of unseen things above. *The love of Jesus.* This is a cento from No. 3, and is given in *Bless's Gospel Songs*, Cincinnati, 1874, and other American collections.
3. I saw Him leave His Father's throne. *Lowest thou Me?* Written in 1868. It is No. 33 of the *Old, Old Story, and other Verses*, 1879.

4. Tell me the old, old story. This Life of Jesus in verse was written in two parts. Pt. i., "The Story Wanted," Jan. 29; and Pt. ii., "The Story Told," Nov. 18, 1866. It has since been published in several forms, and sometimes with expressive music by the author, and has also been translated into various languages, including Welsh, German, Italian, Spanish, &c. The form in which it is usually known is that in I. P. Sankey's *Sacred S. & Solos*. This is Part i. slightly altered.

Miss Hankey's works contain many suitable hymns for Mission Services and Sunday Schools, and may be consulted both for words and music with advantage. [J. J.]

Hankinson, Thomas Edwards, M.A., who was educated at Corpus Christi College, Cambridge, where he won the Seatonian prize several times, was b. in 1804, and d. Oct. 6, 1843. In 1827 he pub. a volume of *Sacred Poems*. These were republished in an enlarged form by his brothers as a *Memorial* volume in 1844 (5th ed. 1860). The 1844 ed. included the following hymns which have come into C. U. :—

1. Come, see the place where Jesus lies. *Easter Eve.*
2. Let Thy Spirit, Lord, descending. *For Sunday Schools.* Written May 8, 1843.
3. Mighty God, may we address Thee? 1841. *For Sunday Schools.*
4. Our Father, if indeed Thou art. *Holy Trinity.*
5. We are a young and happy crew. 1840. *Dialogue hymn for Sunday Schools.*
6. Who shall ascend the holy place? *For Sunday Schools.* This is the most popular of his hymns, and is found in several collections, including *Sarum*, 1863, &c. [W. T. B.]

Happiness, thou lovely name. A. M. Toplady. [*Happiness.*] 1st printed in the *Gospel Magazine*, Oct., 1774, in 4 st. of 8 l. It was not given by Toplady in his *Ps. & Hys.*, 1776; but appeared in 1793 in *Hymns Compiled by Joseph Middleton*, London, No. 271. In Bick-steth's *Christ. Psalmody*, 1833, No. 147, st. i.-iii. were given as "Happiness! delightful name!" This form of the text is also in later collections. There are also "Man to happiness aspires," in *Kennedy*, 1863, and "Lord, it is not life to live:" but the most popular form of the hymn is st. ii., iii., as, "Object of my first desire." This is in extensive use in G. Britain and America. Full text in D. Sedgwick's reprint of *Toplady's Hymns & Sac. Poems, &c.*, 1860, p. 158. [J. J.]

Happy day of union sweet. C. Wesley. [*Christian Unity desired.*] From his *Short Hymns, &c.*, 1762, vol. i., No. 995, slightly altered into the *Wes. H. Bk.*, 1780, but omitted in the revised ed., 1875, in favour of "True and Faithful Witness, Thou." This latter is a cento thus composed :—

St. i., *Short Hymns*, 1762, vol. i., No. 988, on Is. xi. 5. St. ii., *Short Hymns*, 1762, vol. i., No. 995, being the second half of the former hymn, "Happy day," &c. Orig. texts in *P. Works*, 1868-72, vol. ix. pp. 385 and 388. [J. J.]

Happy is he that fears the Lord. I. Watts. [*Ps. cxii.*] Appeared in his *Ps. of David, &c.*, 1719, in 5 st. of 4 l., and headed, "Liberality Rewarded." It is in C. U. in G. Britain and America; and sometimes as, "Happy the man that fears the Lord," as in the *New Cong.*, 1859, No. 174. [J. J.]

Happy man [child] whom God doth aid. C. Wesley. [*Praise to God for care over Children.*] 1st pub. in his *Hys. for Children*, 1763, No. 18, in 3 st. of 8 l. (*P. Works*, 2 1 2)

1868-72, vol. vi. p. 387.) In the *Meth. S. S. H. Bk.*, 1879, No. 61, it is changed to "Happy child whom God doth aid," as being more suitable for children. [J. J.]

Happy sons of Israel. *G. Sandys.* [*Ps. lxi.*] 1st pub. in his *Paraphrase upon the Ps. of David*, 1636, in 60 lines; again in his *Paraphrase upon the Divine Poems* (with which the *Par. upon the Ps.* was incorporated), 1638; and again in R. Hooper's ed. of *Sandys's Poems* in *Smith's Library of Old Authors*. A cento from this paraphrase, beginning, "Sing the great Jehovah's praise," is No. 91 in the *New Cong.*, 1859. [J. J.]

Happy [saint] soul that free from harms. *C. Wesley.* [*Prayer to the Good Shepherd.*] Appeared in *Hys. & Sac. Poems*, 1749, No. 106, in 10 st. of 4 l., as No. 4 of "Hymns for those that wait for full Redemption." (*P. Works*, 1868-72, vol. v. p. 293.) In the *Wes. H. Bk.*, 1780, it was given with the omission of st. ii., iii., and repeated in the revised ed., 1875, No. 13. In *Mercer's Ch. Psalter & H. Bk.*, 1856 and 1872, it reads, "Happy saint that free from harms"; and in the *Bapt. Ps. & Hys.*, 1858, No. 550, st. vi.-x. are given as, "Jesus, seek Thy wandering sheep." [J. J.]

Happy soul, thy days are ended [ending]. *C. Wesley.* [*For the Dying.*] Appeared in *Hys. & Sac. Poems*, 1749, in 2 st. of 8 l. and headed, "For one departing" (*P. Works*, 1868-70, vol. v. p. 216). In 1830 it was given in the *Suppl.* to the *Wes. H. Bk.*, No. 725, and repeated in the revised ed., 1875, No. 922. It is also given in several collections in G. Britain and America. In some of these the opening line reads: "Happy soul, thy days are ending." [J. J.]

Happy the heart where graces reign. *I. Watts.* [*Love to God.*] 1st pub. in his *Hys. & S. Songs*, 1707 (2nd ed. 1709, Bk. ii., No. 38), in 5 st. of 4 l., and entitled, "Love to God." Of this hymn st. iv. and the idea embodied in st. v. had previously appeared in *Watts's* hymn, "Tis pure delight without alloy," given in his *Horæ Lyricæ*, 1706, st. iii., iv. It is in extensive use in G. Britain and America. [J. J.]

Happy the man who [that] finds the grace. *C. Wesley.* [*Happiness in Forgiveness.*] Appeared in *Hys. for those that seek and those that have Redemption, &c.*, 1747, No. 18, in 9 st. of 4 l., and based on Prov. iii. 13, &c. (*P. Works*, 1868-72, vol. iv. p. 234). In the *Wes. H. Bk.*, 1780, it was given with the omission of st. iv., v., viii., as "Happy the man that finds the grace." Most of the forms of this hymn in use in G. Britain and America are based upon this text of 1780. [J. J.]

Happy the souls that first believed. *C. Wesley.* [*Primitive Christianity.*] 1st pub. at the end of *An Earnest Appeal to Men of Reason and Religion*, by *J. Wesley, M.A.*, 1743, in 30 st. of 4 l., divided into two parts: and again in *Hys. & Sac. Poems*, 1749, No. 246 (*P. Works*, 1868-72, vol. v. p. 479). In 1780 *J. Wesley* compiled two centos therefrom, and

included them in the *Wes. H. Bk.* as:—(1) "Happy the souls that first believed"; and (2) "Jesus, from Whom all blessings flow." These centos are repeated in the revised ed., 1875, Nos. 16, 17, and in several other collections. [J. J.]

Harbaugh, Henry, D.D., B. in Franklin Co., Pennsylvania, Oct. 24, 1817, was of Swiss descent. In early life he was a farmer, carpenter, and teacher; but in 1840 he entered Marshall College, Mercersburg. Entering the ministry of the German Reformed body, he became, in 1844, Pastor at Lewisburg, Lancaster and Lebanon, Pennsylvania, and in 1864 Professor in Theology at Mercersburg. He d. Dec. 27, 1867. He was Editor of the *Guardian* and the *Mercersburg Review*, in which he advocated what was called "Mercersburg Theology." His published works include sundry books about Heaven; *Poems*, Phila., 1860, and *Hys. & Chants for Sunday Schools*, Lebanon, 1861. This last includes his hymns. The best known and most widely used of his compositions are:—

1. **Jesus, I live to Thee.** [*Life consecrated to Jesus.*] This hymn is dated 1850. It is No. 391 in the *Hys. of the Church*, N. Y., 1869; No. 255 in *Allon's Suppl. Hys.*, Lond., 1868, and is also in other collections.

2. **God most mighty, sovereign Lord.** [*National Hymn.*] Appeared in his *Poems*, 1860, in 8 st. of 8 l., and headed, "A National Litany hymn." In some collections it is abridged, as in *Hatfield's Church H. Bk.*, N. Y., 1872, No. 1307; and in others part of it is altered to "Christ by heavenly hosts adored," as in the *Reformed Dutch Hys. of the Church*, 1869, No. 935, and others.

3. **Make the cross your meditation.** [*Passiontide.*] This tr. of "Recordare sanctæ crucis" (q.v.) appeared in the *Mercersburg Review*, 1858, p. 481, and in his *Poems*, 1860. It is worthy of more attention than it has received. [F. M. B.]

Harbottle, Joseph, was b. at Tottlebank, near Ulverston, Sept. 25, 1798. In 1819 he joined the Baptist Church at Tottlebank (of which his father was the pastor), and shortly afterwards began to preach. In 1822 he went to reside with Dr. Steadman, President of the Baptist College at Horton, near Bradford, and for a time was teacher of classics in that institution. He subsequently became Pastor at Accrington, and in 1841 one of the Tutors of a small Baptist College in that town. At Accrington and Oswaldtwistle, in the neighbourhood, he continued to minister until his death, Jan. 19, 1864. Mr. Harbottle wrote several hymns. One appeared in the *Comprehensive Rippon* (1844), "See how the fruitless figtree stands" (*Invitation*). Another, "Farewell, my friends beloved" (*Departure of Friends*), is much sung at valedictory meetings among the Baptists in G. Britain and America. His other hymns are inferior in quality, and have not been included in any popular Collection. [W. R. S.]

Harcourt, William Vernon, M.A., S. of Archbishop Harcourt of York, was b. at Sudbury Hall, Derbyshire, in 1789, and edu-

cated at Oxford. Taking Holy Orders he became, in 1823, Rector of Kirkby-in-Cleveland, and Canon Residentiary of York; and in 1837, Rector of Bolton Percy. On the death of his elder brother in 1861, he succeeded to the family property, Nuneham Park, Oxfordshire. He d. in 1871. In 1840 he pub. a volume of *Psalms & Hymns*, and in 1855 his *Symmetrical Psalmody*. This latter work is one of the curiosities of hymnody. His version of Ps. cxxxvi., "Thank the Lord Who made the earth," is in *Lyra Brit.*, 1867; Martineau's *Hymns*, 1873, and others. [J. J.]

Hardenberg, Georg Friedrich Philipp von, was s. of Baron Heinrich Ulrich Erasmus von Hardenberg, director of the Saxon Saltworks at Weissenfels. He was b. May 2, 1772, at his father's estate of Widerstedt or Ober-Wiederstädt, near Eisleben. In the autumn of 1790 he entered the University of Jena, then went to Leipzig, and finally to Wittenberg. After concluding his studies, he went, in the end of 1794, to Tennstädt, near Erfurt, in order to learn administrative business under Kreisamtmann Just. In the autumn of 1797 he entered the School of Mines at Freiberg in Saxony, and in the autumn of 1799 went to Artern, at the foot of the Kyffhäuser-Berg, to be employed in the saltworks there. Soon after he began to spit blood, and while on a visit to Dresden the news of the sudden death of a younger brother, in Nov. 1800, brought on a hemorrhage which destroyed all hopes of his recovery. In January, 1801, he was removed to the house of his parents at Weissenfels, and d. there March 25, 1801. (*Koch*, vii. 4-9; *Allg. Deutsche Biog.*, x. 562-570; *Blätter für Hymnologie*, 1884, 3-6, &c.)

Hardenberg's various writings appeared under the name of *Novalis* (apparently taken from the name of one of the family estates), which he first adopted in his *Blüthenstaub*, pub. in the *Athenæum*, Brunswick, 1798; and it is as *Novalis* that he is best known. He was one of the leaders of the Romantic School which arose in Germany in the last years of the 18th cent., and of which his friends F. and A. W. Schlegel, Fouqué and Tieck are the best known members. It is, however, by his hymns that he will probably best be remembered. They arose in the time of deep sorrow into which he was cast on the death of his betrothed Sophie von Kühn, when his thoughts turned to the faith of his childhood (his father and mother were Moravians, and his early education was imparted by a Moravian pastor); and when from the barren religiosity of the latter days of Illumination his soul found its strength and solace in loving surrender to the Person of our Blessed Lord. His hymns, 15 in all, are distinguished by beauty of rhythm and lyric grace. While some have been included in recent German hymn-books (e.g. Nos. ii.-iv. in the *Berlin G. B.*, 1823, through the influence of F. Schlegel-macher), yet for Church use they are too subjective, and in some cases even too sentimental. They must be regarded as beautiful, and deeply spiritual poems, rather than as hymns suited for public worship. Some of them are not altogether free from Pantheistic tendencies. The *Marienlieder* (i.e. the hymns to the B. V. M.) were not intended by himself to be published among his hymns, but were meant to be inserted in his unfinished romance of *Heinrich von Ofterdingen*, as hymns of pilgrims to the shrine of the B. V. M. at Loretto in Italy. Seven of his hymns were sent, on Jan. 20, 1800, to F. Schlegel for publication in the *Athenæum*. They did not however appear till in the *Musenalmanach für das Jahr 1802*, pub. at Tübingen, 1 02. The rest of his hymns were pub. in his *Schriften*, Berlin, 1802. A handy little ed. of his *Gedichte*, with a critical and biographical sketch by W. Beysslag, appeared in 1869 (2nd ed. 1877). Since the publication of T. Carlyle's *Essay on Novalis* in 1829, numerous "Studies" have appeared in English and American reviews and maga-

zines; and some of these may contain translations not noted below.

Hardenberg's hymns, all of which have been rendered into English, are as follows:—

I. Hymns in English C. U.

i. Ich sag' es jedem, dass er lebt. Easter. In his *Schriften*, 1802, pt. ii. p. 143, in 8 st. of 4 l. Repeated in the *Württemberg G. B.*, 1843, No. 165. *Tr.* as:—

I say to all men, far and near, in full, by Miss Winkworth in her Lyra Ger., 2nd Ser., 1858, p. 40. In full in *Kennedy*, 1863; and in varying centos in America in the *Dutch Ref. Hys. of the Church*, 1869; *Bapt. Praise Bk.*, 1871; *Hys. & Songs of Praise*, N. Y., 1874, &c.

Other trs. are: (1) "I say to every one, He lives," by Helen Lowe, in her *Zarefa*, 1844, p. 166. (2) "To every one I say," by Dr. J. F. Hurst, in his *tr.* of K. R. Hagenbach's *Hist. of the Church 18 and 19 centuries*, N. Y., 1869, vol. ii. p. 283. (3) "I say to each man that He lives," by M. E. Bramston, in the *Day of Rest*, 1875, p. 69. (4) "He lives! He's risen from the dead," by Dr. G. Macdonald, in his *Æzotics*, 1876, p. 22. [The hymn "He lives! He lives! let joy again," by Sir John Bowring, in J. R. Beard's *Coll.*, 1837, No. 145, seems based on this German.]

ii. Was wir ich ohne diah gewesen. The Love of Christ. Musenalmanach, 1802, p. 189, and his *Schriften*, 1802, pt. ii. p. 123, in 10 st. of 8 l. Included in various German hymn-books, and is No. 1562 in the *Berlin G. L. S.*, ed. 1863.

It is said that shortly after the death of Novalis his father was present at a Moravian service at Herrnhut during which this hymn was sung. When he asked who was the author of this wonderfully beautiful hymn, he was greatly moved on receiving the reply, "Your son." And then in a moment it became clear to him that the Christ who had been the Crown and Star of his heart ever since his youth, was also his son's Saviour and Deliverer, though he had sought and found Him by a different way.

The trs. in C. U. are:—

1. What had I been if Thou wert not, a free tr. of st. i.-iii., viii., v., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 96. Centos from this are:—

(1) *Lord! when Thou mak'st Thy presence felt* (st. iii.) in the *Swedenborgian Coll.*, 1880.
(2) *Thou strong and loving God in man* (st. iv.), in *Hys. of the Spirit*, Boston, U.S., 1864.
(3) *Thou strong and loving God of Man* (st. iv.), in H. L. Hastings's *Hymnal*, Boston, U.S., 1880.

2. Without Thee, Lord, what had we been, a paraphrase or transfusion in 3 st. of 8 l., by Dr. W. L. Alexander, written about 1830, but first pub. in the 2nd ed., 1858, of his *Sel. of Hys.*, No. 323.

Other trs. are: (1) "What might I not have been without Thee," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 216. (2) "What without Thee, would I have been," by Dr. H. Mills, 1845 (1856, p. 78). (3) "Without Thee, what were I worth being," by Dr. G. Macdonald, in *Good Words*, 1871, p. 846. Thence (as "Without Thee what were all my being"), in his *Æzotics*, 1876, p. 3.

iii. Wenn alle untreu werden. Love to Christ. Musenalmanach, 1802, p. 200, and his *Schriften*, 1802, pt. ii. p. 136, in 4 st. of 8 l. Included in the *Berlin G. B.*, 1829; the *Berlin G. L. S.*, ed. 1863, No. 1563, &c. *Tr.* as:—

Though all the world forsake Thee. a free tr., in 6 st. of 4 l., by J. S. Stallybrass, as No. 417 in Curwen's *Sabbath H. Bk.*, 1859.

Other trs. are: (1) "Tho' all men faith had banished," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 222; and thence in *Lyra Eucharistica*, 1864, p. 100. (2) "Though all to Thee were faithless," by Miss Winkworth, 1855, p. 165. (3) "Though all were faithless to Thee," by M. E. Bramston, in the *Day of Rest*, 1876,

p. 68. (4) "My faith to Thee I break not," by Dr. G. Macdonald, in his *Exotics*, 1876, p. 15.

iv. Wenn ich Ihn nur habe. *Jesus only. Musenalmanach*, 1802, p. 199, and his *Schriften*, 1802, pt. ii. p. 134, in 5 st. of 6 l. In various recent German hymn-books, as the Württemberg *G. B.*, 1842, the Berlin *G. L. S.*, ed. 1863, No. 1564, &c. *Tr.* as:—

If I Him but have, by Dr. G. Macdonald, as No. 172 in the Manchester *S. S. H. Bk.*, 1855 (see Bubier), and in his own *Exotics*, 1876, p. 13.

Other *trs.* are: (1) "If I have only Him," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 221, repeated in *Lyra Messianica*, 1864, p. 207. (2) "Oh! could my soul possess His love," by Miss Fry, 1845, p. 114. (3) "If I only have Thee," by Dr. G. W. Bethune, in his *Lays of Love and Faith*, 1847, p. 139. (4) "If only He is mine," by Miss Northwick, in *H. L. L.*, 1856, p. 64. (5) "If I have Christ, and Christ be mine," by Dr. G. Walker, 1860, p. 52. (6) "If I trust in God alone," by Frederica M. Rowan, in her *Medit. on Death and Eternity*, 1862, p. 88.

II. Hymns not in English C. U.

v. Es giebt so bange Zeiten. *The Unchanging. Schriften*, 1802, pt. ii. p. 145, in 7 st. The *trs.* are: (1) "How dark the seasons lour," by Helen Lowe, in her *Zarephs*, 1844, p. 164. (2) "There are dark hours of sadness," by Madame L. Davésies de Pontès, in her *Poets and Poetry of Germany*, 1858, ii. p. 408. (3) "There be such dreary seasons," by M. E. Bramston, in the *Day of Rest*, 1875, p. 55. (4) "The times are all so wretched," by Dr. G. Macdonald, 1876, p. 24.

vi. Fern ist Ostes wird es heile. *Christmas. Musenalmanach*, 1802, p. 193, and his *Schriften*, 1802, pt. ii. p. 128, in 6 st. The *trs.* are: (1) "Afar the Eastern sky is glowing," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 218, and *Lyra Messianica*, 1864, p. 87. (2) "Dawn, far Eastward on the mountain," by Dr. G. Macdonald, in *Good Words*, 1872, p. 216, and his *Exotics*, 1876, p. 7.

vii. Ich sehe dich in tausend Bildern. *B. F. M. Schriften*, 1802, pt. ii. p. 157, in 8 l. *Tr.* as: (1) "In many a form I see thee oft," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 229. (2) "In countless pictures I behold thee," by Dr. G. Macdonald, 1876, p. 36.

viii. Ich weiss nicht was ich suchen könnte. *Desire for Christ. Schriften*, 1802, pt. ii. p. 147, in 12 st. The *trs.* are: (1) "I know not what I could desire," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 223, and *Lyra Mystica*, 1864, p. 218. (2) "How could I wish a greater treasure," by Dr. H. Mills, 1845 (1856, p. 72). (3) "I know not one hope left to draw me," by Dr. G. Macdonald, 1876, p. 2. (4) "What better good could e'er befall me," by R. Massie, in the *Day of Rest*, 1875, p. 111. (5) "I know not what I more should long for," by F. W. Young, in the *Christian Monthly*, 1880, p. 559.

ix. Unter tausend frohen Stunden. *Communion with God. Musenalmanach*, 1802, p. 197, and his *Schriften*, 1802, pt. ii. p. 132, in 4 st. The *trs.* are: (1) "Of all the golden hours whose light," by Helen Lowe, in her *Prophecy of Balaam*, 1841, p. 220. (2) "All my world was struck with storm" (st. ii.), by M. E. Bramston, in the *Day of Rest*, 1875, p. 55. (3) "Of a thousand hours me meeting," by Dr. G. Macdonald, 1876, p. 11.

x. Weinen muss ich, immer weigen. *Passiontide. Schriften*, 1802, pt. ii. p. 141, in 7 st. *Tr.* as, "Weep I must—my heart runs over," by Dr. G. Macdonald, 1876, p. 20.

xi. Wenige wissen das Geheimniss der Liebe. *Holy Communion. Musenalmanach*, 1802, p. 202, and *Schriften*, 1802, pt. ii. p. 138, in 2 st. *Tr.* as, "Few understand the mystery of love," by Dr. G. Macdonald, 1876, p. 17.

xii. Wenn in bangen, trüben Stunden. *In sorrow. Schriften*, 1802, pt. ii. p. 153, in 2 st. The *trs.* are: (1) "When in hours of pain and anguish," by Madame L. Davésies de Pontès, in her *Poets and Poetry of Germany*, 1858, ii. p. 407. (2) "When in dreary, mournful hours," by Lady John Manners, in her *Gems of German Poetry*, 1865, p. 14. (3) "When in hours of fear and falling," by Dr. G. Macdonald, 1876, p. 32.

xiii. Wer einmal, Mutter dich erblüht. *B. F. M. Schriften*, 1802, pt. ii. p. 154, in 8 st. *Tr.* as, "Who once hath seen thee, mother fair," by Dr. G. Macdonald, 1876, p. 33.

xiv. Wer einsam sitzt in seiner Kammer. *Christ the Consoler. Musenalmanach*, 1802, p. 195, and his *Schriften*, 1802, pt. ii. p. 130, in 9 st. *Tr.* as, "Who in his chamber sitteth lonely," by Dr. G. Macdonald, in *Good Words*, 1872, p. 234, and his *Exotics*, 1876, p. 9.

xv. Wo bleibst du, Trost der ganzen Welt. *Advent. Schriften*, 1802, pt. ii. p. 150, in 12 st. *Tr.* as, "Earth's Consolation, why so slow," by Dr. G. Macdonald, 1876, p. 29.

Besides the above he had previously pub. a series of poems entitled "Hymnen an die Nacht" in the *Athenaeum*, a magazine edited by A. W. Schlegel and F. Schlegel, where they appear in vol. iii., pt. ii., pp. 188-204, Berlin, 1800. They are a wonderful picture of the "night" of sorrow into which he was plunged at the death of his betrothed on March 19, 1797. There are five poems in prose, with interspersed verse, the sixth being in verse. The longer poems in verse-form are:—

1. Das furchtbar zu den frohen Tischen trat.
2. Geboben ist der Stein.
3. Hinüber wall' ich.
4. Hinunter in der Erde Schoos.

There is a complete *tr.* by Henry Morley in his *Dream of the Lilybell*, &c., London, 1845. No. 2 has also been *tr.* by Dr. G. Macdonald in his *Threefold Cord*, 1883, p. 256; and No. 4 by Helen Lowe in her *Prophecy of Balaam*, 1841, p. 226 (*Lyra Mystica*, 1864, p. 220).

[J. M.]

Hark, a voice divides the sky. *C. Wesley. [Burial.] Pub. in Hys. & S. Poems*, 1742, in 5 st. of 8 l. (*P. Works*, 1868-72, vol. ii. p. 189). In 1780 it was given with slight alterations in the *Wes. H. Bk.* as No. 50, and repeated in the revised ed. 1875, No. 51. This is the text which is usually followed in G. Britain and America. It is sometimes found in an abbreviated form, as in Martineau's *Hymns*, 1840 and 1873.

[J. J.]

Hark, for 'tis God's own Son that calls. *P. Doddridge. [Freedom in Christ.]* 1st pub. by J. Orton in his posthumous ed. of Doddridge's *Hymns*, &c., 1755, No. 226, in 5 st. of 4 l., and headed, "True Liberty given by Christ Jesus, John viii. 36," and again, with slight alterations, in J. D. Humphreys's ed. of the same, 1839, No. 250. In C. U. st. ii. is usually omitted. In the *Leeds H. Bk.*, 1853, No. 613, it begins, "Hark, for the Son of God now calls," and is reduced to 3 stanzas.

[J. J.]

Hark, from the tombs a doleful [warning] sound. *I. Watts. [Burial.]* 1st pub. in his *Hys. & S. Songs*, 1707 (ed. 1709, Bk. ii., No. 63), in 4 st. of 4 l., and entitled, "A Funeral Thought." Its use is mainly confined to America, where it is sometimes given as, "Hark, from the tombs a warning sound," as in the *Bapt. Praise Bk.*, 1871.

[J. J.]

Hark, hark, my soul; Angelic songs are swelling. *F. W. Faber. [Evening.]* Pub. in his *Oratory Hymns*, 1834, and again in his *Hymns*, 1862, p. 385, in 7 st. of 4 l., and entitled, "The Pilgrims of the Night." Five stanzas in an altered form were given in the *Append. to H. A. & M.*, 1868, No. 325. By this means the hymn was brought prominently before the public, and became exceedingly

popular for a time. Its unreality, however, has excluded it from many of the best modern collections. In the *Bk. of Prayer & Praise for use in Sir Josiah Mason's Orphanage*, Erdington, 1883, No. 293, beginning, "Hark, hark, my soul, thy Father's voice is calling," is an imitation of this hymn. It is also in *Allon's Children's Worship*, 1878, No. 234. [J. J.]

Hark, hark, the organ loudly peals.
G. Thring. [Processional.] Written in 1862, and 1st pub. in his *Hys. Congregational, and Others*, 1866, p. 45, in 5 st. of 9 l., and given for "Trinity Sunday." It has passed into several modern hymn-books in G. Britain and America, and is often used at Choral Festivals, for which it is admirably adapted. Authorised text in *Mr. Thring's Coll.*, 1882, No. 302.

[J. J.]

Hark, how all the welkin rings.
C. Wesley. [Christmas.] 1st pub. in *Hys. & Sac. Poems*, 1739, and again, in a revised form, in a new ed. of the same, 1743, in 10 st. of 4 l., and headed, "Hymn for Christmas Day." The form in which it is known to modern hymn-books has a somewhat intricate history. In *G. Whitefield's Coll.*, 1753, No. 31, it was given with the omission of st. viii. and x. as:

"Hark, the herald angels sing,
 Glory to the new-born King."

This text, with additional changes, was repeated in *M. Madan's Ps. & Hys.*, 1760, No. 8, in 8 st.; *R. Conyers's Coll.*, 1774, No. 335, in 4 st. of 8 l.; in *De Courey's Coll.*, 1775, No. 30, in 6 st.; in *Rowland Hill's Coll.*, 1783, No. 201, in 6 st.; and in *Hymns* added to the *New Version* (q.v.), in 3 st. of 8 l., with the first two lines added as a refrain to each stanza. As this is the popular form of the hymn and is in C. U. in all English-speaking countries, a comparison with *C. Wesley's* revised text of 1743 will be of value:—

C. Wesley, 1743.

1. "Hark, how all the welkin rings
 *Glory to the King of Kings,
 Peace on earth and mercy mild,
 God and sinners reconciled."
2. "Joyful, all ye nations, rise,
 Join the triumph of the skies;
 Universal nature say
 'Christ the Lord is born to-day.'
3. "Christ, by highest heaven adored,
 Christ, the everlasting Lord,
 Late in time behold him come
 Offspring of a Virgin's womb.
4. "Vell'd in flesh, the Godhead see,
 Hall the Incarnate Deity!
 Pleased as man with men to appear
 Jesus! our Immanuel here!

Book of C. Prayer.

1. "Hark! the herald angels sing,
 Glory to the new-born King;
 Peace on earth and mercy mild,
 God and sinners reconciled:
 Joyful all ye nations rise,
 Join the triumph of the skies,
 *With th' angelic host proclaim,
 Christ is born in Bethlehem.
 *Hark the herald angels," &c.
2. "Christ by highest heav'n adored,
 Christ the everlasting Lord,
 Late in time behold Him come,
 Offspring of a Virgin's womb:
 Vell'd in flesh the Godhead see,
 Hall th' Incarnate Deity.
 Pleased as man with man appear,
 Jesus our Immanuel here.
 *Hark the herald angels," &c.

5. "Hail the heavenly Prince of Peace!
 Hail the Sun of Righteousness,
 Light and life to all he brings,
 Risen with healing in His wings.
6. "Mild He lays His glory by,
 Born—that man no more may die,
 Born—to raise the sons of earth,
 Born—to give them second birth.
3. "Hail the 'Aeav'n-born Prince of Peace!
 Hail the Sun of Righteousness!
 Light and life to all he brings,
 Ris'n with healing in His wings:
 Mild He lays His glory by,
 Born that man no more may die;
 Born to raise the sons of earth,
 Born to give them second birth.
 *Hark, the herald angels," &c.

From this point Wesley's hymn proceeds as follows:—

7. "Come, Desire of Nations, come,
 Fix in us Thy humble home;
 Rise, the woman's conquering Seed,
 Bruise in us the serpent's head.
8. "Now display Thy saving power,
 Ruin'd nature now restore;
 Now in mystic union join
 Thine to ours, and ours to Thine.
9. "Adam's likeness, Lord, efface;
 Stamp Thy image in its place;
 Second Adam from above,
 Reincarnate us in Thy love.
10. "Let us Thee, though lost, regain,
 Then the Life, the Inner Man;
 O! to all Thyself impart,
 Form'd in each believing heart."

The alterations indicated by the italics in the *Hymns* to the *New Version* text are—
 1 *Whitefield*, 1753; 2 *Madan*, 1760; 3 *Hymns* added to the *New Version* [*New Version*, § ii.] This text has been repeated in numerous collections to the present time; and, sometimes with, and at other times without the refrain, is the most popular form of the hymn. In *H. A. & M.*, 1861 and 1875; *The Hymnary*, 1872; *Thring*, 1882, and many others, st. ii., ll. 5-8, reads:—

"Velled in flesh the Godhead see!

Hall the Incarnate Deity!
 Pleased as Man with man to dwell,
 Jesus, our Emmanuel!" [*Here omitted*].

These alterations, now generally accepted, were given in *J. Kempthorne's Select Portions of Psalms*, &c., 1810, No. 27, but they are possibly older than that collection.

Seventy years after the hymn was adopted by *M. Madan*, the Wesleyan Conference embodied it in the *Suppl.* to the *Wes. H. Bk.*, 1830, No. 602; and repeated it in the revised ed., 1875, No. 683. This is *Madan's* text with the omission of st. ii. of *Wesley's* original, which was also st. ii. of *Madan's* arrangement. Other forms of the hymn are in C. U., the character of which may be determined by a comparison with the original as above.

One of several attempts which have been made to improve upon *Wesley*, and have failed to gain general acceptance, was that of *T. Cotterill*, in the various editions of his *Sel.* from 1810 to 1820. The opening stanza reads:—

"Hark! the herald angels sing,
 Glory to the new-born King;
 Glory in the highest heaven,
 Peace on earth and man forgiven."

In this stanza, lines 1, 2 are *Whitefield's* alterations; and 3, 4 are by *Cotterill*. In a limited number of hymn-books st. vii.-ix. are given as a separate hymn, beginning, "Come,

Desire of Nations, come." In Bingham's *Hymno. Christ. Latina*, 1871, p. 160, the text as in *H. A. & M.*, but without the refrain, is rendered into Latin as: "Audite! tollunt carmina." The *tr.* in Biggs's *Annotated H. A. & M.*, 1867, p. 49, "Psallunt nascentis angeli," is by A. J. B. Beresford-Hope.

The use of this hymn in its various forms has extended to all English-speaking countries. It is found in a greater number of hymn-books, both old and new, than any other of C. Wesley's compositions; and, amongst English hymns, it is equalled in popularity only by Toplady's "Rock of Ages" and Bp. Ken's Morning and Evening hymns, and is excelled by none. In literary merit it fails little, if anything, short of this honour. [J. J.]

Hark, how the watchmen cry. *C. Wesley.* [*Old and New Year.*] This is No. 8 of 19 "Hymns for the Watchnight," pub. in *Hys. & Sacred Poems*, 1749, vol. ii., No. 91, in 12 st. of 8 l. (*P. Works*, 1868-72, vol. v p. 271.) From this hymn the following centos are in C. U. :—

1. **Hark, how the watchmen cry.** This is composed of st. i., ii., iv., and vi., and was given in the *Wes. H. Bk.*, 1780, No. 305 (ed. 1875, No. 314). It is found in several modern collections.

2. **Angels your march oppose.** This embodies st. vii.-x., and was given as the 2nd part of "Hark, how the watchmen cry," in the *Wes. H. Bk.*, 1780, No. 306 (ed. 1875, No. 315). It is in several modern collections.

3. **Angels our march oppose.** This as given in a few American hymn-books in 2 st. of 8 l., or 4 st. of 4 l. It is compiled from st. vii., vi., viii., ix., in the order named.

4. **Our Captain leads us on.** In *Hys. and Songs of Praise*, N. Y., 1874. [J. J.]

Hark, in the presence of our God. *A. Midlane.* [*Angels' joy over repenting Sinners.*] Written in September, 1842, and pub. in the *Youth's Magazine*, Nov. 1842, in 6 st. of 4 l., and entitled "The Returning Sinner." In 1865, it was included in the author's *Gospel Echoes*, No. 157, and is in a limited number of Mission hymn-books. It has the special interest of being the author's first printed hymn. [J. J.]

Hark, my [dull] soul, how everything. *J. Austin.* [*Praise of Creation.*] Pub. in his *Devotions in the Antient Way of Offices, &c.*, 1668, p. 83, No. vi., as the hymn for Monday at Lauds. [See reprint of the 5th ed., 1717, pub. by Masters in 1856.] It is in C. U. in three forms :—

1. The original in 7's metre in Horder's *Cong. Hymns*, 1884, No. 620; the American *Bapt. Praise Bk.*, 1871, No. 247, and others.

2. **Hark, my dull soul, how everything.** This was rewritten in L.M. probably by J. Wesley, and was given in his *Ps. & Hys.*, pub. at Charleston, South Carolina, 1736-7, p. 69, in 7 st. of 4 l. It is seldom found in modern collections.

3. **Hark, dull soul, how everything.** This was given in the original metre, in G. Whitefield's *Coll.*, 1753, No. 83, in 4 st.; in M. Madan's *Ps. & Hys.*, 1760, No. 101, in 7 st., and in other old hymn-books. It is rarely met with in modern collections. [J. J.]

Hark, my soul, it is the Lord. *W. Cowper.* [*Divine Love.*] Pub. in Maxfield's *New Appendix*, 1768, and again in the *Gospel Magazine*, August, 1771, in 6 st. of 4 l., and signed "Omega." In 1774 it was included in R. Conyers's *Coll.*, No. 53; and in 1779 in the *Olney Hymns*, Bk. i., No. 118. It rapidly attained great popularity with hymn-book compilers; and is found at the present time in

most of the high-class hymnals in all English-speaking countries. It is a lyric of great tenderness and beauty, and ranks as one of Cowper's best hymns. [See Cowper, W.] In *Kennedy*, 1863, No. 503, the opening line is mutilated into "Hearken, soul, it is the Lord." This is not repeated elsewhere. The original has been *tr.* into several languages, including Latin: "Audin' Adest Dominus," by John W. Hales, in the *Academy*, Nov. 3rd, 1883; and Italian:—"Senti, senti, anima mea," by W. E. Gladstone, in the *Nineteenth Century*, 1883. [J. J.]

Hark, round the God of love. *H. F. Lyte.* [*Worship of Children acceptable to God.*] Printed anonymously in *W. Carus Wilson's Magazine, The Children's Friend*, 1838, in 4 st. of 4 l. It was reprinted in the "Memoir" prefixed to *Lyte's Remains*, 1850, as a specimen of his Sunday School hymns. It is found in *W. F. Stevenson's Hys. for the Church & Home*, 1873, c. 45; *Allon's Children's Worship*, 1878, No. 29; the *Meth. S. S. H. Bk.*, 1879, No. 543 (orig. text), and others. Although peculiar in metre and defective in rhyme, it is admirably adapted to Sunday Schools. [W. T. B.]

Hark, she bids all her friends adieu. *I. Watts.* [*Death and Heaven.*] Pub. in his *Horæ Lyricæ*, 1706, Bk. iii., in 8 st. of 4 l., and headed, "On the Sudden Death of Mrs. Mary Peacock. An Elegiac Song sent in a Letter of Condolence to Mr. N. P., Merchant at Amsterdam." In its full form it is not in C. U.; but, with the omission of st. i. and viii., it was included in *H. W. Beecher's Plymouth Coll.*, 1855, No. 1221, as "Farewell, bright soul, a short farewell." [J. J.]

Hark, ten thousand harps and voices. *T. Kelly.* [*Praise to Jesus.*] 1st pub. in his *Hymns, &c.*, 2nd ed., 1806, in 7 st. of 6 l., and headed with the text "Let all the angels of God worship Him." In 1812 it was included in his *Hys. adapted for Social Worship*, No. 7, but subsequently it was restored to the original work (ed. 1853, No. 42). Its use is mainly confined to America, where it is given in several collections, including *Songs for the Sanctuary*, 1865, &c. In most cases it is abbreviated. [J. J.]

Hark, ten thousand voices cry. *T. Kelly.* [*Easter, or Ascensiontide.*] 1st pub. in the 2nd ed. of his *Hymns, &c.*, 1806, in 1 st. of 4 l. in 7's metre; 4 st. of 4 l. in 87, 87 metre, and the chorus :—

"Then haste, ye saints, your tribute bring,
And crown Him everlasting King."

(Ed. 1853, No. 27.) This peculiarity of construction was overlooked by Elliott, who gave it with the omission of the chorus in his *Ps. & Hys.*, 1835, as a complete hymn in 7's; and the Editors of the *Leeds H. Bk.*, 1853, as 87, 5. In the *Irish Church Hymnal*, 1873, No. 199, the first stanza is rewritten :—

"Hark, ten thousand voices sounding
Far and wide throughout the sky,
'Tis the voice of joy abounding,
Jesus lives, no more to die."

and the irregularity of metre is thereby overcome. In some collections, including *Kennedy*, 1863, No. 964, it begins with st. ii.: "Jesus comes, His conflict over." [J. J.]

Hark ! the glad sound, the Saviour comes. *P. Doddridge.* [*Advent.*] Dr. Doddridge's original ms. of this hymn, now preserved in the Rooker "D. MSS.," gives the following as the text :—

- "xiv. Christ's Message,
from Luke iv. 18, 19.
- "Hark the glad Sound ! The Saviour comes
The Saviour promised long
Let ev'ry Heart prepare a Throne
And ev'ry Voice a Song.
- "On him the Spirit largely poured
Exerts its sacred Fire
Wisdom and Might and Zeal and Love
His holy Breast inspire.
- "He comes the Prisoners to release
In Satan's bondage held
The Gates of Brass before him burst
The Iron Fetters yield.
- "He comes from the thick Films of Vice
To clear the mental Ray
And on the Eye-Balls of the Blind
To pour celestial Day.
- "He comes the broken Heart to bind
The bleeding Soul to cure
And with the Treasures of his Grace
T' enrich the humble Poor.
- "His Silver Trumpets publish loud
The Jubilee of the Lord
Our Debts are all remitted now
Our Heritage restored.
- "Our glad Hosannas, Prince of Peace
Thy Welcome shall proclaim
And Heav'n's eternal Arches ring
With thy beloved Name.
"Dec. 28, 1736."

From this point the hymn has a twofold history, the first *Scottish*, and the second *English*.

i. *Scottish History.*—1. A copy of this ms. passed through Robert Blair (q. v.) [see Doddridge in *Various*] into the possession of the Committee appointed to prepare the *Trans. and Paraphrases* of the Church of Scotland, and by them was included therein as No. iv., in 1745, or 10 years after its composition, as follows :—

- St. I. As above with l. 3 "Let every Heart a Throne prepare."
St. II. As above, with l. 1 "largely shed," for "pour'd."
St. III. As above, with l. 1 "to relieve" for "to release."
St. IV. As above, with l. 1 "thick scales" for "thick films."
St. V. As above, with l. 2 "souls" for "soul."
St. VI. As above.
St. VII. As above.

2. In 1781, the new *Trans. and Paraphrases* of the Church of Scotland were published, and, as No. xxxix., it appeared thus :—

- St. I., II. 1, 2. As above.
II. 3, 4. "Let ev'ry heart exult with joy,
and ev'ry voice be song."
St. II., III. As above, in 1746.
St. IV. "He comes ! from dark'ning scales of vice
to clear the inward sight ;
And on the eye-balls of the blind
to pour celestial light."
St. V. As in 1745, with l. 1 "heart's" for "heart."
St. VI. "The sacred year has now revolv'd,
accepted of the Lord,
When Heav'n's high promise is fulfill'd,
and Jer'el is restor'd."
St. VII. II. 1, 2. As above.
II. 3, 4. "And heav'n's exalted arches ring
with thy most honour'd name."

This form of the hymn received the official sanction of the Church of Scotland, and has been in common use in her communion for more than a hundred years. The alterations of 1781 were by W. Cameron. The text must be designated "*P. Doddridge, 1735, Scottish*

Trs. and Par. 1745, and *W. Cameron*" [see *Cameron, W.*]

ii. *English History.*—1. We have no record of the printing of this hymn in England until ten years after it appeared in Scotland, when Job Orton gave it in his 1st ed. of Doddridge's (posthumous) *Hymns, &c.*, 1755, No. cccii., and with one change only from the original ms., st. iv., l. 1, reading, "He comes from *thickest* films of vice."

2. The text of J. D. Humphreys's ed. of the *Hymns, &c.*, 1839, No. 226, differs from that of Orton only in st. vi., which reads :—

"His silver trumpets publish loud
The Lord's high Jubilee ;
Our debts are all remitted now,
Our heritage is free."

3. From the Orton ed. of the *Hymns, &c.*, 1755, the hymn has passed in a more or less complete form into almost every hymnal of note published since 1753, from *Congers's*, 1774, to the *Westminster Abbey H. Bk.*, 1883, in the Church of England ; *Ash & Evans* of 1769 to the *Baptist Hymnal* of 1879, in the Baptist Communion ; and all the leading hymnals of other denominations with the unaccountable exception of the *Wes. H. Bk.* In addition it is in extensive use in America and other English-speaking countries. In popular use it is the most widely known of Doddridge's hymns.

4. The most popular form of the text is st. i., iii., iv., v., vii., as in the *S. P. C. K. Church Hys.*, and the *Hy. Comp.* That in 4 st. in *H. A. & M.*, and *Thring*, is from the earliest editions of the Countess of Huntingdon's *Collection*. The reading "to bless," for "enrich the humble poor," dates from the last century.

5. The merits of this hymn have been thus referred to by Sir R. Palmer (Lord Selborne) : "A more sweet, vigorous, and perfect composition is not to be found even in the whole body of ancient hymns," *York Church Congress Report*, 1866, p. 330. It must be pointed out, however, that st. iv., "He comes from the thick films of vice," is based on lines 39, 40 of Pope's *Messiah* :—

"He from thick films shall purge the visual ray,
And on the sightless eye-balls pour the day."

6. Translations of various forms of the hymn have been made into several languages, including Latin, in Bingham's *Hymno. Christ. Latina*, 1871, p. 55, "Laeta vox coeli resonant auras," and in Macgill's *Songs of the Christian Creed & Life*, 1876 and 1879, as "Laeta vox ! venit Salvator." [*English Hymnody, Early, § XIV.*] [J. J.]

Hark, the loud triumphant strains. *T. Kelly.* [*Missions.*] 1st pub. in the 3rd ed. of his *Hymns, &c.*, 1809, No. 164, in 3 st. of 6 l. (ed. 1853, p. 577). In Hatfield's *Church H. Bk.*, N. Y., 1872, No. 303 is based upon this hymn ; st. i., ll. 1-2, and st. iii., ll. 1-2, being slightly altered from Kelly, whilst the rest of the hymn embodies its train of thoughts in another form. [J. J.]

Hark, the nightly church-bell numbers. *Bp. E. H. Bickersteth.* [*Evening.*] Written in 1853 and 1st pub. in a tract, *The Cottager's Handbook of Family Prayers*, 1854. It was repeated in his *Supplement* to his *Ps.*

& *Hys.*, based on the *Christian Psalmody*, 1858, No. 7, and again in his work, *The Two Brothers*, &c., 1871, p. 247, and entitled, "The Village Evening Hymn." [J. J.]

Hark, the song of jubilee. *J. Montgomery*. [*Missions*.] Pub. in the *Evangelical Magazine*, July, 1818, in 3 st. of 8 l., in the author's *Greenland and other Poems*, 1819, p. 183; *Cotterill's Sel.*, 8th ed., 1819, No. 235; *Montgomery's Christian Psalmist*, 1825, No. 561; and his *Original Hys.*, 1853, No. 98. Almost from the first Montgomery had some difficulty with the second line of st. ii. His readings are:—

1. *Greenland*, &c. "From the abyse to the skies."
2. *Cotterill*. "From the depths unto the skies."
3. *Ch. Psal.* "From the centre to the skies."
4. *Same*, altered in *MS.* "From the depths unto the skies."
5. *Orig. Hys.* "From the depths unto the skies."

This last is Montgomery's authorized text, and is usually followed by modern compilers. The hymn is in extensive use in all English-speaking countries, and has been translated into several languages. [J. J.]

Hark, the sound of holy voices, chanting at the crystal sea. *Bp. C. Wordsworth of Lincoln*. [*All Saints' Day*.] 1st pub. in his *Holy Year*, 1862, No. 106, in 6 st. of 4 double lines (5th ed. 1868, No. 109). In 18:3 it was given in the *Parish H. Bk.*, No. 190, and subsequently in other collections, until it has become throughout all English-speaking countries one of the most widely known and popular of the Bishop's hymns. In some collections st. ii., l. 2 is given as in the original:—

"King, Apostle, Saint, and Martyr, Confessor,
Evangelist,"

and in others:—

"King, Apostle, Saint, Confessor,
Martyr, and Evangelist."

The reason for this change is twofold: first, because of the division of the original line into two, and second, possibly because the old distinction between *Confessor*—i.e. one who witnesses for the faith by a good confession short of actual martyrdom; and *Confessor*, i.e. one who receives confessions—was beyond the comprehension of ordinary congregations. One of the first, if not the first collection in which this change was made, was the *Appendix to H. A. & M.*, 1868.

In the *S. P. C. K. Church Hymns*, No. 199, st. v. is bracketed for omission in singing if desired. This stanza reads:—

"Now they reign in heavenly glory, now they walk in golden light,
Now they drink as from a river, holy bliss and infinite;
Love and Peace they taste for ever; and all truth and knowledge see
In the beatific vision of the Blessed Trinity."

The Rev. J. Ellerton's note on this hymn in his *Notes*, &c., on *Church Hymns*, folio ed. p. xlviii. explains this arrangement as follows:

"In the earlier editions of *Church Hymns* the fifth stanza of this hymn, 'Now they reign in heavenly glory,' &c., was omitted in deference to the judgment of one of the Episcopal Referees of the Society for Promoting Christian Knowledge, who held that the verse was liable to be misunderstood as countenancing the popular error that the Blessed are already in the full fruition of their future and everlasting glory—the 'Beatific Vision.' It is scarcely needful to say that so

accurate a theologian as the Bishop of Lincoln had no sympathy with this view. His Lordship, while pressing for the restoration of this verse, explained that the whole hymn, from beginning to end, was to be regarded as the utterance in triumphant song of a vision of the final gathering of the saints, not as an exposition of their present condition in the Intermediate State. The Tract Committee of the Society therefore desired that the verse should in subsequent editions be restored; but should, in deference to those who might still think it liable to misconception, be bracketed for optional use."

In a ms. note on this hymn, and this special stanza, Bp. Wordsworth adds that:—

"The whole hymn from beginning to end is in harmony with the Epistle for the festival of the day (Rev. vii. 2, &c.), and like it is the utterance in triumphant song of a vision of the final gathering of the Saints." [x. mss.]

It may be added that, with the exception of the alteration noted above, the original text of this hymn is usually given in an unaltered form. [J. J.]

Hark, the voice of Jesus calling, Come ye laden, &c. *A. Midlane*. [*The Invitation of Jesus*.] Written in August, 1860, and 1st pub. in the *Ambassador's H. Bk.*, 1861, No. 45, in 4 st. of 6 l. It was repeated in *Spurgeon's O. O. H. Bk.*, 1866, No. 497; again in many collections for Evangelical Meetings and Home Mission Services; and also in the author's *Gospel Echoes*, 1865, No. 41. It is also in C. U. in America and Canada. [J. J.]

Hark, the voice of love and mercy. [*Good Friday—Holy Communion*.] The authorship of this popular hymn has long been a matter of dispute. On the one hand it has been claimed for the *Rev. Jonathan Evans*, and on the other for the *Rev. Benjamin Francis*. The evidence on behalf of each is as follows:—

i. For Jonathan Evans.

1. In 1784 the hymn appeared in the *Rev. G. Burder's Coll. of Hys.*, &c., No. 126, in 5 st. of 6 l., but in the index of authors it had no signature.

2. Forty-three years later, viz. in the 25th ed. of his *Coll.*, 1827, Burder filled the blank in with the name of *J. Evans*.

3. Dr. J. Styles, who succeeded *J. Evans* as Pastor of the Foleshill congregation [see *Evans*, J.], published from *Evans's* mss. several hymns in the *Evangelical Magazine*; and in the same Magazine, in March, 1847, he claimed this hymn for his predecessor.

ii. For Benjamin Francis.

1. *Francis* contributed to *Rippon's Bapt. Sel.*, 1787, five hymns, each of which was signed "B. Francis"; and one hymn altered from *Gregg* [see *Francis*, B.]. In the same *Sel.* there were two hymns which were signed "F——". The first of these was, "Hark, the voice of love and mercy"; and the second, "Lord, Thou hast made me know Thy ways."

2. During Dr. *Rippon's* lifetime there were no changes made in this signature. At his death in 1836, the copyright of the *Sel.* expired, and some interested persons published "A New Edition."

3. In this "New Edition" the "F——" was expanded into "Francis," in the case of "Hark, the voice of love and mercy"; but the signature of "Lord, hast Thou made me know Thy ways," remained as before.

4. On these grounds it is claimed for *B. Francis*.

These claims are not so satisfactory as could be desired, either for *Evans* or for *Francis*; and this is still more evident when we find that the second hymn with the signature "F——" in *Rippon* ("Lord, hast Thou made me know Thy ways") is a cento from Dr. *John Fawcett's* hymn in 6 st. pub. in his *Hymns*, &c., 1782, No. 123, and composed of st. i., v. and vi. The "F——" in *Rippon*, in this instance,

is John Fawcett (q.v.) of Yorkshire. "Hark, the voice of love and mercy," however, is not found in Fawcett's *Hymns*, 1782, and cannot be claimed for him. The evidence is in favour of *Jonathan Evans*; and the fact that Burder gave J. Evans in full in his *Coll.* of 1827 gives it great weight.

In America this hymn is as extensively used as in G. Britain, and in common with the hymn-books of G. Britain it is attributed in the American collections, now to "B. Francis" and again to "J. Evans." The hymn in its original form was intended for general use if st. iv. were omitted, and for Holy Communion, when it was used. It reads:—

"Happy souls, approach the table,
Taste the soul-reviving food!
Nothing half so sweet and pleasant
As the Saviour's flesh and blood.
* It is finished!'
Christ hath borne the heavy load."

The original text in Burder's *Coll.* was repeated in Rippon's *Sel.* with the single change in st. ii., l. 2, of "Do these precious words afford," to "Do these charming words afford." Rippon's full text is in the *Lyrn Brit.*, 1867, p. 653, accompanied by two notes on its authenticity. The Editor, however, was unaware that the hymn appeared in Burder's *Coll.* three years before it was given in Rippon's *Sel.*, 1787, and falls into the error of attributing its first appearance to Rippon's *Sel.* The text, with the omission of st. iv., is tr. into Latin in R. Bingham's *Hymno. Christ. Latina*, 1871, p. 221, as "Audin' ? clara vox amoris." [J. J.]

Hark, through the courts of heaven. *H. Alford.* [*Joy in heaven over repenting Sinners.*] Contributed to his *Ps. & Hys.*, 1844, p. 68, in 4 st. of 4 l., and repeated in his *Year of Praise*, 1867, No. 156. It is in limited use in G. Britain and America. [J. J.]

Hark! what mean those holy voices. *J. Cawood.* [*Christmas.*] This popular hymn appeared in 1819 in the 8th ed. of Cotterill's *Sel.*, No. 269, in 6 st. of 4 l., with the refrain, "Hallelujah." In common with all the hymns in that *Sel.* it was unsigned; but when re-published by J. Montgomery in his *Christian Psalmist*, 1825, it was attributed to "Cawood." In some works, and collections, it is dated 1816; but in J. Cawood's son's correspondence with D. Sedzwick, it is undated [s. mss.], and failing further information, it must remain as 1819. Of all Cawood's hymns this is the most popular. It is in extensive use in G. Britain and America. Orig. text in Snapp's *S. of G. & G.*, 1872, No. 205, with "glory sing" for "praises sing" in st. iv., l. 2. [J. J.]

Harland, Edward, M.A., was b. at Ashbourne, Derby, 1810, and educated at Wadham College, Oxford, where he graduated B.A., 1831; M.A., 1833. On taking Holy Orders he became Curate of Newborough, 1833-36; of Sandon, 1836-51; Vicar of Colwich, Staffordshire, 1851; and Prebendary in Lichfield Cathedral, 1873. In 1858 he pub. *Index Sermonum.* His *Church Psalter and Hymnal* was first pub. in 1855, and contained 26) hymns and 8 doxologies. In 1863 a *Supplement* was added: in "186-" [1865] it

was revised and enlarged as the "2nd edition," and in 1876 a *Supplement* of 184 hymns was added to the 2nd ed., making 584 hymns in all, most of the "Christmas Carols," &c., of the 2nd edition being omitted. To the various editions of this *Hymnal*, Prebendary Harland contributed the following hymns:—

1. Behold a humble train. (1863.) *Presentation of Christ.*
2. Beloved disciple! Illustrious name. (1863.) *St. John Evangelist.*
3. Breathing slaughter 'gainst thy people. (1863.) *Conversion of St. Paul.*
4. Heirs of Thy salvation. (1863.) *St. Michael and All Angels.*
5. Here life is a shadow, and soon will be o'er. (1863.) *O. and N. Year.* Written "Oct. 12, 1862, on Wolsey Bridge, with the Trent flowing below." Included in the *Hymnal*, 1863.
6. Holy men, in olden time. (1863.) *Common of Evangelists.*
7. In the time of trial. (1863.) *For Resignation.* An imitation of, and companion hymn to, Montgomery's "In the hour of trial."
8. Jesus calls to us to-day. (1867.) *S. School Anniversary.*
9. Jesus is the sure foundation. (1863.) *St. Peter.*
10. Jesus, King of glory. (1863.) *Faithfulness and its Reward.*
11. Jesus, these lips can ne'er proclaim. (1863.) *Praise to Jesus.*
12. Jesus, when Thy cross I see. (1863.) *Passion-tide.*
13. Lord, I never will deny Thee. (1863.) *St. Peter.*
14. Lord Jesus, when Thou wouldst appear. (1863.) *The Annunciation.*
15. Lord, Thine ancient people see. (1855 (?).) *For the Jews.*
16. Lord, we bend before Thy throne. (1867.) *Unfavourable Harvest.*
17. Lord, when earthly comforts flee. (1855.) *Resignation.*
18. My Lord, and my God, blessed word that declared. (1863.) *St. Thomas.*
19. Now, Lord, to every heart make known. (1855.) *Passion-tide.* "This hymn was written at the time of the author's Ordination as Deacon, in 1833. He chose for his first text 1 Cor. i. 23, 'We preach Christ crucified,' the sermon and the hymn being composed for the same occasion. He has preached from the same text, and this hymn has generally been used on the return of that day, for more than fifty years." It was included in his *Hymnal*, 1865.
20. O come, all ye faithful, Come, see the place. (1867.) *Easter.* Pt. I.
21. O come, ye that labour. (1867.) *Easter.* Pt. II.
22. O for a humbler walk with God. (1855.) *Lent.*
23. O Heavenly Jerusalem, Thou city of the Lord. (1863.) *Heaven.* "This hymn was suggested to the author in a dream. In the night of Oct. 5, 1862, he dreamed that he saw the choir of heaven ten thousand times ten thousand, in white robes, marching into a glorious Temple singing this hymn. He awoke, rose from bed, procured a light, and wrote down the words on the back of a letter as he had heard them in his dream, and then retired to rest again. The next morning he found the hymn on his dressing table." It was given in his *Supplement*, 1863.
24. O Thou by Whom the healing art. (1863.) *St. Luke.*
25. Stephen, first of martyrs, we. (1863.) *St. Stephen.*
26. The chorus raise of highest praise. (1863.) *Praise.*
27. This day in this Thy holy place. (1867.) *Friendly Societies.*

In addition to these the *Suppl.* of 1876 contained his "Aud now this Holy day," for *Sunday*. The majority of Prebendary Harland's hymns are for the minor festivals, and

are worthy of more attention than they have received. [J. J.]

Harmer, Samuel Young, s. of Samuel Harmer, a member of the Society of Friends, was b. at Germantown, Pennsylvania, Dec. 9, 1809. In 1827 he joined the American Methodist Episcopal Church, and was engaged for several years as a Sunday School teacher and superintendent. In 1842 he became a local preacher of that body, and, in 1847, was admitted into the ministry. He has held appointments in Philadelphia and Iowa. His well-known hymn "In the Christian's home in glory" (*Heaven*) was written in 1856 for a camp-meeting collection which the Rev. John Gladding was then compiling. It has been slightly altered, and set to music by the Rev. W. McDonald of Boston, Massachusetts. (For these details we are indebted to Dr. Hatfield's *Poets of the Church*. N. Y., 1884.) [J. J.]

Harp and voice Thy praises telling. *J. D. Burns*. [*Spiritual Worship*.] 1st pub. in his little book of prayers and hymns, *The Evening Hymn*, 1857, in 3 st. of 8 l., and entitled "Spiritual Worship." It was repeated with slight alterations in W. F. Stevenson's *Hys. for Church & Home*, 1873, No. 341, and other collections. [J. J.]

Harp, awake! tell out the story. *H. Downton*. [*New Year*.] Appeared in *Hys. for the London German Hospital*, Dalston, 1848, No. 91; A. T. Russell's *Ps. & Hys.*, 1851, No. 64, in 4 st. of 8 l.; and again in the author's *Hys. & Verses*, 1873, p. 9. It is in several collections, including the S. P. C. K. *Church Hymns*, 1871; the *Westminster Abbey H. Bk.*, 1883, and others. In *Kennedy*, 1863, No. 141, it begins with st. i., l. 5, "Sing we, brethren, faithful hearted." This in Dale's *English Hymnal*, 1874, is altered to "Join we, brethren, faithful hearted." [J. J.]

Harris, John, D.D., was b. at Ugborough, Devon, March 8, 1802, and educated for the Congregational Ministry at Hoxton Academy. He was Minister of the Congregational Church, Epsom, 1825-38; President of the Countess of Huntingdon's College at Cheshunt, 1838-50; and Principal of New College, London, 1850, to his death, Dec. 21, 1856. He received the degree of D.D. from Brown University in 1838. His works were numerous, including *The Great Teacher*, 1835; *Union: or, the Divided Church made one*, 1837; *The Pre-Adamite Earth*, 1846; two prize essays; a volume of poems, *The Incarnate One*, &c. His hymn, "Light up this house with glory, Lord" (*Opening of a Place of Worship*), appeared in the *New Cong.*, 1859, No. 882. It has become widely known, and is of more than usual merit. [W. G. H.]

Harsdörffer, Georg Philipp, was b. at Nürnberg apparently on Nov. 1, 1607. He studied law at the Universities of Altdorf and Strassburg; and after five years spent in travelling in France, Holland, England and Italy, returned to Nürnberg in 1630. In 1637 he was appointed assessor of the Lower Court, and in 1655 senator (Rathsherr). He d. at Nürnberg, Sept. 19 or 20, 1658. He was joint founder with K. Klaj of the Pognitz Shepherd

and Flower Order in 1644, of which he became the President. His hymns appeared mostly in his *Hertzbewegliche Sonntagsandachten*, Nürnberg, 1649 [Wernigerode]; in his *Nathan und Jotham*, Nürnberg, 1650-1651 [2nd ed. 1651-59 in Berlin]; and in the works of his friend J. M. Dilherr. Few of his hymns are still in German use, and only two appear to have passed into English, viz. :—

i. *Der sich auf seine Schwachheit sturt. Lent. Confirmation.* In J. M. Dilherr's *Geistliche Liebesflamme*, Nürnberg, 1651, p. 446, in 6 st. of 8 l., entitled, "On religious completeness" (or "godly perfection"). The form tr. into English begins "Wer sich," and is found in the 8th ed., 1723, of Börner's *Dresden G. B.*, in 6 st. of 10 l., marked "D. B. W. M." These initials represent Dr. Bernhard Walther Marperger, court preacher at Dresden (b. May 14, 1682, at Hamburg; studied at the Universities of Altdorf and Halle; from 1704-1724 held various clerical appointments in Nürnberg; became, 1724, Oberconsistorialrath and court preacher at Dresden, and d. there March 28, 1746); but in Marperger's own *G. B.*, Leipzig, 1725, No. 522, it does not bear his name. This may of course be because it is based on *Harsdörffer*. Tr. as: "Who seeks in weakness an excuse," by Miss Winkworth, 1856, p. 149.

ii. *Die Nacht ist nun vergangen. Morning.* Appeared in J. M. Dilherr's *Bei 1000 alte und neue geistliche Psalmen Lieder*, &c., Nürnberg, 1654, p. 512, in 6 st., marked "Another. Georg Phil. Harsdörffer." The trs. are: (1) "The night is now departed," by H. J. Buckoll, 1842, p. 41. (2) "Night from the earth is wending," by Miss Wainington, 1863, p. 117. [J. M.]

Hart, Joseph, was b. in London in 1712. His early life is involved in obscurity. His education was fairly good; and from the testimony of his brother-in-law, and successor in the ministry in Jewin Street, the Rev. Jo:in Hughes, "his civil calling was" for some time "that of a teacher of the learned languages." His early life, according to his own Experience which he prefaced to his Hymns, was a curious mixture of loose conduct, serious conviction of sin, and endeavours after amendment of life, and not until Whitsuntide, 1757, did he realize a permanent change, which was brought about mainly through his attending divine service at the Moravian Chapel, in Fetter Lane, London, and hearing a sermon on Rev. iii. 10. During the next two years many of his most earnest and impassioned hymns were written. These appeared as:—

Hymns composed on Various Subjects, with the Author's Experience, London, 1759. During this year he became the Minister of the Independent Chapel, Jewin Street, London. In 1762 he added a *Supplement* to his *Hymns*; and in 1765 an *Appendix*. In modern editions of his *Hymns* these three are embodied in one volume as:—*Hymns composed on Various Subjects: With the Author's Experience, The Supplement and Appendix.* By the Rev. Joseph Hart, late Minister of the Gospel in Jewin Street, London. Allott & Co. [no date].

Hart d. on May 24, 1768. At one time his hymns were widely used, especially by Calvinistic Nonconformists. Many of them are of merit, and are marked by great earnestness, and passionate love of the Redeemer. The best known are: "Come, Holy Spirit, come"; "Come, ye sinners, poor and wretched"; "This God is the God we adore"; and "Lord, look on all assembled here." Those which are more limited in their use include:—

i. From his *Hymns*, &c., 1759.

1. *Descend from heaven, celestial Dove. Whitsuntide.* No. 6, in 6 st. of 6 l. In Snepp's *Songs of G. & G.*, 1872, No. 374, st. iv., v. are omitted. It is in extensive use in America.

2. *Great High Priest, we view Thee stooping. High Priesthood of Christ.* No. 56, pt. ii., in 3 st. of 8 l. In Snepp's *Songs of G. & G.*, 1872, No. 236; Hatfield's *Church H. Bk.*, N. Y., 1872, No. 436, &c

3. How wondrous are the works of God. *Redeeming Love*. No. 21, in 9 st. of 4 l. In the *Scottish Evang. Union Hymn*, 1878, st. 1.-iv. are given as No. 11.

4. If ever it could come to pass. *Final Perseverance*. No. 5*, in 3 st. of 6 l. Repeated in *Snepp's Songs of G. & G.*, 1872, No. 729.

5. Jesus is our God and Saviour. *Faith and Repentance*. No. 54, in 14 st. of 8 l. In *Snepp's Songs of G. & G.*, 1872, No. 746, st. iv. is omitted. In the *London H. Bk.* (enlarged), 1879, st. iii. and v. are given as "Nothing but Thy blood, O Jesus."

6. Jesus, while He dwelt below. *Gethsemane*. No. 75, in 23 st. of 6 l. In *Snepp's Songs of G. & G.*, 1872, No. 230, sixteen stanzas are broken up into three parts: (i.) "Jesus, while He dwelt below"; (ii.) "Full of love to man's lost race"; (iii.) "There my God bore all my guilt." A cento is also given in *Hatfield's Church H. Bk.*, N. Y., 1872, No. 441, as "Many woes had Christ (He) endured." It is composed of st. viii., ix., xiii., xx., xxiii., slightly altered. In the *Scottish Evang. Union Hymn*, 1878, No. 34, 8 st. are given in two parts: pt. 1. as, "Jesus, while He dwelt below"; pt. ii. "Eden from each flowery bed."

7. Lamb of God, we fall before Thee. *Christ All in All*. No. 17 in 4 st. of 8 l. It is in various collections, and as altered in *Kennedy*, 1863, No. 1171, is much improved.

8. Let us all with grateful praises. *Christmas*. No. 14 in 7 st. of 8 l. In *Spurgeon's O. O. H. Bk.*, 1866, it is reduced to 4 st. of 4 l.

9. Lord, look on all assembled here. *For a Public Fast*. No. 96, in 8 st. of 4 l. It is in several of the older hymn-books.

10. Lord, we lie before Thy feet. *Lent*. No. 74, in 6 st. of 6 l., and based on 2 Chron. xii. 20. In *Spurgeon's O. O. H. Bk.*, 1866, st. i., iii., vi. are given as No. 585.

11. Mercy is welcome news indeed. *God's Mercy in pardoning Sin*. No. 51, in 6 st. of 4 l., on St. Luke vii. 42. In *Spurgeon*, 1866, No. 544.

12. Much we talk of Jesus' blood. *Passiontide*. No. 41, in 4 st. of 8 l., on Lam. i. 12. In *Spurgeon*, 1866, it is abridged to 4 st. of 4 l.

13. Now from the garden to the cross. *Good Friday*. No. 63, in 9 st. of 4 l., and entitled, "The Crucifixion." In *Spurgeon*, 1866, No. 274, st. ii.-v., vi.-ix. are given as "See how the patient Jesus stands."

14. The Fountain of Christ Assist me to sing. *The Fountain*. No. 86, in 8 st. of 8 l. on Zech. xiii. 1. In *Spurgeon*, 1866, st. i., v., vii., viii., are given as No. 375.

15. The moon and stars shall lose their light. *Advent*. No. 48, in 4 st. of 4 l., on St. Matt. xxiv. 35. In *Spurgeon*, 1866.

16. The sinner that truly believes. *Saving Faith*. No. 88, in 5 st. of 4 l., and entitled, "Saving Faith" in *Spurgeon*, 1866, No. 633, st. ii. is omitted, and the opening line is altered to "The moment a sinner believes."

ii. From his *Supplement*, 1762.

17. Behold what awful pomp. *Advent*. No. 52, in 8 st. of 4 l. It is usually abridged as in the *American Meth. Episco. Hymns*, 1849, No. 1107.

18. Christ is the Eternal Rock. *The Offices of Christ*. No. 27, in 6 st. of 8 l. In *Windle's Metrical Psalter & Hymn*, 1862, st. i., ii., v. are given as No. 53.

19. Christians, dismiss your fear. *Easter*. No. 33, in 4 st. of 8 l. into Dr. Alexander's *Augustine H. Bk.*, 1849, No. 79, in 7 st. of 4 l.

20. Dismiss us with Thy blessing, Lord. *Close of Service*. No. 78, in 2 st. of 4 l. In a few collections.

21. Gird thy loins up, Christian soldier. *The Christian Armour*. No. 29, in 5 st. of 8 l., on Eph. vi. 11. Found in several of the older, and a few of the modern collections.

22. Glory to God on high, Our peace, &c. *Holy Communion*. No. 3, in 6 st. of 4 l. In *Hatfield's Church H. Bk.*, 1872, No. 704, st. v., vi. are omitted.

23. Holy Ghost, inspire our praises. *On behalf of Ministers*. No. 77, in 5 st. of 8 l. In the *Scottish Evang. Union Hymn*, 1878, No. 412, st. iii.-v. are given as, "Happy soul that hears and follows."

24. Jesus once for sinners slain. *Holy Communion*. No. 18, in 6 st. of 4 l. In *American use*.

25. Lord, help us on Thy word to feed. *Close of Service*. No. 80, in 2 st. of 4 l. In several modern hymn-books.

26. O for a glance of heavenly day. *Lent*. No. 64, in 5 st. of 4 l. In *Hatfield's Church H. Bk.*, 1872, and other *American collections* it is usually repeated in full. In *Bickersteth's Christian Psalmody*, 1833, it

was given as, "Lord, abed a beam of heavenly day," and this is repeated in modern hymn-books.

27. Once more before we part. *Close of Service*. No. 79, in 2 st. of 4 l. Popular in G. Britain and America.

28. Once more we come before our God. *Before a Sermon*. No. 21, in 6 st. of 4 l., into *Hatfield*, 1872, No. 111, and others.

29. Sons of God by bleed's adoption. *Burial*. No. 45, in 3 st. of 4 l., into *Snepp's Songs of G. & G.*, 1872, No. 981, as "Sons of God by best adoption."

30. Suffering Saviour, Lamb of God. *Holy Communion*. No. 14, in 8 st. of 4 l. In W. F. Stevenson's *Hymns for Church & Home*, 1873, st. iii., vii. are omitted.

31. That doleful night before His death. *Holy Communion*. No. 17, in 2 st. of 8 l. In the *Scottish Evang. Union Hymn*, 1878, st. i. ll. 4-8, and st. ii., are given as, "To keep Thy Feast, Lord, we are met."

iii. From his *Appendix*, 1765.

32. Christians, in your several stations. *Christian Duty*. No. 7, in 5 st. of 6 l. It is slightly altered in *Snepp's Songs of G. & G.*, 1872, No. 742, and dated 1759 in error.

33. Prayer was [is] appointed to convey. *Prayer*. No. 12 in 6 st. of 4 l. into *Snepp's Songs of G. & G.*, 1872, No. 542, with alterations and the omission of st. ii., v. In some *American collections* it begins, "Prayer is to God, the soul's sure way." [J. J.]

Hartmann von der Aue seems to have been b. about 1170, apparently of the baronial family Von Owe of Au or Niedernau, near Rottenburg on the Neckar. He took part in one of the Crusades, most likely that of 1197, and was still living in 1207, but had died before 1220 (*Allg. Deutsche Biog.*, i. 634-636; *Goedeke's Grundriss*, 1884, i., 89-93, &c.).

The facts of his life have been considerably contested. Some have sought to connect him with Aub or Ouwe, near Rothenburg, on the Tauber; others with Au, near Freiburg in Baden. In his *Arme Heinrich* he calls himself Ritter und Dienstmann zu Aue, and was certainly a Swabian. He was one of the most notable poets of his time. His works are mainly metrical romances. Two deal with legends of the Arthurian cycle, *Erec* (Geraint and Enid), written about 1190; and *Iwein* (the Knight with the Lion), written about 1204—both based on *Christian of Troyes*. A third, *Gregorius* (a setting of the legendary early life of St. Gregory the Great), was written about 1200 on the basis of a French version. A fourth, the *Arme Heinrich* (the story of which is employed by H. W. Longfellow in his well-known *Golden Legend*, 1851), was his latest work. The remainder of his poems are love songs and songs of the Crusades, and were probably written c. 1193-1199. Various eds. of his individual works have been pub. during the last 50 years, and a collected ed. in 3 vols. by Fodor Bech appeared at Leipzig, 1867-69.

The only piece which can be called a hymn and has been tr. into English is

Min fröide wart nie sorgelos. *Crusader's Hymn*. This is in *Bech's ed.*, pt. ii., p. 17, in 2 st. of 12 l.; also in *Wackernagel*, ii. p. 60. Tr. as "My joy was ne'er unmixed with care," by *Miss Winkworth*, 1869, p. 42.

[J. M.]

Haste, traveller, haste! the night comes on. *W. B. Collyer*. [Incitation.] Appeared in *Rippon's Bap. Sel.* 27th ed. 1827, No. 581, Pt. ii., in 7 st. of 4 l., with the refrain "Haste, traveller, haste," to st. i.-vi., and "Haste to Him, haste," to st. vii. It is in use in G. Britain and America. Its original title is "Fleeing from the wrath to come by flying to Christ."

[J. J.]

Hasten, [O] sinner, to be wise. *T. Scott*. [Exhortation to Repentance.] Pub. in his *Lyrical Poems, &c.*, 1773, No. 23, in 4 st. of 4 l., as "Hasten, sinner, to be wise." The L. M. version of this hymn, "Hasten, O sinner, to be wise," appeared in *Rippon's Sel.*, 1787, No. 116, st. ii. with the additional stanza "O Lord, do Thou the sinner turn." Both forms are in C. U. in G. Britain and America: the

original is in *Snepp's Songs of G. & G.*, 1872, No. 479, with Rippon's additional stanza reduced to 7's metre; and Rippon's text is in the *Bap. Ps. & Hys.*, 1858, No. 373. In the *Oberlin Manual of Praise*, 1880, No. 219, 3 st. are given in 7's metre as "*Haste, O Sinner, now be wise.*" [W. T. B.]

Hastings, Horace Lorenzo, was b. at Blandford, Mass., Nov. 26, 1831; commenced writing hymns, and preaching, in his 17th year, and laboured as an evangelist in various parts of the U. S. In 1866 he established *The Christian*, a monthly paper, in which many of his hymns have appeared, and in 1865 the Scriptural Tract Repository in Boston. He pub. *Social Hymns, Original and Selected*, Boston, 1865; *Songs of Pilgrimage, a Hymnal for the Churches of Christ*, Part i., 1880; and in August, 1886, the same completed, to the extent of 1533 hymns, 450 of which are original and signed "H." The best known of these is "Shall we meet beyond the river," written in N. Y. city, 1858, and lately pub. as a leaflet in 14 st. of 8 l. The text in *Gospel Hymns* and elsewhere consists of the 1st half of st. i, iv., xi. and ix. *The Hastings Birthday Book*, extracts from his prose writings, appeared 1886. [F. M. B.]

Hastings, Lady Flora, daughter of the Marquess of Hastings, was b. at Edinburgh, Feb. 11, 1806, and d. July 5, 1839. Her hymns appeared in her posthumous *Poems by the Lady Flora Hastings, Edited by her Sister* [the Marchioness of Bute], 1841. The best known of her hymns is "O Thou, Who for our fallen race." (*The humility and love of Christ.*) This is usually given in an abbreviated form, as in W. F. Stevenson's *Hymns for Church and Home*, 1873. [J. J.]

Hastings, Thomas, MRS. DOC., s. of Dr. Seth Hastings, was b. at Washington, Litchfield County, Connecticut, October 15, 1784. In 1786, his father moved to Clinton, Oneida Co., N. Y. There, amid rough frontier life, his opportunities for education were small; but at an early age he developed a taste for music, and began teaching it in 1806. Seeking a wider field, he went, in 1817, to Troy, then to Albany, and in 1823 to Utica, where he conducted a religious journal, in which he advocated his special views on church music. In 1832 he was called to New York to assume the charge of several Church Choirs, and there his last forty years were spent in great and increasing usefulness and repute. He d. at New York, May 15, 1872. His aim was the greater glory of God through better musical worship; and to this end he was always training choirs, compiling works, and composing music. His hymn-work was a corollary to the proposition of his music-work; he wrote hymns for certain tunes; the one activity seemed to imply and necessitate the other. Although not a great poet, he yet attained considerable success. If we take the aggregate of American hymnals published during the last fifty years or for any portion of that time, more hymns by him are found in C. U. than by any other native writer. Not one of his hymns is of the highest merit, but many of them have become

popular and useful. In addition to editing many books of tunes, Hastings also pub. the following hymn-books:—

(1) *Spiritual Songs for Social Worship: Adapted to the Use of Families and Private Circles in Seasons of Revival, to Missionary Meetings, &c.*, Utica, 1831-2, in which he was assisted by Lowell Mason; (2) *The Mother's Hymn-book*, 1834; (3) *The Christian Psalmist; or, Watt's Psalms and Hymns, with copious Selections from other Sources, &c.*, N. Y., 1836, in connection with William Patton; (4) *Church Melodies*, N. Y., 1858, assisted by his son, the Rev. T. S. Hastings; (5) *Devotional Hymns and Poems*, N. Y., 1860. The last contained many, but not all, of his original hymns. (6) *Mother's Hymn-book*, enlarged 1850.

The authorship of several of Hastings's hymns has been somewhat difficult to determine. All the hymns given in the *Spiritual Songs* were without signatures. In the *Christian Psalmist* some of his contributions were signed "Anon," others "M. S.," whilst others bore the names of the tune books in which they had previously appeared; and in the *Church Melodies* some were signed with his name, and others were left blank. His mss., and *Devotional Hymns, &c.*, enable us to fix the authorship of over 50 which are still in C. U. These, following the chronological order of his leading work, are:—

i. From the *Spiritual Songs*, 1831:—

1. Before Thy footstool kneeling. *In Sickness.* No. 358, in 3 st. of 8 l.
2. Bleeding hearts defiled by sin. *Fulness of Christ.* No. 261, in 5 st. of 4 l.
3. Child of sin and sorrow, Filled with dismay. *Lent.* No. 315, in 2 st. of 8 l. It is sometimes given as "Child of sin and sorrow, Where wilt thou flee?" It is in extensive use.
4. Delay not, delay not, O sinner draw near. *Exhortation to Repentance.* No. 145, in 5 st. of 4 l. Given in several important collections.
5. Forgive us, Lord, to Thee we cry. *Forgiveness desired.* No. 165, in 4 st. of 4 l.
6. Gently, Lord, O gently lead us. *Pilgrimage of Life.* No. 29, in 2 st. of 8 l. It is given in several collections. The first two lines are taken from a hymn which appeared in the *Christian Lyre*, 1830.
7. Go forth on wings of fervent prayer. *For a blessing on the distribution of Books and Tracts.* No. 250, in 4 st. of 6 l. It is sometimes given as "Go forth on wings of faith and prayer," as in the *Bapt. Praise Bk.*, N. Y., 1871, No. 1252; but the alterations are so great as almost to constitute it a new hymn.
8. Hail to the brightness of Zion's glad morning. *Missionary Success.* No. 239, in 4 st. of 4 l. In several hymn-books in G. Britain and America.
9. How calm and beautiful the morn. *Easter.* No. 291, in 5 st. of 6 l. Very popular.
10. In this calm, impressive hour. *Early Morning.* No. 235, pt. i. in 3 st. of 6 l. In several collections.
11. Jesus, save my dying soul. *Lent.* No. 398, in 4 st. of 4 l. A deeply penitential hymn.
12. Now be the gospel banner. *Missions.* No. 178, in 2 st. of 8 l. In several collections (see below).
13. Now from labour, and from care. *Evening.* No. 235. Pt. ii. in 3 st. of 6 l. This hymn, with No. 10 above, "In this calm," &c., constitute one hymn of 6 st. in the *Spiritual Songs*, but divided into two parts, one for Morning and the other for Evening. Both parts are popular as separate hymns.
14. O God of Abraham, hear. *Prayer on behalf of Children.* No. 288, in 5 st. of 4 l. In use in G. Britain.
15. O tell me, Thou Life and delight of my soul. *Following the Good Shepherd.* No. 151, in 5 st. of 4 l., on Cant. i, 7, 8.
16. Return, O wanderer, to thy home. *The Prodigal recalled.* No. 183, in 3 st. of 4 l., with the refrain, "Return, return" (see below).
17. Soft and holy is the place. *Public Worship.* No. 351, in 4 st. of 4 l. In Dr. Hatfield's *Church H. Bk.*, N. Y., 1872, and some other collections, the opening line is altered to "Sweet and holy is the place."

18. That warning voice, O sinner, hear. *Exhortation to Repentance*. No. 231, in 4 st. of 6 l.

19. To-day the Saviour calls. *Lent*. No. 176, in 4 st. of 4 l. Dr. Hastings says, in a communication to Dr. Stevenson (*Hys. for Church and Home*, 1873), this hymn "was offered me in a hasty sketch which I re-touched." The sketch was by the Rev. S. F. Smith.

20. Why that look of sadness. *Consolation*. No. 268, in 3 st. of 8 l.

21. Zion, dreary and in anguish. *The Church Comforted*. No. 160, in 4 st. of 4 l.

Concerning the two hymns, No. 12, "Now be the gospel banner"; and No. 16, "Return, O wanderer, to thy home," Dr. Stevenson has the following note in his *Hys. for Church and Home*, Lond., 1873:—

"In a letter to the Editor, Dr. Hastings wrote, not more than a fortnight before his death, 'These two hymns of mine were earlier compositions, the former ["Now be," &c.] for a Utica Sunday School celebration, the latter ["Return, O wanderer," &c.] after hearing a stirring revival sermon on the Prodigal Son, by the Rev. Mr. Kint, at a large union meeting in the Presbyterian Church, where two hundred converts were present. The preacher at the close eloquently exclaimed with tender emphasis, "Sinner, come home! come home! come home!" It was easy afterwards to write, "Return, O wanderer."'"

Several additional hymns in the *Spiritual Songs*, 1831, have been ascribed to Dr. Hastings, but without confirmation. The sum of what can be said on his behalf is that the hymns are in his style, and that they have not been claimed by others. They are:—

22. Drooping souls, no longer mourn. *Pardon promised*. No. 40, in 3 st. of 8 l., of which st. 1, ii. are altered from J. J. Harrod's *Public, Parlour, and Cottage Hymns*, Baltimore, 1823, that is, 8 years before the *Spiritual Songs* were published.

23. Dying souls, fast bound in sin. *Pardon offered*. No. 41, in 5 st. of 8 l. It is usually given in an abridged form.

ii. From his *Mother's Hymn Book*, 1834:—

24. Forbid them not, the Saviour cried. *Holy Baptism*. No. 44.

25. God of mercy, hear our prayer. *On behalf of Children*. No. 48, in 5 st. of 4 l. It was included in J. Campbell's *Comprehensive H. Bk.*, Lond., 1837, and subsequently in several collections.

26. God of the nations, bow Thine ear. *Missions*. No. 115, in 4 st. of 6 l. In several collections.

27. How tender is Thy hand. *Affliction*. No. 99, in 5 st. of 4 l.

28. Jesus, while our hearts are bleeding. *Death Resignation*. No. 95, in 6 st. of 4 l. This is in extensive use and is one of his best and most popular hymns.

29. Lord, I would come to Thee. *Self-dedication of a Child*. No. 72, in 4 st. of 4 l.

30. O Lord, behold us at Thy feet. *Lent*. No. 59, in 4 st. of 4 l. It is doubtful if this is by Hastings. It is sometimes signed "Mrs. T."

31. The rosy light is dawning. *Morning*. No. 11, in 3 st. of 8 l.

32. The Saviour bids us [thee] watch and pray. *Watch and Pray*. No. 119, in 4 st. of 4 l.

33. Thou God of sovereign grace. *On behalf of Children*. No. 66, in 6 st. of 4 l.

34. Wherever two or three may meet. *Divine Service*. No. 66.

35. Within these quiet walls, O Lord. *Mothers' Meetings*. No. 58, in 5 st. of 4 l. In Spurgeon's *O. O. H. Bk.*, 1866, No. 1010, it begins, "Within these peaceful walls." This reading is from J. Campbell's *Comprehensive H. Bk.*, Lond., 1837. It is very doubtful if this is by Hastings.

iii. From the *Christian Psalmist*, 1836:—

36. Children, hear the melting story. *On the life of Christ*. No. 430, in 3 st. of 6 l. It is given as from the *Union Minstrel*, and the statement that it is by Hastings is very doubtful, no evidence to that effect being in the possession of his family. Dr. Hatfield, in his *Church H. Bk.*, dates it 1830, and gives it as "Anon."

37. Go, tune thy voice to sacred song. *Praise*. No. 190, in 5 st. of 5 l., and given as from "Ms."

38. He that goeth forth with weeping. *Missions*. No. 212, in 2 st. of 8 l., and given as from "Ms." It is in several collections.

39. I love the Lord, Whose gracious ear. *Ps. cxvi*. Page 186, in 4 st. of 6 l., as from "Ms."

40. Lord of the harvest, bend Thine ear. *For the Increase of the Ministry*. No. 407, in 6 st. of 4 l., as from "Ms." This hymn Dr. Hastings altered for his *Devotional Hys. & Poems*, 1850, but it has failed to replace the original in the hymn-books.

iv. From the Reformed Dutch *Additional Hymns*, 1846:—

41. Child of sorrow, child of care [woe]. *Trust*. No. 168, in 2 st. of 8 l.; appeared in W. Hunter's *Minstrel of Zion*, 1845.

42. Hair of an immortal crown. *Christian Warfare*. No. 136, in 2 st. of 8 l.

43. O Saviour, lend a listening ear. *Lent*. No. 175. St. vi., i., iv., v., altered.

44. The Lord Jehovah lives. *Ps. xviii*. No. 26, in 4 st. of 6 l.

These three hymns, together with many others, are given in the Dutch Reformed *Hys. of the Church*, N. Y., 1869. In the 1847 *Ps. & Hymns* there were, including these, 39 hymns by Hastings, and 2 which are doubtful.

v. From Dr. Hastings's *Devotional Hymns and Religious Poems*, 1850:—

45. In time of fear, when trouble's near. *Encouragement in Trial*. Page 95, in 3 st. of 4 l. In use in G. Britain.

vi. From *Church Melodies*, 1858:—

46. For those in bonds as bound with them. *Missions*. No. 416, in 5 st. of 4 l., on Feb. xiii. 3.

47. Forget thyself, Christ bids thee come. *Holy Communion*. No. 683, in 3 st. of 6 l.

48. Jesus, Merciful and Mild. *Leaning on Christ*. No. 585, in 4 st. of 8 l. In several collections.

49. Pilgrims in this vale of sorrow. *Self-denial*. No. 397, in 4 st. of 4 l.

50. Saviour, I look to Thee. *Lent*. *In time of Trouble*. No. 129, in 4 st. of 7 l.

51. Saviour of our ruined race. *Holy Communion*. No. 379, in 4 st. of 6 l.

52. Why that soul's commotion? *Lent*. No. 211, in 3 st. of 8 l. It is doubtful if this is by Hastings.

vii. In Robinson's *Songs of the Church*, 1862:—

53. Be tranquil, O my soul. *Patience in Affliction*. No. 519, in 4 st. of 4 l. Altered in Robinson's *Songs for the Sanctuary*, 1865.

54. Peace, peace, I leave with you. *Peace, the benediction of Christ*. No. 386, in 3 st. of 7 l.

55. Saviour, Thy gentle voice. *Christ All in All*. No. 492, in 3 st. of 7 l.

viii. In Robinson's *Songs for the Sanctuary*, 1865:—

56. God of the morning ray. *Morning*. No. 53, in 2 st. of 7 l.

Of Hastings's hymns about 40 are in the Reformed Dutch *Ps. & Hys.*, 1847; 39 in Robinson's *Songs for the Sanctuary*, 1865; 15 in Hatfield's *Church H. Bk.*, 1872; and 13 in the *Lyra Sac. Americana*, 1868. They are also largely represented in other collections. Many other of his compositions are found in collections now or recently in C. U., but these are not of the highest merit. [F. M. B.]

Hatfield, Edwin Francis, D.D., was b. at Elizabethtown, New Jersey, Jan. 9, 1807, and educated at Middlebury College, Vermont, and at Andover. From 1832 to 1835 he was pastor of the 2nd Presbyterian Church, St. Louis. In 1835 he removed to New York, where he was at first pastor of 7th Presbyterian Church, and then of the North Presbyterian Church (1836-63) in the same city; and in

1864 he was appointed special agent to the Union Theological Seminary, New York. He also held from 1846 the appointment of Stated Clerk of the Presbyterian General Assembly. He d. at Summit, New Jersey, Sept. 22, 1883. His hymnological knowledge was extensive. His publications include:—

(1) *Freedom's Lyre; or, Psalms, Hymns, and Sacred Songs, for the Slave and his Friends*, N. Y., 1840, to which he contributed 24 hymns under the signature of "E. F. H."; (2) *The Church Hymn Book for the Worship of God*, N. Y., 1872, in which are 10 of his hymns; and (3) *Chapel Hymns*, N. Y., 1873. (4) *The Poets of the Church. Biographical Sketches of Hymn Writers, with Notes on their Hymns*, New York, 1884. This was a posthumous publication, and is far from being accurate.

His hymns and psalm versions in C. U. include:—

1. Come, bless Jehovah's name. (1837.) Ps. 134.
2. Come, let us gladly sing. (1837.) Ps. 95.
3. Hallelujah, praise the Lord. (1837.) Ps. 150.
4. How perfect is Thy law. (1837.) Ps. 19.
5. How sweetly breaks the Sabbath dawn. (1840.) Sunday.

6. My Shepherd's name is love. (1837.) Ps. 23.
7. O sing hallelujah, praise ye the Lord. (1837.) Ps. 146.

8. Thee, Thee, we praise, O God, and now. (1871.) A paraphrase of the 78 Deum.

9. 'Tis Thine alone, Almighty Name. (1872.) Temperance.

10. Why, O God, Thy people spurn! (1837.) Ps. 60.
11. To God the Father, Son. *Doxology*. In *Freedom's Lyre*, 1840. It is widely used.

These hymns and psalm versions are all in his *Church H. Bk.*, 1872, and the dates appended above are from that collection. No. 10 was pub. in his *Freedom's Lyre*, 1840, No. 25. [F. M. B.]

Have faith in truth. *H. Bonar*. [Faithfulness to truth.] Appeared in the 2nd series of his *Hys. of Faith and Hope*, 1864, in 10 st. of 4 l. In Dale's *English H. Bk.*, 1875, it begins with st. ii., "Make sure of truth," and st. ix. is also omitted. It is a beautiful hymn, and should be more widely known. [J. J.]

Have mercy, Lord, on me. *Tate & Brady*. [Ps. li.] This s.m. rendering of Ps. 51 was given in the *New Version*, 1896 (q.v.) in 17 st. of 4 l., divided into two parts, and is a good example of the renderings therein in that metre. [Psalms, English, § 13, γ.] As found in modern hymn-books in G. Britain and America it is given in an abbreviated form of three or more stanzas, and often with a doxology also from the N. Version. Few collections agree, however, in their selection of stanzas. The arrangement of stanzas as in *H. A. & M.*, 1875, is in more extensive use than any other. [J. J.]

Have mercy on us, God Most High. *F. W. Faber*. [Holy Trinity.] 1st pub. in his *Jesus and Mary*, &c., 1849, in 11 st. of 4 l. and entitled, "The Most Holy Trinity." In addition to its being given in an abbreviated form in Roman Catholic collections, it is also in *H. A. & M.*, 1861 and 1875, and other hymn-books. The arrangement in most extensive use is that of *H. A. & M.*, which is composed of st. i.-iii., v., and xi. In Allon's *Supplemental Hymns*, 1868, No. 3, is a cento by G. Rawson, part of which is from this hymn (specially st. i.-iii.), and the rest is by him, some of the lines being from his hymn,

"Transcendent mystery unknown," subsequently pub. in his *Hymns*, &c., 1876, p. 39 (see note on p. 40). The cento in Horder's *Cong. Hys.*, 1884, and others, begins with st. ii. of the original, "Most ancient of all mysteries." [J. J.]

Have you ever brought a penny to the missionary box? *Emily E. S. Elliott*. [Children's Mission Hymn.] 1st pub. 1855, in the *Church Missionary Juvenile Instructor*. Included, slightly altered, as No. 19 of the Children's Hymns in Wilson's *Service of Praise*, 1865, in 6 st. of 4 l. In 1873, Dr. W. F. Stevenson included st. iii.-vi., beginning, "O how joyous is the music of the missionary song," in his *H. for Church and Home*; and this was repeated in Wilson's *Songs of Zion*, 1878, and in Allon's *Children's Worship*, 1878. In the latter it begins, "O joyous is the music." [J. M.]

Havergal, Frances Ridley, daughter of the Rev. W. H. Havergal, was b. at Astley, Worcestershire, Dec. 14, 1836. Five years later her father removed to the Rectory of St. Nicholas, Worcester. In August, 1850, she entered Mrs. Teed's school, whose influence over her was most beneficial. In the following year she says, "I committed my soul to the Saviour, and earth and heaven seemed brighter from that moment." A short sojourn in Germany followed, and on her return she was confirmed in Worcester Cathedral, July 17, 1853. In 1860 she left Worcester on her father resigning the Rectory of St. Nicholas, and resided at different periods in Leamington, and at Caswall Bay, Swansea, broken by visits to Switzerland, Scotland, and North Wales. She d. at Caswall Bay, Swansea, June 3, 1879.

Miss Havergal's scholastic acquirements were extensive, embracing several modern languages, together with Greek and Hebrew. She does not occupy, and did not claim for herself, a prominent place as a poet, but by her distinct individuality she carved out a niche which she alone could fill. Simply and sweetly she sang the love of God, and His way of salvation. To this end, and for this object, her whole life and all her powers were consecrated. She lives and speaks in every line of her poetry. Her poems are permeated with the fragrance of her passionate love of Jesus.

Her religious views and theological bias are distinctly set forth in her poems, and may be described as mildly Calvinistic, without the severe dogmatic tenet of reprobation. The burden of her writings is a free and full salvation, through the Redeemer's merits, for every sinner who will receive it, and her life was devoted to the proclamation of this truth by personal labour, literary efforts, and earnest interest in Foreign Missions. [J. D.]

Miss Havergal's hymns were frequently printed, by J. & R. Parlane as leaflets, and by Caswall & Co. as ornamental cards. They were gathered together from time to time and published in her works as follows:—

- (1) *Ministry of Song*, 1869; (2) *Twelve Sacred Songs for Little Singers*, 1870; (3) *Under the Surface*, 1874;
- (4) *Loyal Responses*, 1878; (5) *Life Mosaic*, 1879;
- (6) *Life Chords*, 1880; (7) *Life Echoes*, 1883.

About 15 of the more important of Miss Havergal's hymns, including "Golden harps are sounding," "I gave my life for thee," "Jesus, Master, Whose I am," "Lord, speak to me," "O Master, at Thy feet," "Take my life and let it be," "Tell it out among the heathen," &c., are annotated under their respective first lines. The rest, which are in C. U., number

nearly 50. These we give, together with dates and places of composition, from the *Havergal* mss. and the works in which they were published. Those, and they are many, which were printed in *Parlane's Series of Leaflets* are distinguished as (*P.*, 1872, &c.), and those in *Cassall's series* (*C.*, 1873, &c.).

1. **A happy New Year! Even such may it be.** *New Year.* From *Under the Surface*, 1874.
2. **Certainly I will be with thee.** *Birthday.* Sept. 1871, at Perry Barr. (*P.* 1871.) Pub. in *Under the Surface*, 1874, and *Life Mosaic*, 1879.
3. **Church of God, beloved and chosen.** *Sanctified in Christ Jesus*, 1873. (*P.* 1873.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
4. **God Almighty, King of nations.** *Sovereignty of God.* 1872. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
5. **God doth not bid thee wait.** *God faithful to His promises.* Oct. 22, 1869, at Oakhampton. (*P.* 1869.) Pub. in *Ministry of Song*, 1869, and *L. Mosaic*, 1879.
6. **God of heaven, hear our singing.** *A Child's hymn for Missions.* Oct. 22, 1869, at Leamington. Pub. in *her Twelve Sacred Songs for Little Singers*, 1870, and *her Life Chords*, 1880.
7. **God will take care of you, All through the day.** *The Good Shepherd.* In *Mrs. Brock's Children's H. Bk.*, 1881.
8. **God's reiterated all.** *New Year.* 1873, at Winterdyne. (*C.* 1873.) Pub. in *Loyal Responses*, 1878, and *L. Mosaic*, 1879.
9. **Have you not a word for Jesus? Boldness for the Truth.** Nov. 1871, at Perry Barr. (*P.* 1872.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
10. **He hath spoken in the darkness.** *Voice of God in sorrow.* June 10, 1869, at Neuhausen. (*P.* 1870.) Pub. in *Under the Surface*, 1874, and in *L. Mosaic*, 1879.
11. **Hear the Father's ancient promise.** *Promise of the Holy Spirit.* Aug. 1870. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
12. **Holy and Infinite! Viewless, Eternal.** *Infinity of God.* 1872. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
13. **Holy brethren, called and chosen.** *Election a motive for Earnestness.* 1872. Pub. in *Snepp's Songs of G. & G.*, 1876.
14. **I am trusting Thee, Lord Jesus.** *Faith.* Sept. 1874, at Ormont Desons. (*P.* 1874.) Pub. in *Loyal Responses*, 1878, and *Life Chords*, 1880. Miss Havergal's tune, *Urbane* (Snepp's *S. of G. & G.*, 1048), was composed for this hymn. The hymn was the author's "own favourite," and was found in her pocket Bible after her death.
15. **I bring my sins to Thee.** *Resting all on Jesus.* June, 1870. (*P.* 1870.) Printed in the *Sunday Magazine*, 1870, and *Home Words*, 1872. Pub. in *Under the Surface*, 1874, and *Life Chords*, 1880.
16. **I could not do without Thee.** *Jesus All in All.* May 7, 1873. (*P.* 1873.) Printed in *Home Words*, 1873, and pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
17. **In full and glad surrender.** *Confirmation.* Miss Havergal's sister says this hymn was "The epitome of her [Miss F. R. H.'s] life and the focus of its sunshine." It is a beautiful hymn of personal consecration to God at all times.
18. **In the evening there is weeping.** *Sorrow followed by Joy.* June 19, 1869, at the Hotel Jungfrau-bleik, Interlaken. "It rained all day, except a very bright interval before dinner. Curious long soft white clouds went slowly creeping along the Scheltnige Platte; I wrote 'Evening Tears and Morning Songs.' (Marg. reading of Ps. xxx. 5.)" (*P.* 1870.) Pub. in *Under the Surface*, 1874.
19. **Increase our faith, beloved Lord.** *Increase of Faith desired.* In *Loyal Responses*, 1878, in 11 st. of 4 l., on St. Luke xvii. 6. It is usually given in an abridged form.
20. **Is it for me, dear Saviour? Heaven anticipated.** Nov. 1871, at Perry Barr. (*P.* 1872.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
21. **Israel of God, awaken.** *Christ our Righteousness.* May, 1871, at Perry Barr. (*P.* 1872.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.
22. **Jehovah's covenant shall endure.** *The Divine Covenant.* 1872. Pub. in *Snepp's Songs of G. & G.*, 1876.
23. **Jesus, blessed Saviour.** *New Year.* Nov. 25,

1872, at Leamington. (*P.* 1873.) Printed in the *Day-spring Magazine*, Jan. 1873, and pub. in *Life Chords*, 1880.

24. **Jesus only! In the shadow.** *Jesus All in All.* Dec. 4, 1870, at Pyrmont Villa. (*P. & C.* 1871.) Pub. in *Under the Surface*, 1874, and in *L. Mosaic*, 1879.

25. **Joined to Christ by [in] mystic union.** *The Church the Body of Christ.* May, 1871, at Perry Barr. (*P.* 1872.) Pub. in *Under the Surface*, 1874, *L. Mosaic*, 1879.

26. **Just when Thou wilt, O Master, call.** *Resignation.* In *Loyal Responses*, 1878, in 5 st. of 4 l., and Whiting's *Hys. for the Church Catholic*, 1882.

27. **King Eternal and Immortal.** *God Eternal.* Written at Perry Villa, Perry Barr, Feb. 11, 1871, and pub. in *Snepp's Songs of G. & G.*, 1876; *Under the Surface*, 1874; and *Life Mosaic*, 1879.

28. **Light after darkness, Gain after loss.** *Peace in Jesus, and the Divine Reward.* In *Sankey's Sac. Songs and Solos*, from her *Life Mosaic*, 1879.

29. **Like a river glorious, In God's perfect Peace.** *Peace.* In her *Loyal Responses*, 1878, in 3 st. of 8 l., with the chorus, "Stayed upon Jehovah." In several collections.

30. **Master, speak! Thy servant heareth.** *Fellowship with and Assistance from Christ desired.* Sunday evening, May 19, 1867, at Weston-super-Mare. Pub. in *Ministry of Song*, 1869, and *L. Mosaic*, 1879. It is very popular.

31. **New mercies, new blessings, new light on thy way.** *New Life in Christ.* 1874, at Winterdyne. (*C.* 1874.) Pub. in *Under His Shadow*, 1879, *Life Chords*, 1880.

32. **Not your own, but His ye are.** *Missions.* Jan. 21, 1867. (*C.* 1867.) Pub. in *Ministry of Song*, 1869; *L. Mosaic*, 1879; and the *Hyl. for Church Missions*, 1884.

33. **Now let us sing the angels' song.** *Christmas.* In her *Life Mosaic*, 1879; and W. R. Stevenson's *School Hymnal*, 1880.

34. **Now the daylight goes away.** *Evening.* Oct. 17, 1869, at Leamington. Pub. in *Songs for Little Singers*, 1870, and *Life Chords*, 1880. It originally read, "Now the light has gone away."

35. **Now the sowing and the weeping.** *Sorrow followed by Joy.* Jan. 4, 1870, at Leamington. Printed in *Sunday at Home*, 1874; and pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

36. **O Glorious God and King.** *Praise to the Father.* Feb. 1872. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

37. **O Saviour, precious [holy] Saviour.** *Christ worshipped by the Church.* Nov. 1870, at Leamington. (*P.* 1870.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

38. **O thou chosen Church of Jesus.** *Election.* April 6, 1871. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

39. **O what everlasting blessings God outpoureth on His own.** *Salvation everlasting.* Aug. 12, 1871, at Perry Barr. (*P.* 1871.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

40. **Our Father, our Father, Who dwellest in light.** *The blessing of the Father desired.* May 14, 1872. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879. Miss Havergal's tune, *Tertius*, was composed for this hymn.

41. **Our Saviour and our King.** *Presentation of the Church to the Father.* (Heb. ii. 13.) May, 1871, at Perry Barr. (*P.* 1871.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

42. **Precious, precious blood of Jesus.** *The precious Blood.* Sept. 1874, at Ormont Desons. (*C.*) Pub. in *Loyal Responses*, 1878, and *Life Chords*, 1880.

43. **Sing, O heavens, the Lord hath done it.** *Redemption.* In her *Life Mosaic*, 1879, and the *Universal H. Bk.*, 1885.

44. **Sit down beneath His shadow.** *Holy Communion.* Nov. 27, 1870, at Leamington. (*P.* 1870.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

45. **Sovereign Lord and gracious Master.** *Grace consummated in Glory.* Oct. 22, 1871. (*P.* 1872.) Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879.

46. **Standing at the portal of the opening year.** *New Year.* Jan. 4, 1873. Pub. in *Under the Surface*, 1874, and *Life Chords*, 1880.

47. **To Thee, O Comforter divine.** *Praise to the Holy Spirit.* Aug. 11, 1872, at Perry Barr. Pub. in *Under the Surface*, 1874, and *L. Mosaic*, 1879. Miss Havergal's tune, *Tryphosa*, was written for this hymn.

48. True-hearted, whole-hearted, faithful and loyal. *Faithfulness to the Saviour*. In her *Loyal Responses*, 1878, and the *Universal H. Bk.*, 1885.

49. What know we. Holy God, of Thee? *God's Spirituality*, 1872. Pub. in *Under the Surface*, 1874, and *Life Mosaic*, 1879.

50. Who is on the Lord's side? *Home Missions*. Oct. 13, 1877. Pub. in *Loyal Responses*, 1878, and *Life Chords*, 1880.

51. With quivering heart and trembling will. *Resignation*. July, 10, 1866, at Lucombe Rectory. (*P.* 1866.) Pub. in *Ministry of Song*, 1869, and *L. Mosaic*, 1879.

52. Will ye not come to Him for life? *The Gospel Invitation*. 1873. Pub. in *Snepp's Songs of G. & G.*, 1876.

53. Worthy of all adoration. *Praise to Jesus as the Lamb upon the Throne*. Feb. 26, 1867, at Oakhampton. Pub. in *Ministry of Song*, 1869, and *L. Mosaic*, 1874. It is pt. iii. of the "Threefold Praise," and was suggested by the "Worthy is the Lamb," the "Hallelujah" and "Amen" choruses in Handel's *Messiah*.

54. Ye who hear the blessed call. *The Invitation of the Spirit and the Bride*. March, 1869, at Leamington. (*P.* 1869.) Pub. in *Ministry of Song*, 1869, and *Life Mosaic*, 1879. Suggested by, and written for, the Young Men's Christian Association.

55. Yes, He knows the way is dreary. *Encouragement*. 1867. Pub. in *Ministry of Song*, 1869.

Most of these hymns are given in Snepp's *Songs of Grace and Glory*, 1872 and 1876, his *Appendix*, 1874, and the *Musical ed.*, 1880, and many of them are also in several other hymn-books, including *H. A. & M., Thring, Church Hys., Hy. Comp., &c.*, and some of the leading American collections. [J. J.]

Havergal, William Henry, M.A., s. of William Havergal, was b. at High Wycombe, Buckinghamshire, 1793, and was educated at St. Edmund's Hall, Oxford (B.A. 1815, M.A. 1819). On taking Holy Orders he became in 1829 Rector of Astley, Worcestershire; in 1842, Rector of St. Nicholas, Worcester; and in 1860, Rector of Shreshill, near Wolverhampton. He was also Hon. Canon in Worcester Cathedral from 1845. He d. April 18, 1870. His hymns, about 100 in all, were in many instances written for special services in his own church, and printed as leaflets. Several were included in W. Carus Wilson's *Bk. of General Psalmody*, 1840 (2nd ed., 1842); and in *Metrical Ps. & Hys. for Singing in Churches*, Worcester, Deighton, 1849, commonly known as the *Worcester Diocesan H. Bk.*, and of which he was the Editor. In *Life Echoes*, 1883, his hymns are given with those of Miss Havergal. Of those in C. U. the greater part are in *Mercer*, and Snepp's *Songs of G. & G.* Although his hymns are all good, and two or three are excellent, it is not as a hymn-writer but as a musician that Canon Havergal is best known. His musical works and compositions included, in addition to numerous individual hymn tunes and chants, the Gresham Prize Service, 1836; the Gresham Prize Anthem, 1845; *Old Church Psalmody*, 1849; *History of the Old 100th Psalm tune*, 1854, &c. He also reprinted *Ravenscroft's Psalter* of 1611. His hymns in C. U. include:—

1. Blessed Jesus, Lord and Brother. *School Festivals*, 1833. Pub. in *Life Echoes*, 1883.

2. Brighter than meridian splendour. *Christ the glory of His Church*. 1830. Pub. in W. C. Wilson's *Bk. of General Ps.*, 1840; the *Worcester Ps. & Hys.*, 1849, &c.

3. Christians, awake to joy and praise. *Christmas Carol*. c. 1860. Printed on broadsheet, with music by the author, and sold on behalf of the Lancashire Cotton Mistress Fund.

4. Come, Shepherds, come, 'tis just a year. *Christmas Carol*. 1860. Pub. in *Snepp's Songs of G. & G.*, 1872.

5. For ever and for ever, Lord. *Missions*, 1866, for the Church Miss. Soc. Pub. in *Snepp's S. of G. & G.*, 1872, and the *Life Echoes*, 1883.

6. Hallelujah, Lord, our voices. *Sunday*. 1828. Pub. in W. C. Wilson's *Bk. of General Ps.*, 1840; the *Worcester Ps. & Hys.*, 1849; *Life Echoes*, 1883, &c.

7. Heralds of the Lord of glory. *Missions*. First sung in Astley Church, Sep. 23, 1827. Pub. in Miss Havergal's *Starlight through the Shadows*, 1880; *Snepp's S. of G. & G.*, 1872, &c.

8. Hosanna, raise the pealing hymn. *Praise to Christ*, 1833, and 1st sung in Astley Church, June 9, 1833. Pub. in W. C. Wilson's *Bk. of General Psalmody*, 1840; the *Worcester Ps. & Hys.*, 1849; *Life Echoes*, 1883, &c.

9. How vast the field of souls. *Missions*. 1868. Printed for Shreshill Church Miss. Anniversary, 1863, and pub. in *Snepp's S. of G. & G.*, 1872, and the *Life Echoes*, 1883.

10. In doubt and dread dismay. *Missions*. Written in 1837, and pub. in W. C. Wilson's *Bk. of General Psalmody*, 1840; the *Worcester Ps. & Hys.*, 1849, &c.

11. Jerusalem the golden, The home of saints shall be. *Heaven*. Pub. in *Life Echoes*, 1883.

12. My times are in Thy hand, Their best, &c. 1860. Pub. in *Snepp's S. of G. & G.*, 1872, the *Records of the author's life and work*, and *Life Echoes*, 1883. The editor of the *Records* says (p. 159) "this hymn has been much appreciated, and well illustrates the devotional and cheerful spirit of the writer."

13. No dawn of holy light. *Sunday*. 1825. Printed in 1831 on a leaflet, and pub. in W. C. Wilson's *Bk. of General Psalmody*, 1840; the *Worcester Ps. & Hys.*, 1849; *Life Echoes*, 1883, &c.

14. Our faithful God hath sent us. *Harvest*. Written at Shreshill in 1863, for a Harvest Festival. Pub. in *Snepp's S. of G. & G.*, 1872, and *Life Echoes*, 1883.

15. Shout, O earth! from silence waking. *Praise to Jesus for Redemption*. 1841. Pub. in the *Worcester Ps. & Hys.*, 1849; *Snepp's S. of G. & G.*, 1872, &c.

16. So happy all the day. *Christmas Carol*. c. 1834. Pub. in *Snepp's S. of G. & G.*, 1872.

17. Soon the trumpet of salvation. *Missions*. 1826. Pub. in *Snepp's S. of G. & G.*, 1872.

18. To praise our Shepherd's (Saviour's) care. *The Good Shepherd*. Written after witnessing the death of Elizabeth Edwards, aged 12, of St. Nicholas, Worcester, and printed as a leaflet. Pub. in W. C. Wilson's *Bk. of General Psalmody*, 1840; the *Worcester Ps. & Hys.*, 1849; *Life Echoes*, &c., 1883. The author also pub. a *Memoir of the child*.

19. Widely 'midst the slumbering nations. *Missions*. 1828. Pub. in the *Worcester Ps. & Hys.*, 1849; *Snepp's S. of G. & G.*, 1872, &c.

In addition to these hymns, his carols, "How grand, and how bright," "Our festal morn is come," and others are annotated under their respective first lines. Most of these carols and hymns were reprinted in *Christmas Carols & Sacred Songs, Chiefly by the Rev. W. H. Havergal*, Lond., Nisbet, 1869. [J. J.]

Haweis, Thomas, LL.B., M.D., b. at Truro, Cornwall, 1732. After practising for a time as a Physician, he entered Christ's College, Cambridge, where he graduated. Taking Holy Orders, he became Assistant Preacher to M. Madan at the Lock Hospital, London, and subsequently Rector of All Saints, Aldwinckle, Northamptonshire. He was also Chaplain to Lady Huntingdon, and for several years officiated at her Chapel in Bath. He d. at Bath, Feb. 11, 1820. He published several prose works, including *A History of the Church, A Translation of the New Testament, and A Commentary on the Holy Bible*. His hymns, a few of which are of more than ordinary merit, were pub. in his

Carmina Christo; or, Hymns to the Saviour. Designed for the Use and Comfort of Those who worship the Lamb that was slain. Bath, S. Hayward, 1792 (139

hymns), enlarged London, 1808 (266 hymns). In 1794, or sometime after, but before the enlarged edition was pub., two hymns "For the Fast-day, Feb. 28, 1794," were added to the 1st ed. These were, "Big with events, another year," and "Still o'er the deep the cannon's roar."

The most popular and widely used of his hymns are, "Behold the Lamb of God, Who bore," &c.; "Enthroned on high, Almighty Lord"; and "O Thou from Whom all goodness flows." The rest, all being from *Carmina Christo*, 1st ed. 1792, are:—

1. Dark was the night and cold the ground. *Gethsemane*.
2. From the cross uplifted high. *Christ in Glory*.
3. Great Spirit, by Whose mighty power. *Whit Sunday*.
4. Submissive to Thy will, my God. *Resignation*.
5. The happy morn is come. *Easter*.
6. Thou Lamb of God, that on the tree. *Good Friday*. The hymn, "Thy Head, the crown of thorns that wears," in Stryker & Main's *Church Praise Bk.*, N. Y., 1882, begins with st. ii. of this hymn.
7. To Thee, my God and Saviour, My heart, &c. *Praise for Redemption*. [J. J.]

Hawker, Robert, M.D., was b. at Exeter in 1753, and educated for the medical profession. In 1778 he took Holy Orders, and in 1784 became Incumbent of Charles the Martyr Church in Plymouth, where he remained until his death, on April 6, 1827. Dr. Hawker was well known as a controversial and theological writer. His name is also associated with hymns, especially "Lord dismiss us with Thy blessing," and a few others. He pub.:—

Primes and Hymns sung by the Children of the Sunday School, in the Parish Church of Charles, Plymouth, at the Sabbath Evening Lecture, N.D. [c. 1787].

This collection is noticeable as having been one of the first hymn-books published in connection with the Sunday School movement. It had some slight influence on later collections [*Children's Hymns*, § iii.]. He also pub. in pamphlet form:—

The Abba, Amen, and Corpus Christi Hymns. By Dr. Hawker, London: A. A. Paris, 1818.

These hymns, which are accompanied by passages of Holy Scripture, are:—

1. Abba, Father! Lord we call Thee. *God the Father*.
2. We bless Thee, O Thou great Amen! *Amen*.
3. When first at God's command. *The Church of Christ*. [J. J.]

Hawker, Robert Stephen, M.A., grandson of Dr. Robert Hawker, was b. at Plymouth, Dec. 3, 1804, and educated at Pembroke College, Oxford (B.A. 1823, M.A. 1836). On taking Holy Orders in 1829, he became Curate of Wellcombe, Devon, and in 1834 Vicar of Morwenstow, Cornwall. He d. at Morwenstow, Aug. 15, 1873, having been received into the Roman Catholic communion the previous evening. He pub. several poetical works, including *Ecclesia*, 1840, in which some of his hymns appeared. Hymns by him were also pub. in *Lyra Messianica*, 1864. His "Child Jesus, a Cornish Carol," beginning, "Welcome, that star in Judah's sky," appeared in both these works. Very few of his hymns are in C. U. [J. J.]

Hawkesworth, John, LL.D. (b. 1715, and d. Nov. 1773), a writer in the *Gentleman's Magazine*, proprietor and editor of the *Advertiser*, and friend of Johnson, Warton, and other literary men of note, pub., in 1760, *Poems and Translations*, and was the author of the well-known *Morning hymn* "In sleep's

serene oblivion laid." This hymn was composed in 1773, "about a month before his death, in a wakeful hour of the night, and dictated to his wife on rising. It appeared in the *Universal Theological Magazine* for March, 1802." (Miller's *Singers & Songs*, &c., p. 210.) It was given in Collyer's *Isl.*, 1812; the *Leeds H. Bk.*, 1853; and others; and is in somewhat extensive use in America. It sometimes begins, as in the American Unitarian *Hym. for the Church of Christ*, 1853, with st. ii., "New born, I bless the waking hour." [J. J.]

Hawkins, Ernest, B.D., s. of Major Hawkins, b. Jan. 25, 1802, at Hitchin, and educated at Balliol College, Oxford (B.A. 1842). He was for sometime a Fellow of Exeter College. On taking Holy Orders he became Curate of Burwash, sub-librarian of the Bodleian Library, Curate of St. George's, Bloomsbury, Minister of Curzon Chapel, Mayfair, London, Prebendary of St. Paul's, and Canon of Westminster. From 1888 to his death, Oct. 5, 1866, he also acted as secretary to the S.P.G. Besides his prose works, which were not numerous, he pub. *Verses in commemoration of the Third Jubilee of the S.P.G.*, 1851-2. To this little collection his hymns were contributed. The most extensively used of these, "Lord, a Saviour's love displaying" (*Missions*), has been adopted by many collections. [J. J.]

Hawks, Annie Sherwood, Mrs. Hawks was b. in Horsick, N. Y., May 28, 1835, and has resided for many years at Brooklyn. Her hymns were contributed to *Bright Jewels, Pure Gold, Royal Diadem, Brightest and Best, Temple Anthems, Tidal Wave*, and other popular Sunday School hymn-books. They include "I need Thee every hour" (written April, 1872), "Thine, most gracious Lord," "Why weepst thou? Whom seekest thou?" and others of the same type. [J. J.]

Hayn, Henriette Luise von, dau. of Georg Heinrich von Hayn, master of the hounds to the Duke of Nassau, was b. at Idstein, Nassau, May 22, 1724. In 1746 she was formally received into the Moravian community at Herrnhag. There, and, after the dissolution of this community, at Grosshennersdorf, and, after 1751 at Herrnhut, she was engaged as teacher in the Girls' School; and after 1766 in caring for the invalid sisters of the community. She d. at Herrnhut, Aug. 27, 1782. (*Koch*, vi. 443-447; *Allg. Deutsche Biog.*, xi. 158, &c.) She was a gifted hymn-writer. A fervent love to Christ pervades her productions; and they are remarkably free from the unpleasant sentimentalism and that dwelling on the physical details of our Lord's Passion which mars so many of the Moravian hymns of that period. Over 40 hymns or portions of hymns by her are included in the *Brüder G. B.* of 1778. Only one has come into English use outside the Moravian hymn-books, viz.:—

Well ich Jesu Schicksal bin. *Children*. This beautiful hymn for children, regarded as Lambs of the Good Shepherd, first appeared in the *Brüder G. B.*, 1778, No. 1179, in 3 st. of 6 l. It has been included in many recent German collections, as the Berlin *G. L. S.*, ed. 1863, No. 120. *Tr.* as:—

1. **Jesus makes my heart rejoice**, in full, by F. W. Foster and J. Miller, as No. 576 in the *Moravian H. Bk.*, 1789 (1886, No. 1006). Included, from the ed. of 1826, in Dr. Pagentecher's *Coil.*, 1864, and others

2. **Seeing I am Jesus' lamb**, a good and full tr. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 90. Repeated in the *People's H.* 1867, *Bk. of Praise for Children*, 1881, and in America in the Pennsylvania Luth. *Ch. Bk.*, 1868, &c.

3. **I am Jesus' little lamb**, a good and full tr. by Dr. W. F. Stevenson for his *H. for Ch. & Home*, 1873, c. 58, dated 1871. Repeated in Allon's *Children's Worship*, 1878, the *Methodist S. S. H. Bk.*, 1883, and others.

Another tr. is: "Since I'm Jesus' sheep I am," by R. Massie, in the *Day of Rest*, 1880, p. 622. [J. M.]

He cometh, on yon hallowed Board.

Cecil F. Alexander. [*Holy Communion.*] Appeared in *Lyra Anglicana*, 1865, p. 149, in two parts, pt. i. beginning as above, and pt. ii. as "O Jeau, bruised and wounded more," the second part having previously appeared in Mrs. Alexander's *Legend of the Golden Prayers*, &c., 1859. Pt. i. is given in the 1874 *Appendix to Snepp's Songs of G. & G.*, No. 1088, as "He cometh as the Bridegroom comes." [J. J.]

He dies! the Heavenly Lover dies. *I. Watts.* [*Passiontide.*] 1st pub. in his *Hours Lyrica*, 2nd ed., 1709, in 6th st. of 4 l., and headed, "Christ Dying, Rising, and Reigning." In 1753, J. Wesley reprinted it in full, and without alteration, in his *Select Hys. for the Use of Christians of all Denominations*, 1753; and it was also adopted by others. The popular form of the text is that given to it by M. Madan in his *Ps. & Hys.*, 1760, No. 114, which reads (the italics being Madan's alterations):—

He dies! the Friend of Sinners dies!

Lo! Salem's daughters weep around!

A solemn darkness veils the skies;

A sudden trembling shakes the ground;

Come saints and drop a tear or two,

For Him who groan'd beneath your load;

He shed a thousand drops for you,

A thousand drops of richer blood!

Here's love and grief beyond degree,

The Lord of glory dies for men!

But lo! what sudden joys we see!

Jesus, the dead, revives again!

The rising God forsakes the tomb!

(The tomb in vain forbids His rise!)

Cherubic legions guard Him home,

And shout Him welcome to the skies!

Break off your tears ye saints, and tell

How high our great Deliverer reigns!

Sing how He spoil'd the hosts of hell,

And led the monster death in chains!

Say "Live for ever, wondrous King!"

Born to redeem: and strong to save!"

Then ask the monster, "Where's thy stinging,

And where's thy Victory, boasting grave."

This text was repeated, with slight variations, by A. M. Toplady, in his *Ps. & Hys.*, 1776, No. 185, and also by other and later editors, and is, with the change of a word here and there, the received text of the hymn in G. Britain and America.

Miller (*Singers & Songs of the Ch.*, 1869), Stevenson (*Methodist H. Bk. Notes*, 1883), and others state that the foregoing alterations were made by J. Wesley. Wesley, however, did not include the hymn in the *Wes. H. Bk.* in 1780 in any form whatever. It was added, as altered by M. Madan, to the *Wes. H. Bk.* by the Wesleyan Conference in 1800 (i.e. nine

years after Wesley's death), and must have been taken from Madan's *Ps. & Hys.* of 1760, or some other collection which had copied from Madan. Wesley made use of the original text in 1753 (as above); but there is no evidence to show that he ever countenanced Madan's alterations, much less claimed them as his own.

Another altered version of this hymn appeared as, "He dies! the Man of Sorrows dies," in Hall's *Mitre*, 1836, and is repeated in several modern collections. [J. J.]

He filled the cup with wine, and said. *Bp. E. H. Bickersteth.* [*Holy Communion.*] Written in 1850, and pub. in his *Ps. & Hys.*, 1858, in 6th st. of 4 l. In 1863 it was given in *Kennedy*, and later in the *New Cong.* and other collections. In the author's *Two Brothers and other Poems*, 1872, p. 251, it appeared in a new form as, "The hour is come; the feast is spread." This revision was made for the *H. Comp.*, 1870. In the annotated ed. of the same Bp. Bickersteth says:—

"This hymn for the Holy Communion, by the Editor, has been revised for this work. He ventures to include it, as touching on one aspect of the Lord's Supper, not usually alluded to in sacramental hymns, viz., Matt. xxvi. 29." [J. J.]

He has come! the Christ of God. *H. Bonar.* [*Christmas.*] Appeared in the 1st series of his *Hys. of Faith and Hope*, 1857, in 6th st. of 4 l., and headed "A Bethlehem Hymn," with the motto "Mundum implens in praesepico jacens," *Augustine*. In its full, or in an abridged form, it is in several collections in G. Britain and America. [J. J.]

He is coming, He is coming, Not as once, &c. *Cecil F. Alexander, née Humphreys.* [*Advent.*] 1st pub. in her *Hys. Descriptive and Devotional*, 1858, No. v., in 8th st. of 4 l. It has passed into several collections in G. Britain and America, and is increasing in popularity. [J. J.]

He is gone—Beyond the skies. *A. P. Stanley.* [*Ascension.*] In a note to this hymn given in his *Christ in Song*, 1870, p. 261, Dr. Schaff says concerning it:—

"It is here given complete from a ms. copy kindly furnished by the author to the editor, on Ascension Day, May 6, 1869. The Dean informs me that this hymn was written about ten years ago (1859), at the request of a friend, whose children had complained to him that there was no suitable hymn for Ascension Day, and who were eagerly asking what had been the feelings of the disciples after that event."

It first appeared in *Macmillan's Magazine* for June, 1862 (vol. vi. p. 153), and was signed "A. P. S." In the *Westminster Abbey H. Bk.*, 1883, it is given in full in 7th st. of 8 l. It has also furnished the following centos which are in C. U.:—

1. **Christ is gone—A cloud of light.** In the *Bap. Ps. & Hys. Suppl.*, 1880.

2. **He is gone—A cloud of light.** This revised and abbreviated version was given with the author's consent, in the *Chapel Royal, Savoy, Hymnary Appx.*, 1870, and repeated in the *S. P. C. K. Church Hys.* and other collections.

3. **He is gone—and we remain.** In *Alford's Year of Praise*, 1867, and also several American hymn-books.

4. **He is gone—Towards their goal.** In the *Westminster Coll. Chapel Hys.*, 1880.

5. **He is gone—we heard Him say.** In the *Obertin Manual of Praise*, 1880.

Taken in these various forms, the use of this hymn is extensive. [J. J.]

He is risen! He is risen! Tell it with a joyful sound. *Cecil F. Alexander, née Humphreys*. [Easter.] 1st pub. in her *Verses for Holy Seasons*, 1846, in 5 st. of 6 l. It is given in several collections, and sometimes as "Christ is risen! Christ is risen!" &c., as in the *Hys. for the Church Catholic*, 1882. [J. J.]

He lives! the great Redeemer lives. *Anne Steele*. [Easter.] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 61, in 5 st. of 4 l. and entitled, "The Intercession of Christ," and in Sedgwick's reprint of her *Hymns*, 1863, p. 40. It passed into the Nonconformist collections through Rippon's *Sel.*, 1787; and into those of the Ch. of England through Toplady's *Ps. & Hys.*, 2nd ed. 1787. It is one of the most popular of the author's hymns, and is in extensive use, especially in America. [J. J.]

He sendeth sun, He sendeth shower. *Sarah Adams, née Flower*. [Resignation.] Contributed to and 1st pub. in W. J. Fox's *Hys. and Anthems*, 1841, No. 101, in 3 st. of 6 l. It is in extensive use, especially in America. Sometimes it is given as "God sendeth sun, He sendeth shower," as in the *Leeds H. Bk.*, 1853, and other collections. [J. J.]

He that is down needs fear no fall. *J. Bunyan*. [Humility.] This hymn was given in Bunyan's *Pilgrim's Progress*, 1684, Pt. ii., as the Shepherd Boy's song heard by Great-heart, Christiana, and the rest of the pilgrims in the Valley of Humiliation. It is thus introduced:—

"Now, as they were going along, and talking, they espied a boy feeding his father's sheep. The boy was in very mean clothes, but of a very fresh and well-favoured countenance; and as he sat by himself, he sang. Hark, said Mr. Great-heart, to what the shepherd's boy saith. So they hearkened, and he said:

• He that is down needs fear no fall;

He that is low, no pride;

He that is humble, ever shall

Have God to be his Guide.

• I am content with what I have,

Little be it or much;

And, Lord, contentment still I crave,

Because Thou savest such.

• Fullness to such a burden is,

That go on pilgrimage;

Here little, and hereafter bliss,

Is best from age to age."

"Then said the Guide, Do you hear him? I will dare to say, that this boy lives a merrier life, and wears more of that herb called heart's ease in his bosom, than he that is clad in silk and velvet; but we will proceed in our discourse."

This hymn was frequently included in the older hymn-books, but it is seldom found in modern collections. [J. J.]

He was there alone, when even. *Sir J. Bowring*. [Retirement and Devotion.] Appeared in his *Hymns*, 1825, in 4 st. of 4 l. In 1848 it was given in Longfellow and Johnson's *Book of Hys.* Boston, in 3 st. In this form it has been repeated in a few modern Unitarian collections. [J. J.]

He who walks in virtue's [God's true] way. *Sir J. Bowring*. [Peace.] 1st pub. in the 2nd ed. of his *Matins and Vespers*, &c., 1824, in 3 st. of 8 l., and again in the 3rd ed., 1841. In its original form it is not

often found in C. U. An altered text is given in Kennedy, 1863, as "He who walks in God's true way." [J. J.]

He wills that I should holy be. *C. Wesley*. [Holiness.] A cento from his *Short Hymns, &c.*, 1762, thus:—

St. 1., ll. *Short Hymns*. Vol. ii., No. 631. 1 Thea.

iv. 3.

St. iii., iv. *Short Hymns*. Vol. i., No. 325. Deut.

xxx. 6.

St. v., vi. *Short Hymns*. Vol. i., No. 888. Pa.

cxliiii. 10.

St. vii., viii. *Short Hymns*. Vol. ii., No. 171. St.

Matt. xiv. 36.

In this form it was given in the *Wes. H. Bk.*, 1780, No. 396, is continued in the revised ed., 1875, and is found in many collections in G. Britain and America. [J. J.]

Head of Thy [the] Church triumphant. *C. Wesley*. [In time of Trouble.]

1st pub. in his *Hys. for Times of Trouble for the Year 1745*, No. xv., in 4 st. of 10 l. (*P. Works*, 1868-72, vol. iv. p. 79). The special Trouble was the threatened attack on England by Charles Edward Stuart, the young Pretender, in consequence of which, together with foreign wars, a National Fast was proclaimed. This Wesley tract, composed on that occasion, contained 15 hymns. This hymn was included in Whitefield's *Coll.*, 1753; Madan's *Ps. & Hys.*, 1760; Toplady's *Ps. & Hys.*, 1776; the early editions of the *Lady Huntingdon Coll.*, and others of the older hymn-books. Gradually it became very popular, and its use extended to most English-speaking countries. Notwithstanding this success it was excluded from the *Wes. H. Bk.* until the revised ed., 1875. It has been and still is often attributed to *De Courcy*. The mistake began with Bickersteth in his *Christ. Psalmody*, 1833. He copied from *De Courcy's Coll.*, in which authors' names were not given, and was thus led into the error. In the last stanza of the hymn there is a reference to the death of Stephen, which has led in a few instances to the adoption of the hymn for St. Stephen's day.

In Archdeacon Robinson's *Last Days of Bishop Heber*, pp. 179-180, quoted in *Heber's Life*, 1830, vol. ii. pp. 435-6, the Archdeacon says, under date "Trichinopoly, April 2, 1826" (the day before the Bishop's sudden death at that place):—

"On returning from church in the morning, I was so ill as to be obliged to go to bed, and with his [the Bishop's] usual affectionate consideration, he came and sat the greater part of the afternoon with me. . . . Our conversation this afternoon turned chiefly on the blessedness of Heaven, and the best means of preparing for its enjoyment. He repeated several lines of an old hymn which he said, in spite of one or two expressions which familiar and injudicious use had tended to vulgarize, he admired as one of the most beautiful in our language, for rich and elevated tone of devotional feeling.

• Head of the Church triumphant!

We joyfully adore Thee," &c.

This is great praise. The hymn, however, lacks the refinement which is so marked a feature in the finest of C. Wesley's compositions. Its use is extensive. [J. J.]

Headlam, Margaret Ann, daughter of Ven. John Headlam, Archdeacon of Richmond, b. Jan. 4, 1817, is the author of:—

1. *Holy is the seed-time, when the buried grain. Harvest.* Written, c. 1862, for a Harvest Festival in

the parish of Whorlton, Durham, and pub. in a (privately printed) *Suppl. to Pott's Hys.*, &c. It was also given in the *S. P. C. K. Church Hys.*, 1871. In his note thereon (*Ch. Hys.*, folio ed. p. lvi.) Mr. Ellerton gives these details, and adds an omitted stanza, and an original tune (*Whorlton*) composed for it by Dr. Dykes.

2. *Thy courts, O Lord, are open. Re-opening of a Church.* Written for the re-opening of St. Oswald's Church, Durham, Aug. 1, 1883, and printed as a leaflet. [J. J.]

Heal us, Emmanuel, here we are. *W. Cowper.* [*Lent.*] 1st pub. in the *Olney Hymns*, 1779, Bk. i., No. 14, in 6 st. of 4 l., and headed, "Jehovah Rophi, — I am the Lord that healeth thee." It is often found in the older collections in its original form, and it still retains its place in a few modern hymnals. Taken in its original, and the following altered forms of the text, its use is somewhat extensive:—

1. *Heal us, Emmanuel! hear our prayer.* This was given in the *Salisbury H. Bk.*, 1857, and was repeated in the *S. P. C. K. Church Hys.*, 1871, and others.
2. *Heal us, Emmanuel, here we stand.* In the Amer. Tract Society's *Songs of Zion*, 1864, &c.
3. *Heal us, Immanuel, we are here.* In the *New Cong.*, 1859, and others.
4. *Divine Physician of the Soul.* In *Kennedy*, 1863.
5. *Healer Divine, O hear our prayer.* In a few American hymnals, including the *Episcopal Hys. for Ch. & Home*. Phila., 1860.

The references in this hymn to the father of the deaf and dumb child (*St. Mark ix. 24*), and to the woman healed of the issue of blood (*St. Mark v. 34*), render it most appropriate for use when those portions of Holy Scriptures are read in public worship, e.g. March 2, and 9 [J. J.]

Hear, Lord, the songs of praise and prayer. *W. Cowper.* [*Sunday School Anniversaries.*] This hymn was pub. in Rowland Hill's *Divine Hys. attempted in Easy Language for Children*, &c., 1790, p. 58, No. 37, in 6 st. of 4 l. and headed, "A hymn for Sunday School Children. 'Better is a poor and wise child than an old and foolish king.' Eccl. iv. 13." In his Preface, p. vii., Hill says, Hymns 24 ["How happy are those little ones"] and 37 were also added by the gentleman that corrected the publication. It was also given in the *Christian Observer*, Oct. 1803, with the following letter as an introduction:—

"The following hymn, composed by the poet Cowper for the anniversary of the establishment of the Sunday Schools at Olney, and, perhaps, not ill calculated for general use on such anniversaries in other parishes, has never, I believe, appeared in print. If you agree with me in thinking the publication of it desirable, it is very much at your service. Its tendency is certainly, the same with that of other productions of his pen. And its internal evidence, as to authorship, is so strong, that it is perhaps unnecessary for me to say I transcribe a copy sent by Mrs. Unwin, in her own handwriting, to her daughter, Mrs. Powley . . . E. Kilvington, Ossett, Aug. 16."

The hymn is in 6 st. of 4 l., the opening stanza being:—

"Hear, Lord, the songs of praise and prayer,
In heaven, Thy dwelling-place,
From children made the public care,
And taught to seek Thy face."

In the *Leeds S. S. H. Bk.*, 1833, it is abbreviated to 3 st., and in this form it is known to modern collections. One or two of the remaining stanzas might be added with advantage. [J. J.]

Hear what God the Lord hath spoken. *W. Cowper.* [*The Church in Glory.*] 1st pub. in the *Olney Hymns*, 1779, Bk. i., No. 65, in 3 st. of 8 l., and headed, "The future peace and glory of the Church." It is in somewhat extensive use both in G. Britain and America. [J. J.]

Hearken, ye children of your God. *P. Doddridge.* [*Spiritual growth enforced.*] 1st pub. in J. Orton's posthumous ed. of *Doddridge's Hymns*, &c., 1755, No. 300, in 5 st. of 4 l.; and again, with slight changes, in J. D. Humphreys's ed. of the same, 1839. In *Rippon's Sel.*, 1787, No. 470, it was altered to "Attend, ye children of your God." This is repeated in several collections in America. In the *Bapt. Ps. & Hys.*, 1858, st. ii., iii.-v., are given as "Baptised into our Saviour's death, Our souls," &c. This is also repeated in other collections. [J. J.]

Hearn, Marianne, known to the public only by her *nom de plume* of *Marianne Farningham*, was b. at Farningham, in Kent, Dec. 17, 1834. She resided for short periods at Bristol and Gravesend, and since 1865 at Northampton. Miss Farningham is a member of the Baptist denomination. Her literary work has been done chiefly in connection with the *Christian World* newspaper, on the staff of which she has been from its first publication. She is also editor of the *Sunday School Times*. Most of her contributions to the *Christian World* have been republished in book form, and include:—

- (1) *Lays and Lyrics of the Blessed Life*, 1861.
- (2) *Poems*, 1865.
- (3) *Morning and Evening Hymns for the Week*, 1870.
- (4) *Songs of Sunshine*, 1878.

From these works the following hymns have passed into C. U.:—

1. *Father Who givest us now the New Year. Old and New Year.* From her *Songs of Sunshine*, 1878.
2. *Hail the children's festival day.* *S. School Anniversaries.* Appeared in the *Sunday School Times*, 1875.
3. *Let the children come. Christ said. Christ's invitation of children.* In G. Barrett's *Book of Praise for Children*, 1891. It was written in 1877.
4. *When mysterious whispers are floating about. Death anticipated.* Appeared in the *Christian World*, in the Autumn of 1864; and again in her work, *Poems*, 1865. In I. D. Sankey's *Sac. Songs & Solos*, it is entitled "Waiting and Watching for me" (the refrain of each stanza), and is altered to "When my final farewell to the world I have said." This is the most popular of Miss Hearn's hymns. [W. R. S.]

Heathcote, William Beadon, B.C.L., was educated at New College, Oxford (B.C.L. 1840). He was for some time Fellow and Tutor of his College; Precentor of Salisbury Cathedral; Chaplain to the Bp. of Salisbury; and Select Preacher at Oxford. He was author of *The Psalter pointed to the Gregorian Tones*, and of *Prayers for Children especially in Parochial Schools, with a Morning and Evening Hymn*, Oxford, 1846. The hymn is given in two forms, one for *Morning* and the second for *Evening*. It begins:—"O Father, Who didst all things make." Mr. Heathcote d. in Aug. 1862. [J. J.]

Heavenly Father, Sovereign Lord, Ever faithful, &c. *C. Wesley.* [*Promised Happiness.*] Appeared in *Hys. & Sac. Poems*, 1740, as a paraphrase of Isaiah xxxv., in 20 st. of 4 l. (*P. Works*, 1868-72, vol. i. p. 290). The hymn, "Faint the earth, and parched

with drought," in Martineau's *Hymns, &c.*, 1873, and a few American collections, is composed of st. xi., xii., iii., v. (in the order named), very much altered. In the *Wes. H. Bk.*, 1780, No. 339, the original hymn was given in two parts, Pt. ii. beginning:—"Where the ancient dragon lay." In this form it is retained in the revised ed., 1875, and is also found in other collections. [J. J.]

Heavenly Father, to Whose eye. J. Conder. [*In Temptation.*] Pub. in the *Cong. H. Bk.*, 1833, No. 518, in 8 st. of 4 l., as a paraphrase of the clause, "And lead us not into temptation, but deliver us from evil," in the Lord's Prayer. In *The Choir and the Oratory*, 1837, it is repeated as one of a series of hymns on the Lord's Prayer, and again in his *Hys. of Prayer and Praise*, 1856. It is usually given in an abbreviated form, and sometimes with the addition of a doxology. The last three stanzas, beginning, "Lord, uphold me day by day," are often used as a separate hymn. [J. J.]

Heber, Reginald, D.D. Born at Malpas, April 21, 1783, educated at Brasenose College, Oxford; Vicar of Hodnet, 1807; Bp. of Calcutta, 1823; d. at Trichinopoly, India, April 3, 1826. The gift of versification shewed itself in Heber's childhood; and his Newdigate prize poem *Palestine*, which was read to Scott at breakfast in his rooms at Brasenose, Oxford, and owed one of its most striking passages to Scott's suggestion, is almost the only prize poem that has won a permanent place in poetical literature. His sixteen years at Hodnet, where he held a half-way position between a parson and a squire, were marked not only by his devoted care of his people, as a parish priest, but by literary work. He was the friend of Milman, Gifford, Southey, and others, in the world of letters, endeared to them by his candour, gentleness, "salient playfulness," as well as learning and culture. He was on the original staff of *The Quarterly Review*; Bampton Lecturer (1815); and Preacher at Lincoln's Inn (1822). His edition of Jeremy Taylor is still the classic edition. During this portion of his life he had often had a lurking fondness for India, had traced on the map Indian journeys, and had been tempted to wish himself Bishop of Calcutta. When he was forty years old the literary life was closed by his call to the Episcopate. No memory of Indian annals is holier than that of the three years of ceaseless travel, splendid administration, and saintly enthusiasm, of his tenure of the see of Calcutta. He ordained the first Christian native—Christian David. His first visitation ranged through Bengal, Bombay, and Ceylon; and at Delhi and Lucknow he was prostrated with fever. His second visitation took him through the scenes of Schwartz's labours in Madras Presidency to Trichinopoly, where on April 3, 1826, he confirmed forty-two persons, and he was deeply moved by the impression of the struggling mission, so much so that "he showed no appearance of bodily exhaustion." On his return from the service

"He retired into his own room, and according to his invariable custom, wrote on the back of the address on Confirmation Trichinopoly, April 3, 1826." This was

his last act, for immediately on taking off his clothes, he went into a large cold bath, where he had bathed the two preceding mornings, but which was now the destined agent of his removal to Paradise. Half an hour after, his servant, alarmed at his long absence, entered the room and found him a lifeless corpse." *Life, &c.*, 1830, vol. ii. p. 437.

Heber's hymns were all written during the Hodnet period. Even the great missionary hymn, "From Greenland's icy mountains," notwithstanding the Indian allusions ("India's coral strand," "Ceylon's isle"), was written before he received the offer of Calcutta. The touching funeral hymn, "Thou art gone to the grave," was written on the loss of his first babe, which was a deep grief to him. Some of the hymns were published (1811-16) in the *Christian Observer*, the rest were not published till after his death. They formed part of a ms. collection made for Hodnet (but not published), which contained, besides a few hymns from older and special sources, contributions by Milman. The first idea of the collection appears in a letter in 1809 asking for a copy of the *Olney Hymns*, which he "admired very much." The plan was to compose hymns connected with the Epistles and Gospels, to be sung after the Nicene Creed. He was the first to publish sermons on the Sunday services (1822), and a writer in *The Guardian* has pointed out that these efforts of Heber were the germs of the now familiar practice, developed through the *Christian Year* (perhaps following Ken's *Hymns on the Festivals*), and by Augustus Hare, of welding together sermon, hymnal, and liturgy. Heber tried to obtain from Abp. Manners Sutton and the Bp. of London (1820) authorization of his ms. collection of hymns by the Church, enlarging on the "powerful engine" which hymns were among Dissenters, and the irregular use of them in the church, which it was impossible to suppress, and better to regulate. The authorization was not granted. The lyric spirit of Scott and Byron passed into our hymns in Heber's verse; imparting a fuller rhythm to the older measures, as illustrated by "Oh, Saviour, is Thy promise fled," or the martial hymn, "The Son of God goes forth to war;" pressing into sacred service the freer rhythms of contemporary poetry (e.g. "Brightest and best of the sons of the morning"; "God that madest earth and heaven"); and aiming at consistent grace of literary expression. Their beauties and faults spring from this modern spirit. They have not the scriptural strength of our best early hymns, nor the dogmatic force of the best Latin ones. They are too flowing and florid, and the conditions of hymn composition are not sufficiently understood. But as pure and graceful devotional poetry, always true and reverent, they are an unfailing pleasure. The finest of them is that majestic anti-tem, founded on the rhythm of the English Bible, "Holy, Holy, Holy, Lord God Almighty." The greatest evidence of Heber's popularity as a hymn-writer, and his refined taste as a compiler, is found in the fact that the total contents of his ms. collection which were given in his posthumous *Hymns written and adapted to the Weekly Church Service of the Year*. Lond., J. Murray, 1827; which included 57 hymns by Heber, 12 by Milman, and 29 by other

writers, are in C. U. in G. Britain and America at the present time [H. L. B.]

Of Bp. Heber's hymns, about one half are annotated under their respective first lines. Those given below were pub. in Heber's posthumous *Hymns, &c.*, 1827. Some of them are in extensive use in G. Britain and America; but as they possess no special histories they are grouped together as from the *Hymns, &c.*, 1827:—

1. Beneath our feet, and o'er our head. *Burial.*
2. Creator of the rolling flood. *St. Peter's Day, or, Gospel for 5th S. after Trinity.*
3. Lo, the lilies of the field. *Teachings of Nature: or, Gospel for 15th S. after Trinity.*
4. O God, by Whom the seed is given. *Szagesima.*
5. O God, my sins are manifold. *Porgiveness, or, Gospel for 22nd S. after Trinity.*
6. O hand of bounty, largely spread. *Water into Wine, or, Gospel for 2nd S. after Epiphany.*
7. O King of earth, and air, and sea. *Feeding the Multitude: or, Gospel for 4th S. in Lent.*
8. O more than merciful, Whose bounty gave. *Good Friday.*
9. O most merciful! O most bountiful. *Introuit H. Communion.*
10. O Thou, Whom neither time nor space. *God unsearchable, or, Gospel for 5th S. in Lent.*
11. O weep not o'er thy children's tomb. *Innocents Day.*
12. Room for the proud! Ye sons of clay. *Dives and Lazarus, or, Gospel for 1st S. after Trinity.*
13. Sit thou on my right hand, my Son, saith the Lord. *Ascension.*
14. Spirit of truth, on this thy day. *Whit-Sunday.*
15. The feeble pulse, the gasping breath. *Burial, or, Gospel for 1st S. after Trinity.*
16. The God of glory walks His round. *Septuagesima, or, the Labourers in the Market-place.*
17. The sound of war in earth and air. *Wrestling against Principalities and Powers, or, Epistle for 21st S. after Trinity.*
18. 'The world is grown old, her pleasures are past. *Advent; or, Epistle for 4th S. in Advent.*
19. There was joy in heaven. *The Lost Sheep; or, Gospel for 3rd S. after Trinity.*
20. Though sorrows rise and dangers roll. *St. James's Day.*
21. To conquer and to save, the Son of God. *Christ the Conqueror.*
22. Virgin-born, we bow before Thee. *The V. M. Blessed amongst women, or, Gospel for 3rd S. in Lent.*
23. Wake not, O mother, sounds of lamentation. *Raising the Widow's Son, or, Gospel for 16th S. after Trinity.*
24. When on her Maker's bosom. *Holy Matrimony, or, Gospel for 2nd S. after Epiphany.*
25. When through the torn sail the wild tempest is streaming. *Stilling the Sea, or, Gospel for 4th S. after Epiphany.*
26. Who yonder on the desert heath. *The Good Samaritan, or, Gospel for 13th S. after Trinity.*

This list is a good index of the subjects treated of in those of Heber's hymns which are given under their first lines, and shows that he used the *Gospels* far more than the *Epistles* in his work. [J. J.]

Hedge, Frederick Henry, D.D., s. of Professor Hedge of Harvard College, was b. at Cambridge, Massachusetts, 1805, and educated in Germany and at Harvard. In 1829 he became pastor of the Unitarian Church, West Cambridge. In 1835 he removed to Bangor, Maine: in 1850 to Providence, and in 1856 to Brookline, Mass. He was appointed in 1857, Professor of Ecclesiastical History at Cambridge (U.S.), and in 1872, Professor of German Literature at Harvard. Dr. Hedge is one of the editors of the *Christian Examiner*, and the author of *The Prose Writers of Germany*, and other works. In 1853 he edited, with Dr. F. D. Huntington, the *Unitarian Hymns for the Church of Christ*, Boston Crosby,

Nichols & Co. To that collection and the supplement (1853) he contributed the following *trs.* from the German:—

1. A mighty fortress is our God. (*Ein feste Burg.*)
2. Christ hath arisen! joy to, &c. (*Goethe's Faust.*)
3. The sun is still for ever sounding. (*Goethe's Faust.*) For 2 and 3 see *Goethe*.

There is also in the Unitarian *Hymn [& Tune] Bk. for The Church & Home*, Boston, 1868, a *tr.* from the Latin.

4. Hely Spirit, Fire divine. ("Veni Sancte Spiritus.")

Dr. Hedge's original hymns, given in the *Hys. for the Church*, 1853, are:—

5. Beneath Thine hammer, Lord, I lie. *Resignation.*
6. Sovereign and transforming grace. *Ordination.* Written for the Ordination of H. D. Barlow at Lynn, Mass., Dec. 9, 1829. It is given in several collections.
7. 'Twas in the East, the mystic East. *Christmas.*
8. 'Twas the day when God 'anointed. *Good Friday.* Written originally for a Confirmation at Bangor, Maine, held on Good Friday, 1843. The hymn "It is finished, Man of Sorrows! From Thy cross, &c.," in a few collections, including Martineau's *Hymns, &c.*, 1873, is composed of st. iv.-vi. of this hymn. [F. M. B.]

Heermann, Johann, s. of Johannes Heermann, furrier at Raudten, near Wohlau, Silesia, was b. at Raudten, Oct. 11, 1585. He was the fifth but only surviving child of his parents, and during a severe illness in his childhood his mother vowed that if he recovered she would educate him for the ministry, even though she had to beg the necessary money. He passed through the schools at Wohlau; at Fraustadt (where he lived in the house of Valerius Herberger, q. v., who took a great interest in him); the St. Elizabeth gymnasium at Breslau; and the gymnasium at Brieg. At East r, 1609, he accompanied two young noblemen (sons of Baron Wenzel von Rothkirch), to whom he had been tutor at Brieg, to the University of Strassburg; but an affection of the eyes caused him to return to Raudten in 1610. At the recommendation of Baron Wenzel he was appointed diaconus of Köben, a small town on the Oder, not far from Raudten, and entered on his duties on Ascension Day, 1611, and on St. Martin's Day, 1611, was promoted to the pastorate there. After 1623 he suffered much from an affection of the throat, which compelled him to cease preaching in 1634, his place being supplied by assistants. In October, 1638, he retired to Lissa in Posen, and d. there on Septuagesima Sunday (Feb. 17), 1647. (*Koch*, iii. 16-36; *Allg. Deutsche Biog.*, xi. 247-249, &c.)

Much of Heermann's manhood was spent amid the distressing scenes of the Thirty Years' War; and by his own ill-health and his domestic trials he was trained to write his beautiful hymns of "Cross and Consolation." Between 1629 and 1634, Köben was plundered four times by the Lichtenstein dragoons and the rough hordes under Wallenstein sent into Silesia by the King of Austria in order to bring about the Counter-Reformation and restore the Roman Catholic faith and practice, while in 1616 the town was devastated by fire, and in 1631 by pestilence. In these troublous years Heermann several times lost all his moveables; once he had to keep away from Köben for seventeen weeks; twice he was nearly sabred; and once, while crossing the Oder in a frail boat loaded almost to sinking, he heard the bullets of the pursuing soldiers whistle just over his head. He bore all with courage and patience, and he and his were wonderfully preserved from death and dishonour. He was thus well grounded in the school of affliction, and in his *House and Heart Music* some of his finest hymns are in the section entitled "Songs of Tears. In the time of the persecution and distress of pious Christians."

As a hymn-writer Heermann ranks with the best of his century, some indeed regarding him as second only to Gerhardt. He had begun writing Latin poems about 1605, and was crowned as a poet at Brieg on Oct. 8, 1608. He marks the transition from the objective standpoint of the hymn-writers of the Reformation period to the more subjective and experimental school that followed him. His hymns are distinguished by depth and tenderness of feeling; by firm faith and confidence in face of trial; by deep love to Christ, and humble submission to the will of God. Many of them became at once popular, passed into the hymn-books, and still hold their place among the classics of German hymnody. They appeared principally in—

(1) *Devoti Musica Cordis. Hauss- und Herzs-Musica &c.* Leipzig and Breslau, 1630, with 49 hymns (2nd ed. 1636, with 54; 3rd ed. 1644, with 59). The first section is entitled "Hymns of Penitence and Consolation from the words of the Ancient Fathers of the Church." Seven of these, however, have no mention in their individual titles of the sources from which they are derived; and the remainder are mostly based not on Latin hymns, but on the prose meditations in Martin Muller's *Meditationes sanctorum patrum*, or on the mediaeval compilations known as the *Meditationes* and the *Manuale* of St. Augustine. (2) *Sontags- und Fest-Evangelia.* Leipzig and Breslau, 1636, being hymns on the Gospels for Sundays and festivals. (3) *Poetische Eryckstunden.* Nürnberg, 1656; and its *Fernere Fortsetzung*, also Nürnberg, 1656 (both in Wertgerode), are poems rather than hymns. The hymns of the *Hauss- und Herzs-Musica*, with a representative selection from Heermann's other poetical works, were edited by C. E. P. Wackernagel, prefaced by a long biographical and critical introduction, and published at Stuttgart, 1855.

Six of the most important of Heermann's hymns are annotated under their respective first lines. The other hymns by Heermann which have passed into English are:—

I. Hymns in English C. U.

i. O Jesu, du mein Bräutigam. *Holy Communion.* In his *Devoti Musica Cordis*, Breslau, 1630, p. 78, in 12 st. of 4 l. Thence in *Mützell*, 1858, No. 34, in Wackernagel's ed. of his *Geistliche Lieder*, No. 22, and the *Unv. L. S.*, 1851, No. 283. Seems to be founded on Meditation xi. in the mediæval compilation known as St. Augustine's *Manuale*. Tr. as:—

O Jesu, Lord, who once for me, a good tr. of st. l., iii., iv., v., viii., by A. T. Russell, as No. 158 in his *Ps. & Hys.*, 1851.

Other trs. are: (1) "O Jesu! Bridegroom of my Soul," by J. C. Jacobi, 1722, p. 44 (1732, p. 73). (2) "Dear Saviour, who for me hast borne," by Miss Dunn, 1857.

ii. Rett, O Herr Jesu, rett dein Ehr. *In Time of Trouble.* A prayer for deliverance and peace for the Church. In his *Devoti Musica Cordis*, 1630, p. 119, in 5 st. of 4 l., among the "Songs of Tears." Thence in *Mützell*, 1858, No. 48, in Wackernagel's ed., No. 36, and the *Unv. L. S.*, 1851, No. 245. Tr. as:—

Thine honour rescue, righteous Lord, in full, by Dr. M. Loy, in the *Ohio Luth. Hyl.*, 1880.

iii. Treuer Wächter Israel. *In Time of War.* 1630, p. 115, in 13 st. of 7 l., among the "Songs of Tears." In *Mützell*, 1858, No. 47; in Wackernagel's ed., No. 35, and the *Unv. L. S.*, 1851, No. 594. Lauxmann, in *Koch*, viii. 549, says of it:—

"It is a powerful hymn filled with that prevailing prayer that takes heaven by force," and relates of st. vii. ll. v-7, "Eine Mauer um uns bau," that on Jan. 6, 1814, the Allied Forces were about to enter Schleswig. A poor widow with her daughter and grandson lived in a little house near the entrance of the town. The grand-

son was reading in his hymn-book those in time of war, and when he came to this said, "It would be a good thing, grandmother, if our Lord God would build a wall around us." Next day all through the town cries of distress were heard, but all was still before their door. On the following morning they had courage to open the door, and a snowdrift concealed them from the view of the enemy. On this incident Clemens Brentano composed a beautiful poem "Draus vor Schleswig."

It is tr. as:—

Jesu! as a Saviour, aid. A good tr. of st. vii., viii., xiii., by A. T. Russell, as No. 138 in his *Ps. & Hys.*, 1851.

iv. Zion klagt mit Angst und Schmerzen. *Church of Christ.* 1st pub. in his *Devoti Musica Cordis*, 2nd ed., 1636 (1644, p. 196), in 6 st. of 8 l., entitled, "From the beautiful golden saying of Isaiah, Chapter xlix." In *Mützell*, 1858, No. 101, in Wackernagel's ed., No. 53, and the *Unv. L. S.*, 1851, No. 256. Tr. as:—

Sion bow'd with anguish weepeth. A good tr. of st. i., iii., v., by A. T. Russell, as No. 141 in his *Ps. & Hys.*, 1851.

Another tr. is: "Zion mourns in fear and anguish," by Miss Winkworth, 1869, p. 198

II. Hymns not in English C. U.

v. Ach Jesu! dessen Treu. *Love to Christ.* 1630, p. 144, in 33 st. One of his finest hymns, full of deep love to Christ, but from its great length very little used in Germany. Tr. as, "Ah! Jesus! Lord! whose faithfulness," by Miss Burlingham, in the *British Herald*, May, 1867, p. 72.

vi. Der Tod klopf' bei mir an. *For the Dying.* 1656, p. 22, in 12 l. Tr. as, "That Death is at my door," by Miss Winkworth, 1869, p. 201.

vii. Du weinst für Jerusalem. *Christ weeping over Jerusalem.* 1630, p. 81, in 6 st., entitled, "On the Tears of Christ." Founded on St. Luke xix. 41-44, part of the Gospel for the 10. S. after Trinity. The trs. are: (1) "With tears o'er lost Jerusalem," by Miss Cox, 1841, p. 159. (2) "Our Lord wept o'er Jerusalem," by Dr. H. Mills, 1845 (1856, p. 295). (3) "Thou weepst o'er Jerusalem," by Miss Winkworth, 1855, p. 70.

viii. Herr Jesu Christus mein getreuer Hirte. *Holy Communion.* 1630, p. 74, in 9 st., and on M. Moller's *Med. sanet. patrum*, pt. i. c. 11, and pt. v. c. 2. The trs. are: (1) "Dear Saviour, Thou my faithful Shepherd, come," by Miss Dunn, 1857, p. 111. (2) "Lord Jesus Christ, my faithful Shepherd, here," by Miss Winkworth, 1858, p. 93, repeated in *Lyr. Eucharistica*, 1863-64.

ix. Herr unser Gott, lass nicht zu Schanden werden. *Christ's Church.* 1630, p. 114, as one of the "Songs of Tears," in 5 st. Tr. as, "Ah! Lord our God, let them not be confounded," by Miss Winkworth, 1869, p. 197.

x. Hilf mir, mein Gott, hilf dass nach dir. *Christian Conduct.* 1630, p. 32, in 7 st., entitled, "For a better life. From the words of Augustine." Founded on No. 1. of the *Meditationes* current under the name of St. Augustin. This meditation is apparently by St. Anselm of Canterbury. Tr. as, "Lord, raise in me a constant flame," by J. C. Jacobi, 1725, p. 27 (1732, p. 105).

xi. Jesu, der du tausend Schmerzen. *In Sickness.* 1656, in the *Fernere Fortsetzung*, p. 79, in 12 l., entitled, "In great bodily pain." Tr. as, "Jesus, who didst stoop to prove," by Miss Winkworth, 1869, p. 200.

xii. Jesu Tilger meiner Sünden. *Len.* 1656, in the *Fernere Fortsetzung*, p. 1, in 10 l., entitled, "For Victory in Temptation." Tr. as, "Jesus, Victor over sin," by Miss Winkworth, 1869, p. 201.

xiii. O Jesu, Jesus, Gottes Sohn. *Love to Christ.* 1630, p. 83, in 7 st., entitled, "Of the Love, which a Christian heart bears to Christ, and will still bear." A beautiful expansion of his motto "Mihl omnia Jesus." The trs. are: (1) "What causes me to mourn is this," a tr. of st. ii. by P. H. Moller, as No. 371, in the *Moravian H. Bk.*, 1789 (1846, No. 481). (2) "O Jesus, Jesus, Son of God," by Miss Burlingham, in the *British Herald*, Oct. 1865, p. 183, and in *Reid's Praise Bk.*, 1872.

xiv. Treuer Gott loh muss dir klagen. *In Trouble.* 1630, p. 103, in 12 st., entitled, "Hymn of a sorrowful heart for increase of faith." Tr. as, "Faithful God! I lay before Thee," by J. C. Jacobi, 1720, p. 9 (1722, p. 70; 1732, p. 117), and as No. 538 in pt. i. of the *Moravian H. Bk.*, 1784.

xv. Wollt ihr euch nicht, o ihr frommen Christen. *Second Advent.* 1636, p. 210, in 9 st., entitled, "On the day of the Holy Bishop Nicolaus. Gospel of Luke, 12

Chapter." *Tr.* as: (1) "O dear Christians, as 'tis needful, would ye," as No. 163 in pt. i. of the *Moravian H. Bk.*, 1754. (2) "Help us, O Christ, to watch and pray," a *tr.* of st. iii. of No. 868 in the *Moravian H. Bk.*, 1789 (1849, No. 1221).

xvi. *Wo soll ich fliehen hin.* *Lent.* 1630, p. 20, in 11 st., entitled, "A hymn of consolation in which a troubled heart lays all its sins in true faith upon Christ. From Tauler." Based on M. Moller's *Meditationes*, vol. i. pt. i., No. 10. *Tr.* as, "O whither shall I fly," as No. 447 in pt. i. of the *Moravian H. Bk.*, 1754. In 1886, No. 278, it begins with "O Jesus, source of Grace" (st. ii.). [J. M.]

Hegenwalt, Erhart. Of this writer very little is known. He appears to have studied and graduated M.A. at Wittenberg. On Jun. 29, 1523, he attended the disputation of Zwingli, by which Zürich was won to the Reformation; and pub. an account of it in the same year. This narrative is dedicated to his friend and patron J. J. Rusinger, Abbot of Pfäfers (Pfeffers), and dated Zürich, May 3, 1523. Whether he is the same as Erhart Hegenwalt, who was admitted M.D. at Wittenberg, 1526, and was afterwards in practice at Frankfurt-am-Main, c. 1540, is not clear. The only hymn ascribed to him is:—

Erbarm dich mein, o Herre Gott. *Ps. li.* 1st pub. on a broadsheet dated "Wittenberg freytag nach Epiphania im 1524 Jar. Erhart Hegenwalt." Thence in *Eyne Enchiridion*, Erfurt, 1524, *Wackernagel*, iii. p. 48, the *Unv. L. S.*, 1851, No. 366, &c., in 5 st. of 8 l. *Tr.* as: (1) "O God, be merciful to me," by *Bp. Coeuvre*, 1559 (*Remains*, 1846, p. 516). (2) "Shew pity, Lord! O Lord forgive," by *J. C. Jacobi*, 1722, p. 58 (1732, p. 95), and as No. 120 in pt. i. of the *Moravian H. Bk.*, 1754. *Jacobi* borrows a good many lines from *Isaac Watts's* version of *Ps. li.* [J. M.]

Heginbothom, Ottiwell, b. in 1744, and d. in 1768, was for a short time the Minister of a Nonconformist congregation at Sudbury, Suffolk. The political and religious disputes which agitated the congregation, in the origin of which he had no part, and which resulted in a secession and the erection of another chapel, so preyed upon his mind, and affected his health, that his pastorate terminated with his death within three years of his appointment. His earliest hymn, "When sickness shakes the languid course [frame]," was printed in the *Christian Magazine*, Feb. 1763. In 1794 the Rev. John Mead Ray communicated several of Heginbothom's hymns to the *Protestant Magazine*; and in the same year, these and others to the number of 25, were published as:—

Hymns by the late Rev. Ottiwell Heginbothom of Sudbury, Suffolk. *Sudbury*, Printed by *J. Burket*, mdcxciv.

These 25 hymns were repeated in *J. M. Ray's Coll. of Hys. from various authors intended as a Supplement to Dr. Watts's Psalms and Hymns*, 1799, and 12 in *Collyer's Collection*, 1812. In modern collections in G. Britain and America the following are in C. U. in addition to those annotated under their respective first lines:—

1. Blest Jesus, when my soaring thoughts. *Jesus, most Precious.*
2. Come, humble souls; ye mourners come. *Good Hope through Grace.*
3. Come saints and about the Saviour's praise. *The Second Advent.*
4. Come, about aloud the Father's grace. *Praise to God the Father.*
5. Father of mercies, God of love. *God the Father.*
6. God of our life! Thy various praise. *New Year.*
7. Great God, let all our [my] tuneful powers. *New Year*

8. Hark, the loud trumpet of our God. *National Fast.*

9. Hark, 'tis your heavenly Father's call. *A Prayer to be used by the Young.*

10. I ask not [honour] wealth, nor pomp, nor power. *Wisdom and Knowledge desired.*

11. Now let my soul, eternal King. *Praise of the Gospel.* Sometimes given as "To Thee, my heart, eternal King."

12. See, mighty God, before Thy throne. *Fifth of November: a National Hymn.*

13. Sweet peace of Conscience, heavenly guest. *A good Conscience.*

14. To Thee, my Shepherd, and my Lord. *The Good Shepherd.*

15. Unhappy city, hadst thou known. *Christ weeping over Jerusalem.* From this the cento, "And can mine eyes without a tear?" is taken.

16. When sickness shakes the languid course [frame]. *Resignation.* Printed in the *Christian's Magazine*, Feb. 1763, and again in *Hymns*, &c., 1794.

17. Yes, I will bless Thee, O my God. *Praise of the Father.* The text is often altered. The cento "My soul shall praise Thee, O my God," in the *Unitarian Hymn [and Tune] Book*, &c., Boston, 1868, is from this hymn.

Most of these hymns are in *Collyer's Collection*, 1812. There are also 8 in *Hatfield's Church H. Bk.*, N.Y., 1872, and 7 in the *Songs for the Sanctuary*, N.Y., 1865. [W. T. B.]

Hehl, Matthäus Gottfried, was b. April 30, 1705, at Ebersbach, near Göppingen, Württemberg, and studied at the University of Tübingen (M.A. 1723). He was assistant clergyman in a village near Tübingen when Zinzendorf visited Tübingen in 1733. Thereafter he became a Moravian, was ordained in 1744 a presbyter, and in 1751 was consecrated in London as coadjutor bishop for America. He arrived at Bethlehem, Pennsylvania, Dec. 10, 1751, and in Nov., 1756, removed to Lititz. On account of advancing years he resigned his office in 1781, and d. at Lititz, Dec. 4, 1787 (*Koch*, v. 348-349). His hymns were written during his stay at Herrnhut, and appeared in the *Herrnhut G. B.*, 1735, and its Appendices. One has passed into English non-Moravian use, viz.:—

Geht, erhöht die Majestät. *Supplication.* This is No. 1064 in Appendix iii. to the *Herrnhut G. B.*, 1735, in 4 st. of 10 l. In the *Brüder G. B.*, 1778, it is No. 1069, and in the *Historische Nachricht* thereto st. i., ii. are ascribed to Hehl, and iii., iv. to N. L. von Zinzendorf [Zinzendorf's stg. beginning "Lamm und Haupt, das selbst gelaubt," are included by Knapp in his ed., 1845, of Zinzendorf's *Geistliche Lieder*, p. 218, and dated 1733]. *Tr.* as:—

Rise, exalt the Majesty, in full, by P. H. Molther, as No. 116, in the *Moravian H. Bk.*, 1742, with an added st. iii. from "Lamm und Haupt! es sey gelaubt," by N. L. von Zinzendorf [No. 1089 in Appendix iv. to the *Herrnhut G. B.*, 1735, in 1 st. of 10 l., and by *Knapp*, 1845, p. 121, dated May 26, 1736]. In the 1789 and later eds. of the *Moravian H. Bk.* (1886, No. 768), it is greatly altered, and begins, "Rise, exalt our Head and King." Included in *Montgomery's Christian Psalmist*, 1825, and *J. A. Latrobe's Coll.*, 1841. [J. M.]

Heinrich Ernst, eldest s. of Christian Ernst, Count of Stolberg Wernigerode, was b. at Wernigerode, Dec. 7, 1716. During the life-time of his father (who was one of the best hymnologists of his day, and founder of the Ducal Library at Wernigerode), he was Canon of Halberstadt. He succeeded to the estates in 1771, and d. at Halberstadt, Oct. 24, 1778.

He contributed four hymns to the *Wernigerode G. B.*, 1735. A selection from his *Geistliche Gedichte* was pub. at Halle, 1748-52. The rest of his printed hymns appeared in his *Betrachtungen der Sonn- und Fest-täglichen Evangelien in Liedern*, Wernigerode, 1750 (all original), and in the *Neue Sammlung geistlicher Lieder*, Wernigerode, 1752, which includes 818 hymns,

of which some 370 are by himself. Two of these have passed into English, viz. :—

- i. *Eile, sile, meine Seel. Christian Warfare*. 1735, as above, p. 829, in 17 st., entitled, "On the Conflict and Victory of Believers." Tr. as "Haste, haste, my soul, from ruin flee," by Dr. G. Walker, 1860, p. 83.
- ii. *Morgen soll es besser werden. The Morning of Joy*. In the *Neue Sammlung*, 1752, No. 537, in 5 st. Tr. as "Yes! it shall be well at morning," by Mrs. Findlater, in *H. L. L.*, 1862, p. 63 (1884, p. 226), erroneously ascribed to C. B. Garve (q. v.). [J. M.]

Heinrich of Laufenburg was a native of Laufenburg, Aargau, Switzerland. The earliest notice of him is that in 1484 he was decan of the Collegiate Church of St. Maurice at Zofingen in Aargau. He afterwards held a similar post at Freiburg, in Baden; but in 1445 became a monk in the monastery of the Knights of St. John at Strassburg ("Zum grünen Werde"). He was living there in 1458, but probably died in that year or soon after (*Koch*, i. 213-214; *Allg. Deutsche Biog.*, xix. 810-813, &c.).

He was the most important and most prolific hymn-writer of the 15th cent., and a number of his productions are of sweetness and abiding worth. Most of them are in honour of the B. V. M. Many are in intricate metres, while others are written to song tunes, or are recasts of songs, or translations from the Latin. A large number are included by *Wackernagel* in his second volume, principally taken from a paper ms. of the 15th cent., which he found in the town library at Strassburg.

Two of the best of his original hymns are :—

- i. *Ach Heber Herre Jesu Christ. Cradle Hymn*. This beautiful prayer of a mother for her infant child is given by *Wackernagel*, ii. p. 534, in 5 st. of 6 l., from the *Strassburg MS.*, where it is entitled "Benedictio puerily." In his *Kleines G. B.*, 1860, *Wackernagel* gives it as No. 114 (omitting st. ii.) with the original melody, dating both 1429. The text is also in *Hoffmann von Fallersleben*, ed. 1861, No. 125. Tr. as :—

Ah! Jesu Christ, my Lord most dear. A full and very good tr. by Miss Winkworth in her *Christian Singers*, &c., 1869, p. 93. The address to the B. V. M. in st. ii.,

"Maria, mütter Jesu Christ,
St du dins Kints gewaltig bist,"

is translated as :—

"Since in Thy heavenly kingdom, Lord,
All things obey Thy lightest word."

Her tr. was adopted with alterations by the Rev. H. White in the *Savoy Hymnary* (Chapel Royal, Savoy), 1870, No. 35, beginning, "Lord Jesu Christ, our Lord most dear." Instead of taking the very good original melody, Mr. White altered the hymn to 6-8 metre, and omitted st. iv., v. This form has been repeated in the S. P. C. K. *Church Hys.*, 1871; Mrs. Brock's *Children's H. Bk.*, 1881, and others.

- ii. *Ich wollt dass ich daheme wär. Eternal Life*. A beautiful hymn of spiritual Home-sickness. *Wackernagel*, ii. p. 540, includes a version in 13 st. of 2 l. from the *Strassburg MS.*; and another in 9 st. of 2 l. from a 15th cent. ms. at Berlin. *Hoffmann von Fallersleben*, 1861, gives the Strassburg text as No. 54; and a form in 9 st. from a ms. at Inzkofen, near Sigmaringen, dating 1470-1480, as No. 55. In his *Kleines G. B.*, 1860, *Wackernagel* gives as No. 74 a slightly altered form of the Strassburg text, along with the original melody. Tr. as "I would I were at last at home," by Miss Winkworth, 1869, p. 92. [J. M.]

Heinrich of Meissen, better known by his title of *Frauenlob* or *Frouweulop* [some

have regarded *Frauenlob* as his surname], was b. at Meissen, in Saxony, c. 1250, and educated at the Cathedral school there. Of humbler origin than the early Minnesingers, he adopted the profession of wandering minstrel as a means of livelihood. After residing for longer or shorter periods at the courts of many South and North German princes, he settled at Mainz about 1311; where he, the most important of the later Minnesingers, is said to have founded the first school of the *Meistersingers*. He d. at Mainz, Nov. 29, 1318 (*Allg. Deutsche Biog.*, vii. 321-323, &c.). His poems (edited by Ludwig Ettmüller, at Quedlinburg, 1843, as his *Leiche, Sprüche, Streitgedichte und Lieder*) are voluminous, overburdened by a display of learning, and often in intricate and artificial metrical forms. Two of his religious poems have passed into English, viz. :—

- i. *Min Vrende ist gar gegangen. For the Dying*. *Wackernagel*, ii. p. 254, in 3 st. from a ms. at Vienna. Ettmüller, p. 162. The tr. is, "My joy is wholly banished," by Miss Winkworth, 1869, p. 78.
- ii. *Nu will ich nimmer mer verzweveln. Faith*. In *Wackernagel*, ii. p. 246, in 14 l., from a ms. at Vienna. Ettmüller, p. 234. Tr. as, "Now will I nevermore despair of heaven," by Miss Winkworth, 1869, p. 80. [J. M.]

Held, Heinrich, was s. of Valentin Held of Gubrau, Silesia. H. studied at the Universities of Königsberg (c. 1637-40), Frankfurt a. Odr. (1643), and Leyden. He was also in residence at Rostock in 1647. He became a licentiate of law, and settled as a lawyer in his native place, where he d. about 1659, or at least before *Michelmans*, 1661 (*Koch*, iii. 55-56; *Allg. Deutsche Biog.*, xi. 680; *Bohe*, p. 87, &c.).

One of the best Silesian hymn-writers, he was taught in the school of affliction, having many trials to suffer in those times of war. His only extant poetical work is his *Deutscher Gedichte Vorrab*, Frankfurt a. Oder, 1643. Only one hymn from that volume came into German use. Much more important are his other hymns, which are known to us through Crüger's *Praxis*, and other hymn-books of the period. *Mützell*, 1858, includes Nos. 254-272 under his name.

Two of his hymns have been tr. into English :—

- i. *Gott sei Dank durch alle Welt. Advent*. *Mützell*, 1858, No. 263, quotes this in 9 st. of 4 l. from a defective ed. of Crüger's *Praxis*, c. 1659. In the ed. of 1661 it is No. 85, marked *Henr. Held*. Since then it has appeared in almost all German hymn-books (as in the Berlin *G. L. S.*, ed. 1863, No. 132), and takes rank as one of the finest Advent Hymns. Tr. as :—

1. *All the World exalt the Lord*, omitting st. vi. in *Select H.* from *Ger. Psal.*, Tranquebar, 1754, p. 4, and the *Suppl. to Ger. Psal.*, ed. 1765, p. 1. In 1789, the trs. of st. i., ii., iv., vii., ix. (altered) were included as No. 34 in the *Moravian H. Bk.* In the ed. of 1801 it was altered to "All the world give praises due" (ed. 1885, No. 44), and this text has been repeated in Dr. Pagenstecher's *Coll.*, 1864, and Willing's *Bk. of Com. Praise*, 1872.

2. *Be our God with thanks adored. A tr. of st. i.-iv.* by A. T. Russell in his *Ps. & Hys.*, 1851.

3. *Let the earth now praise the Lord. A good tr.*, omitting st. vii., by Miss Winkworth in her *C. H. for England*, 1863. Repeated in full in *Schaff's Christ in Song*, 1869, and, abridged, in

the American Pennsylvania Luth. Ch. Bk., 1868, and Bapt. Service of Smg, 1871.

ii. *Komm, o Komm, du Geist des Lebens. Whitsuntide.* A fine hymn of Invocation to the Holy Spirit. *Mützell*, 1858, No. 267, quotes it in 9 st. of 6 l. from a defective ed. of Crüger's *Praxis* pub. at Stettin c. 1664. In J. Niedling's *Geistliche Wasserquelle*, Frankfurt a. Oder, 1667, it is at p. 372 marked "H. Held" (not in Niedling's ed. 1663). In Luppius's *Andächtig singender Christen Mund*, 1692, p. 71, it is entitled "Devout Prayer and Hymn to God the Holy Ghost." Repeated in Freylinghausen's *G. B.*, 1704, and many subsequent hymn-books, as in the Berlin *G. L. S.*, ed. 1863, No. 363. It is sometimes erroneously ascribed to Joachim Neander. The trs. in C. U. are:—

1. **Holy Spirit, once again.** A full and good tr. by Miss Winkworth in the 2nd Ser., 1858, of her *Lyra Ger.*, p. 53. Included in full in the *Cantate Domino*, Boston, U.S.A., 1859. In Miss Winkworth's *C. B. for England*, 1863, st. ii., vi., vii. are omitted. This form of the text is repeated in W. F. Stevenson's *H. for Ch. & Home*, 1873, Hatfield's *Church H. Bk.*, 1872, &c. In the *Hyl. for St. John's, Aberdeen*, 1865, it begins "Holy Spirit, in us reign."

2. **Come, oh come, Thou quickening Spirit.** True, &c. A tr. of st. i., ii., iv., vii., ix. in Dr. Pagentecher's *Coll.*, 1864, No. 98, signed E. T. L.

3. **Come, O come, Thou quickening Spirit, Thou for ever.** A good tr., omitting st. iv.—vi. in the Pennsylvania Luth. Ch. Bk., 1868, and marked as tr. by "Charles William Schaeffer, 1866." [Lutheran Pastor at Germantown.]

4. **Come, O come, Thou quickening Spirit, God from all eternity,** omitting st. iii., by E. Cronenwett, in the Ohio Luth. *Hyl.*, 1880.

Another tr. is, "Come, Thou Spirit ever living," by R. Masse in the *British Herald*, Dec., 1865, p. 179.

[J. M.]

Helder, Bartholomäus, s. of Johann Helder, Superintendent in Gotha, became, in 1607, schoolmaster at Friemar, and in 1616, pastor of Remstädt, near Gotha, where he d. of the pestilence, Oct. 28, 1635 (*Koch*, iii. 114, 115, 248; *Allg. Deutsche Biog.*, xi. 684, 685, &c.).

Helder pub. two works (both in the Royal Library, Berlin). (1) *Cymbalum Genethiacum*. Erfurt, 1614; and (2) *Cymbalum Davidicum*. Erfurt, 1620. The first contains 16 Christmas and New Year Hymns, and the second 26, mostly Psalm versions. In the *Cantionale Sacrum*, Gotha, 1646-48, over 60 hymns are given with his name as composer of the music and without definite ascription as regards the words. Two of these have passed into English, viz. —

i. **In meiner Noth ruf ich zu dir.** *Supplication.* A prayer for grace, which appeared in the *Cantionale Sacrum*, pt. II., Gotha, 1648, No. 71, in 3 st. of 6 l. Tr. by Miss Manington, 1863, p. 1, as "From out my woe I cry to Thee."

ii. **O Lämmlein Gottes, Jesu Christ.** *St. John Baptist's Day.* Founded on St. John 1. 29. Appeared as No. 103 in the *Cantionale Sacrum*, Gotha, 1646, in 4 st. of 4 l., entitled, "On St. John's Day." Included as No. 391 in the *Unv. L. S.* 1851. The only tr. in C. U. is "O Jesus, Lamb of God, who art," in full, by A. Crull, as No. 120 in the Ohio Luth. *Hymnal*, 1880

[J. M.]

Helmbold, Ludwig, s. of Stephan Helmbold, woollen manufacturer at Mühlhausen, in Thuringia, was b. at Mühlhausen, Jan. 13, 1532, and educated at Leipzig and Erfurt (b.a. in 1550). After two years' headmastership of the St. Mary's School at Mühlhausen, he returned to Erfurt, and remained in the

University (M.A. 1554) as lecturer till his appointment in 1561 as conrector of the St. Augustine Gymnasium at Erfurt. When the University was reconstituted in 1565, after the dreadful pestilence in 1563-64, he was appointed dean of the Philosophical Faculty, and in 1566 had the honour of being crowned as a poet by the Emperor Maximilian II., but on account of his determined Protestantism he had to resign in 1570. Returning to Mühlhausen, he was appointed, in 1571, diaconus of the St. Mary's Church, and 1586, pastor of St. Blasius's Church and Superintendent of Mühlhausen. He d. at Mühlhausen, April 8, 1598. (*Koch*, ii. 234-248; *Allg. Deutsche Biog.*, xi. 701-702; *Bode*, pp. 87-88, &c.)

Helmbold wrote many Latin hymns and odes, and numerous German hymns for school use, including a complete metrical version of the Augsburg Confession. His Hymns for church use are mostly clear and concise paraphrases of Scripture histories and doctrines, simple and earnest in style. Lists of the works in which his hymns appeared (to the number of some 400) are given by *Koch* and *Bode*.

His hymns tr. into English are:—

i. **Herr Gott, erhalt uns für und für.** *Children.* On the value of catechetical instruction as conveyed in Luther's *Catechism for Children*. 1st pub. in Helmbold's *Dreyssig geistliche Lieder auff die Fest durchs Jahr*. Mühlhausen, 1594 (preface to tenor, March 21, 1585), and thence in *Wackernagel*, iv. p. 677, and *Mützell*, No. 314, in 4 st. of 4 l. In Porst's *G. B.*, ed. 1855, No. 377. The only tr. in C. U. is:—

O God, may we e'er pure retain, in full, by Dr. M. Loy, in the Ohio Luth. *Hyl.*, 1880.

ii. **Nun laßt uns Gott dem Herren.** *Grace after Meat.* Included in his *Geistliche Lieder*, 1575, in 8 st. of 4 l., and thence in *Wackernagel*, iv. p. 647, and the *Unv. L. S.*, 1851, No. 500. The trs. are: (1) "To God the Lord be rendered," as No. 326 in pt. i. of the *Moravian H. Bk.*, 1754. (2) "Now let us praise with fervour," in the *Suppl. to Ger. Psalmody*, ed. 1765, p. 75. (3) "To God the Lord be praises," as No. 778 in the *Moravian H. Bk.*, 1789 (1849, No. 1153).

iii. **Von Gott will ich nicht lassen.** *Trust in God.* *Lausmann* in *Koch*, viii. 365-370, thus relates the origin of this the best known hymn by Helmbold:—

In 1663, while Helmbold was conrector of the Gymnasium at Erfurt, a pestilence broke out, during which about 4000 of the inhabitants died. As all who could fled from the place, Dr. Paucratius Helbich, Rector of the University (with whom Helmbold had formed a special friendship, and whose wife was god-mother of his eldest daughter), was able to do so, leaving behind him Helmbold and his family. Gloomy fore-bodings filled the hearts of the parting mothers. To console them and nerve them for parting Helmbold composed this hymn on Psalm lxxiii. v. 23.

The hymn seems to have been first printed as a broadsheet in 1563-64, and dedicated to Regine, wife of Dr. Helbich, and then in the *Hundert Christenliche Haussgesang*, Nürnberg, 1569, in 9 st. of 8 l. *Wackernagel*, iv. pp. 630-33, gives both these forms and a third in 7 st. from a MS. at Dresden. Included in most subsequent hymn-books, e.g. as No. 640 in the *Unv. L. S.*, 1851. The trs. in C. U. are:—

1. **From God the Lord my Saviour,** by J. C. Jacobi, in his *Psal. Ger.*, 1722, p. 139, omitting st. vii. (1732, p. 134), repeated slightly altered (and with st. vi., ll. 1-4 from viii., ll. 1-4 of the German) as No. 320 in pt. i. of the *Moravian*

H. Bk., 1754. St. i.-iii., v., rewritten and beginning "From God, my Lord and Saviour," were included in the Amer. Luth. Gen. Synod's *Coll.*, 1850-52, No. 341.

2. *He'er be my God forsaken.* A good tr. of st. i., ii., iv., by A. T. Russell in his *Ps. & Hys.*, 1851, No. 229.

3. *From God shall nought divide me.* A good tr., omitting st. ii., vii. by Miss Winkworth in her *C. B. for England*, 1863, No. 140. Partly rewritten in her *Christian Singers*, 1869, p. 154.

Other trs. are: (1) "God to my soul benighted," by *Dr. H. Mills*, 1845 (1856, p. 179). (2) "From God I will not sever," by Dr. N. L. Frothingham, 1870, p. 202. [J. M.]

Help, Lord, for men of virtue fail. *I. Watts.* [*Ps. zii.*] Appeared in his *Ps. of David*, 1719, in 8 st. of 4 l. In addition to its use in its original form, st. v., viii. are used as a separate hymn in Spurgeon's *O. O. H. Bk.*, 1866, as "Lord, when iniquities abound." [J. J.]

Help, Lord! the busy foe. *C. Wesley.* [*Prayer during business.*] Pub. in his *Hys. & Sac. Poems*, 1749, vol. i., in 3 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 51.) In the *Wes. H. Bk.*, 1780, No. 287, st. ii., iii. were given as "The praying Spirit breathe," but in the revised ed., 1875, the opening stanza was restored. It is in its abridged form that it is usually known. [J. J.]

Hemans, Felicia Dorothea, née Brownne, was b. in Liverpool, Sep. 25, 1793. In 1800, her father having suffered severe losses in business, removed with his family near to Abergelle, N. Wales, where he died sometime after. In 1812 she was married to Captain Hemans, who, on retiring from the army sometime after, removed to Bronnylfa, near St. Asaph. Some years after he left his wife and children and proceeded to Italy, where he died. In 1828 Mrs. Hemans removed to Wavertree, near Liverpool, and in 1831 to Dublin, where she d. May 16, 1835, and was buried in St. Ann's Church, Dawson Street, in that city. From 1808, when at 15 she pub. *Poems*, to 1834, when her *Scenes & Hymns of Life* appeared, she produced a great number of poems and other works, including:

(1) *The Domestic Affections and Other Poems*, 1812; (2) *The Sceptic*, 1820; (3) *Dartmoor*, 1821; (4) *Vespers of Palermo*, 1823; (5) *The Siege of Valencia*, 1823; (6) *Voice of Spring*, 1823; (7) *Forest Sanctuary*, 1825; (8) *Hymns for Childhood*, 1827 (English edition, 1834; first pub. in America); (9) *Records of Woman and Miscellaneous Poems*, 1828; (10) *Songs of the Affections*, 1830; (11) *Scenes and Hymns of Life* (dedicated to the poet Wordsworth), 1834. Then followed (12) *The Works of Mrs. Hemans; with a Memoir of her Life by her Sister* (Mrs. Hughes). Edinburgh, W. Blackwood & Sons, 1839, in 7 vols. Her *Poems* were collected and published by Blackwood in 1849, and again as one of the *Chandos Classics*, 1886.

Three distinct ideas pervade Mrs. Hemans's poetry, the Fatherhood of God, Heaven as our Home, and mutual recognition when there. The work of the Atonement has a very subordinate place; and the Holy Spirit is scarcely recognised. The rhythm, even in her most popular pieces, is often disappointing, and a deep tone of sadness pervades most of her work. The gloom of disappointment and the traces of shadowed memories run like black threads through the web and woof of her productions. As a writer of hymns she

holds a subordinate place. The best are "Answer me, burning stars of light," "Calm on the bosom of thy God," "Come to the land of peace," and "Fear was within the tossing bark." [J. D.]

Mrs. Hemans's hymns which have come into C. U. include:—

1. **Answer me, burning stars of light.** *Trust in God.* Written after the death of a sister-in-law, and pub. in her *Records of Woman*, &c., 1828, p. 242, in 4 st. of 8 l. (*P. Works*, N. Y., 1828, vol. ii. pp. 144, 269).

2. **Calm on the bosom of thy God.** *Death and Burial.* This hymn appears in the closing scene of her dramatic poem, *The Siege of Valencia*, 1823, p. 236, in 2 st. of 4 l. (*Works*, vol. iii. p. 379). It is supposed to be sung over the bier of Ximena, daughter of Gonzalez, the Governor of Valencia, during the final struggle of the siege. Mrs. Hemans subsequently added a third stanza ("Lone are the paths, and sad the bowers"); and in this form it is published separately as "A Dirge" in her *Works*, vol. iv. p. 330. It is one of the best known of her hymns.

3. **Child, amidst the flowers at play.** *Hour of Prayer.* This is given in her *P. Works*, 1828, vol. ii. p. 85, amongst the "Miscellaneous Pieces," in 3 st. of 8 l., as a hymn for *The Hour of Prayer*. Dr. Martineau in his *Hymns*, &c., 1873, dates it 1825.

4. **Come to me, dreams (thoughts) of heaven.** *Aspiration.* Appeared in her *National Lyric*, 1834, p. 251, and again in her *Works*, 1839, vol. vi. p. 88.

5. **Come to the land of peace.** *The Angel's Greeting.* Pub. in her *Works*, 1839, vol. vi. p. 186.

6. **Earth! guard what here we lay in holy trust.** *Burial.* Given in her *Works*, 1839, vol. iv. p. 327. This is a poem, and not a hymn.

7. **Father! that in the olive shade.** *Gethsemane.* Written at the death-bed of her mother, Jan., 1827, and pub. in her *Hymns for Childhood*, in 4 st. of 4 l., as a *Hymn by the sick-bed of a Mother.* (*Works*, 1839, vol. vi. p. 147.) Sometimes as "O Thou, Who in the olive shade."

8. **Father, Who art on high.** *Prayer.* This is part of her "Cathedral Hymn," pub. in her *Scenes and Hys. of Life*, 1834. (*Works*, 1839, vi. p. 142.)

9. **Fear was within the tossing bark.** *Stilling the Tempest.* This hymn appeared in her *Hymns for Childhood*, 1827; her *Poet. Works*, N. Y., 1828, ii. p. 124; and her *Works*, 1839, vol. iv. p. 325.

10. **He knelt, the Saviour knelt and prayed.** *Gethsemane.* This hymn appeared in *The Admut* (an annual) in 1825, and her *P. Works*, N. Y., 1828, ii. p. 125. It is also introduced in her dramatic poem, *The English Martyrs: a Scene of the days of Queen Mary*, pub. in her *Scenes and Hys. of Life*, 1834, p. 16. A betrothed couple are condemned to death: but are allowed a short intercourse before execution. This they employ in prayer and the singing of this hymn, which is based upon the sacred scene in *Gethsemane*. "The English Martyrs" is the opening piece of the *Scenes and Hys. of Life*, 1834. (*Works*, vii. p. 130.)

11. **I hear thee speak of the better land.** *Heaven.* Pub. in her *Poetical Works*, N. York, 1828, ii. p. 193, and her *Songs of the Affections*, 1830, p. 226, in 4 st. of 7 l., and headed "The Better Land." (*Works*, 1839, vi. p. 123.) Popular as a sacred song, but not much used as a hymn.

12. **Leaves have their time to fall.** *The Hour of Death.* Pub. in her *Poet. Works*, N. Y., 1828, ii. p. 114, and in her *Forest Sanctuary*, 2nd ed., 1829, p. 276, in 10 st. of 4 l. (*Works*, 1839, iv. p. 177.) It is usually given in an abbreviated form.

13. **Lowly and solemn be Thy children's cry to Thee.** *Burial.* This hymn, in 8 st. of 6 l., forms the closing portion of her poem on *The Funeral Day of Sir Walter Scott*. [He d. Sept. 21, 1832.] The poem was given in her *Scenes and Hys. of Life*, 1834, p. 99. (*Works*, vii. p. 178.) In an abbreviated form this Burial hymn is in extensive use in G. Britain and America, and is found in more hymn-books than all the rest of Mrs. Hemans's hymns put together.

14. **No cloud obscures the summer's sky.** *Ps. xix.* Appeared in her *Hymns for Childhood*, in 10 st. of 4 l., and entitled "The Stars." (*Works*, 1839, iv. p. 253.) It is usually given in an abbreviated form, beginning with st. ii., "Child of the earth, Oh lit thy glance."

15. **Now autumn strews on every plain.** *Harvest.* One of her juvenile pieces, pub. in her *Poems*, Liverpool, 1808, p. 94, as a "Harvest Hymn."

16. **O lovely voices of the sky.** *Christmas Carol.* Appeared in her *Hymns for Childhood*, 1827, in 3 st. of 8 l., and her *Poet. Works*, N. Y., 1828, ii. p. 123. (*Works*, v. p. 307.)

17. Praise ye the Lord on every height. *Ps. cxxviii.* Pub. in her *Hys. for Childhood*, in 7 st. of 4 l. (*Works*, 1839, iv. p. 264.)

18. Saviour, now receive him. *Burial. Scenes and Hys. of Life*, 1834, p. 70, is a hymn entitled, "The Funeral Hymn" in the *Burial of an Emigrant's Child in the Forest*. It begins "Where the long reeds quiver." This extract opens with st. ii. altered.

19. The breaking waves dashed high. *Landing of the Pilgrim Fathers*. Pub. in her *Records of Woman*, &c., 1828, p. 261, in 10 st. of 4 l., and in her *Works*, 1828, p. 261, "The Landing of the Pilgrim Fathers in New England." (*Works*, 1839, v. p. 280.) Popular as a sacred song, but not much used as a hymn.

20. The Church of our fathers so dear to our souls. *The Holy Church*. This hymn has not been traced to date. Snapp, in *S. of G. & G.*, says 1834.

21. The kings of old have shrine and tomb. *The Graves of Martyrs*. In *The Forest Sanctuary*, 2nd ed., 1829, p. 284, "The Graves of Martyrs" in 7 st. Also *Poet. Works*, N. Y., 1828, ii. p. 150.

22. Where is the tree the prophet threw? *Faith*. Appeared in her *Poet. Works*, N. Y., 1828, ii. p. 170, and headed "The Fountain of Marah." Also in her *Works*, 1839, vi. p. 176. [J. J.]

Hence, vain intruding world, depart. *Anne Steele*. [*Retirement and Reflection*.] 1st pub. in her *Poems on Subjects chiefly Devotional*, 1760, vol. i. p. 124, in 8 st. of 4 l., again in the new ed., 1780; and again in Sedgwick's reprint of her *Hymns*, 1863. In its full form it is not in C. U., but an abridged form beginning with st. iv., "Eternity is just at hand," appeared in the 2nd ed. of Toplady's *Ps. & Hys.*, 1787, No. 410, and is repeated in several modern collections; but mainly in America. [J. J.]

Henley, John, b. at Torquay, March 18, 1800; engaged for some years in circuit work as a Wesleyan minister; and d. at Weymouth, May 2, 1842. His well-known and popular children's hymn for *Palm Sunday*, "Children of Jerusalem," appeared in the *Wes. S. School Tune Bk.*, in J. Curwen's *Hys. & Chants*, 1844, and in many modern collections for children. Orig. text in the *Meth. S. S. H. Bk.*, 1879. [J. J.]

Henry, Matthew, an eminent Nonconformist divine and commentator, was b. in Flintshire, Oct. 18, 1662, and educated for the Bar. Leaving his legal studies he became a Dissenting minister at Chester, where he resided for many years, and subsequently removed to Hackney. He d. whilst travelling between Chester and London, June 22, 1714. His *Exposition of the Old and New Testament* is well known. His connection with Hymnology lay in his having published a volume of *Family Hymns* in 1695. (See *English Hymnody*, Early, § vi. 2.) [J. J.]

Hensel, Luise, dau. of J. J. L. Hensel, Lutheran pastor at Linum, near Fehrbellin, Brandenburg, was b. at Linum, March 30, 1798. Though confirmed as a Lutheran in her fifteenth year, she gradually approximated to Roman Catholicism, and was formally received into that Communion, Dec. 7, 1818. During the remaining years of her life, she devoted herself mainly to the education of the young and the care of the sick. In 1874 she entered the Union of Daughters of Christian Love at Paderborn, and d. at Paderborn, Dec. 18, 1876. (*O. Kraus*, 1879, pp. 204-211; *Allg. Deutsche Biog.*, xii. 1-3, &c.) Her best hymns were written before she was 23, and in proportion as she became an Ultramontane

the poetical value of her productions declined. Her finest productions are distinguished by childlike simplicity, humility, resignation, and deep Christian love. They have won wide acceptance in Germany. The first two of those noted may be regarded as nursery classics.

A number of her hymns came into Clemens Brentano's hands as early as 1819, and were by mistake included as his in his posthumous works. A few were printed in F. Förster's *Sängerfahrt*, 1818, and a good many more in M. Diepenbrock's *Geistlicher Blumenstrauß*, Sulzbach, 1829. A complete ed. of her hymns was pub. by Professor C. Schifter of Münster as her *Lieder* at Paderborn, 1870 (4th ed., 1879).

i. Hymns in English C. U.

i. Immer muss ich wieder lesen. [*Holy Scripture*.] This beautiful children's hymn on the Life of Christ as narrated in the Gospels, appeared in *Diepenbrock*, 1829, p. 265, in 7 st. of 4 l. (entitled "On the reading of Holy Scripture"); and in her *Lieder*, 1870, is dated Berlin, 1815. It is repeated in Knapp's *Ec. L. S.*, 1837, the *Württemberg G. B.*, 1842, &c. Tr. as:—

Ever would I fain be reading. A good and full tr. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 24. It has been included in full in *Ps. & Hys.*, Bedford, 1859; *Kennedy*, 1863; *Bk. of Praise for Children*, 1881; and in America in Hatfield's *Church H. Bk.*, 1872, and others. In some collections it is abridged; and in the Unitarian South Place Collection, Lond., 1873, it begins, "Ever find I joy in reading."

Other trs. are:—

(1) "O how sweet the wondrous story," by *Mrs. Bevan*, 1859, p. 142. (2) "In that book so old and holy," in *Dr. H. W. Dulcken's Golden Harp*, 1864, p. 25. (3) "Still I read, and weary never," by "A. M. A.," in the *British Herald*, Feb. 1868, p. 21.

ii. Müde bin ich, geh' sur Ruh. [*Evening*.]

This beautiful child's evening prayer, the most popular of all her hymns, appeared in *Diepenbrock*, 1829, p. 270, in 4 st. of 4 l. In her *Lieder*, 1870, p. 54, dated Berlin, Autumn, 1816. Included in the *Unv. L. S.*, 1851, No. 528. Tr. as:—

1. Now that o'er each weary head. A free tr. of st. i.-iii. as No. 22 in C. H. Bateman's *Children's Hym.*, 1872.

2. Weary now I go to rest. A good tr. of st. i.-iii. by E. Cronenwett as No. 324 in the *Ohio Luth. Hym.*, 1880.

Other trs. are:—

(1) "Now I close my tired eyes," by *Mrs. Bevan*, 1859, p. 147. (2) "I am tir'd, and so I seek," by *Miss Manning*, 1863, p. 128. (3) "Weary now I go to bed," in *Dr. H. W. Dulcken's Golden Harp*, 1864, p. 40. (4) "Now with weariness oppress," a second tr. by *Dr. Dulcken*, p. 72. (5) "Wearyed now I seek repose," by *J. Kelly*, 1885, p. 111.

ii. Hymns not in English C. U.

iii. Ich liebe einen Königs Sohn. [*Love to Christ*.] In *Diepenbrock*, 1829, p. 304, in 9 st., and in her *Lieder*, 1870, p. 67, dated Berlin, 1817. Tr. as "I love a royal only Son," by *E. Massie*, 1867, p. 174.

iv. O Sonne, wenn von deinem Licht. [*Love to Christ*.] In *Diepenbrock*, 1829, p. 257, in 6 st., and in her *Lieder*, 1870, p. 128, dated Sondermühlen, 1823. Tr. as "O Sun, if from thy light a ray," in *J. D. Burna's Memoir and Remains*, 1869, p. 270.

v. O Sorge, die mich niederdrückt. [*Encouragement*.] In *Diepenbrock*, 1829, p. 271, in 6 st., and in her *Lieder*, 1870, p. 13, dated Berlin, 1815. The trs. are:—(1) "O anxious care that weighs me down," by *Miss Burlingham*, in the *British Herald*, Sept. 1865, p. 144. (2) "Begone, O load of care, begone," by *J. Kelly*, 1885, p. 90.

vi. Was verlangst du, warum bangst du. [*Cross and Consolation*.] In *Diepenbrock*, 1829, p. 261, in 6 st.,

entitled "Suum corda." In her *Leader*, 1870, p. 43, it is dated Berlin, 1816. Tr. as "What seekest thou! Why fearest thou," by C. T. Isley, 1860, p. 28. vii. Zu dir, zu dir, hinweg von mir. [Consecration to Christ.] In *Diepenbrock*, 1829, p. 267, in 5 st. In her *Leader*, 1870, p. 31, dated Berlin, 1816. Tr. as "To Thee, to Thee, away from self," by J. Kelly, 1885, p. 72. [J. M.]

Hensley, Lewis, M.A., b. May, 1827, and educated at Trinity College, Cambridge, where in 1846 he graduated as Senior Wrangler, and first Smith's Prizeman. From 1846 to 1852 he was a Fellow and Assistant Tutor of Trinity College. Taking Holy Orders in 1851, he held successively the Curacy of Upton-with-Chalvey, Bucks; the Vicarage of Ippolyts-with-Great-Wymondly, Hertfordshire, and that of Hitchin, in the same county; Rural Dean, 1867. His works include *Household Devotions*; *Shorter Household Devotions*, &c. His hymn appeared in his *Hymns for the Sundays after Trinity*, Lon., Bell & Daldy, 1864; and *Hymns for the Minor Sundays from Advent to Whitsuntide*, Lond., Bell & Daldy, 1867. His *Advent* hymn, "Thy Kingdom come, O God," is from the latter of these works. [J. J.]

Herberger, Valerius, s. of Martin Herberger, furrier and poet at Fraustadt, Posen, was b. at Fraustadt, April 21, 1562. He studied theology at the Universities of Frankfurt a. Oder and Leipzig, and became in 1584 master of the lower classes in the school at Fraustadt. In 1590 he was appointed diaconus of St. Mary's Church, Fraustadt, and in 1599 chief pastor; but in 1604 he and his flock were ousted from the church by King Sigismund III., of Poland, for the sake of the few Roman Catholics in the place. Out of two houses near one of the gates of the town they made a meeting-place, to which, as the first service was held on Christmas Eve, the name of the "Kripplein Christi" was given. He d. at Fraustadt, May 18, 1627 (*Koch*, ii. 301-311; *Allg. Deutsche Biog.*, xii. 28-29, &c.).

Herberger pub. two sets of sermons, the *Evangelische Hesperidille* and the *Epistolische Hesperidille*. His famous work, the *Magnalia Dei, de Jenu Scripturas nucleo et medulla*, 8 vols., 1601-1610, was designed to show Christ all through the Old Testament, but in his exposition he only reached the book of Ruth. As a pastor he worked unweariedly for the good of his people, especially during the time of the great pestilence (1613 to 1630), and during the troubles of the early part of the Thirty Years' War.

Herberger wrote only a few hymns, and of these the best known is:—

Valet will ich dir geben. For the Dying. 1st pub. on a broadsheet entitled:—

"A devout prayer with which the Evangelical citizens of Frauenstedt in the autumn of the year 1613 moved the heart of God the Lord so that He mercifully laid down His sharp rod of wrath under which nearly two thousand fell on sleep. And also a hymn of consolation in which a pious heart bids farewell (Valet) to this world. Both composed by Valerius Herberger, preacher at the Kripplein Christi." Leipzig, 1614.

The hymn was pub. in *Mützell*, 1858, No. 6, in 5 st. of 8 l. The title of the hymn itself is:—

"The Farewell (Valet) of Valerius Herberger that he gave to this world in the autumn of the year 1613, when he every hour saw death before his eyes, but mercifully and also as wonderfully as the three men in the furnace at Babylon was nevertheless spared."

In this pestilence 2135 perished at Fraustadt, but Herberger manfully stuck to his post, and passed through all unhurt, comforting the sick and helping to bury the dead.

The hymn is an acrostic on his name formed

by the beginnings of the stanzas—Vale (i.), r (ii.) i (iii.) u (iv.) s (v). It is one of the finest German hymns for the dying. It speedily passed into the hymn-books, and is still a favourite. In the Berlin *G. L. S.*, ed. 1863, No. 1502. Sometimes given beginning "Abschied will" or "Lebwohl will."

The beautiful melody which appeared with the hymn in 1614 is by Herberger's precursor, Melchior Teschner, and is now well known in England, being included, e.g. in *H. A. & M.*, as St. Theodulph.

The *tra.* in C. U. are:—

1. O World so vain, I leave thee, a good *tr.*, omitting st. iv., by A. T. Russell, as No. 248 in his *P. & Hym.*, 1851.

2. Farewell I gladly bid thee, a good and full *tr.* by Miss Winkworth, as No. 137 in her *C. B. for England*, 1863.

Other *tra.* are: (1) "Grant in the bottom of my heart," a *tr.* of st. iii. as No. 29 in the *Moravian H. Bk.*, 1742. (2) "Farewell! henceforth for ever," by L. T. Nyberg, in the *Moravian H. Bk.*, 1754, pt. I., No. 451 (1886, No. 1227). (3) "Shelter our souls most graciously," by L. T. Nyberg, in the *Moravian H. Bk.*, pt. II., 1746, p. 794 (1886, as pt. of No. 793). (4) "Vain world, forbear thy pleading," by Dr. H. Mills, 1866, p. 107. (5) "I bid adieu for ever," in the *British Herald*, Aug. 1866, p. 306, repeated in *Reld's Praise Bk.*, 1873, No. 336. (6) "My parting spirit biddeth," in the *Family Treasury*, 1878, p. 496. [J. M.]

Herbert, Daniel, for many years a Congregational Minister at Sudbury, Suffolk (b. circa 1751, d. Aug. 29, 1833), pub.:—

Hymns & Poems, Doctrinal and Sentimental, for the Citizens of Zion, who are longing to know their election of God, and who love Evangelical Truths. These were pub. in 3 vols. (I., 1801; II., 1819; III., 1827). Both hymns and poems are very indifferent in quality, and strongly Calvinistic in doctrine. (*Singers & Songs*, by J. Miller, 1869.) [J. J.]

Herbert, George, M.A., the fifth s. of Richard Herbert and Magdalen, the daughter of Sir Richard Newport, was b. at his father's seat, Montgomery Castle, April 3, 1598. He was educated at Westminster School, and at Trinity College, Cambridge, graduating M.A. in 1611. On March 15, 1615, he became Major Fellow of the College, M.A. the same year, and in 1619 Orator for the University. Favoured by James I., intimate with Lord Bacon, Bishop Andrewes, and other men of influence, and encouraged in other ways, his hopes of Court preferment were somewhat bright until they were dispelled by the deaths of the Duke of Richmond, the Marquis of Hamilton, and then of King James himself. Retiring into Kent, he formed the resolution of taking Holy Orders. He was appointed by the Bp. of Lincoln to the Prebend of Leighton Ecclesia and to the living of Leighton Bromawold, Hunts, July 15, 1626. He remained until 1629, when an attack of ague obliged him to remove to his brother's house at Woodford, Essex. Not improving in health at Woodford, he removed to Dantsey, in Wiltshire, and then as Rector to Bemerton, to which he was inducted, April 26, 1630, where he d. Feb. 1632. The entry in the register of Bemerton is "Mr. George Herbert, Esq., Parson of Foughleston and Bemerton, was buried 3 day of March 1632."

His life, by Isaac Walton, is well known; another Memoir, by Barnabas Oley, is forgotten. Herbert's prose work, *Priest to the Temple*, appeared several years after his death: but *The Temple*, by which he is best known, he delivered to Nicholas Ferrar (q.v.), about three weeks before his death, and authorised him to publish it if he thought fit. This was done in 1633.

The work became popular, and the 13th ed. was issued in 1709. It is meditative rather than hymnic in character, and was never intended for use in public worship. In 1897 a selection from *The Temple* appeared under the title *Select Hymns Taken out of Mr. Herbert's Temple & turned into the Common Metre To Be Sung In The Churches Ordinarily us'd in Churches*. London, Parkhurst, 1897. In 1739, J. & C. Wesley made a much more successful attempt to introduce his hymns into public worship by inserting over 40 in a much-altered form in their *Hymns & Sacred Poems*. As some few of these came into their collection of *Ps. & Hym.*, 1741, revised 1743, they were long sung by the Methodists, but do not now form part of the *Wes. H. Bk.* No further attempt seems to have been made to use the *Temple* poems as hymns until 1853, when some altered and revised by G. Rawson were given in the *Leeds H. Bk.* of that year. From that time onward more attention was paid to Herbert alike by Churchmen and Nonconformists, and some of his hymns are now widely accepted. Many editions of his works have been published, the most popular being that of the Rev. Robert Aris Wilmott, Lond., Geo. Routledge & Son, 1857; but Dr. Grosart's privately printed edition issued in his *Fuller Worthies Library* in 1874, in three volumes, is not only the most complete and correct, but included also his psalms not before reprinted, and several poems from a ms. in the Williams Library, and not before published. *The Temple* has also been published in facsimile by Elliott Stock, 1876, with preface by Dr. Grosart; and in ordinary type, 1882, by Wells Gardner, with preface by J. A. Shorthouse. [Eng. Hymnody, Early, § vii.]

The quaintness of Herbert's lyrics and the peculiarity of several of their metres have been against their adoption for congregational purposes. The best known are: "Let all the world in every corner sing"; "My stock lies dead, and no increase"; "Throw away Thy rod"; "Sweet day, so cool, so calm"; and "Teach me, my God, and King." [W. T. B.]

Herbert, Petrus, seems to have been a native of or resident at Fulnek in Moravia. He was ordained priest of the Brethren's Unity in 1562, became a member of the Select Council in 1567, and was latterly Consensor of the Unity. By the Unity he was entrusted with many important missions. He was sent as a deputy to confer with Calvin: and again in 1562 to arrange with Duke Christoph of Württemberg for the education at Tübingen of young men from the Bohemian Brethren. He was also one of the deputies sent to Vienna to present the revised form of the Brethren's Confession of Faith to the Emperor Maximilian II. in 1564, and in 1566 to present their new German Hymn Book. He d. at Eibenschütz in 1571 (*Koch*, ii. 414; *Allg. Deutsche Biog.*, xiii. 263-264, &c.). Herbert was one of the principal compilers of the enlarged ed. of the Brethren's German H. Bk. pub. in 1566 as their *Kirchengeseng*, and contributed to it some 90 hymns. In the ed. of 1639 there are 104 hymns marked as his. His hymns are distinguished by simplicity and beauty of style. A number are *trs.* from the Bohemian. [See Bohemian Hymnody:—Augusta, J., and Gerwenka, M.] His hymns *tr.* into English include:—

i. *Die Nacht ist kommen drin wir ruhen sollen.* [*Evening.*] Written probably under the pressure of persecution and oppression. In the *G. B.*, 1566, as above, in 5 st. of 7 l. (the last st. being a versification of the Lord's Prayer), and thence in *Wackernagel*, iv. p. 442, and the *Unv. L. S.*, 1851, No. 515. In J. H. Schein's *Cantional*, 1627, it appears as No. 99, with an additional st. not by Herbert, which reads:—

"Denn wir kein besser Zufucht können haben,
Als zu dir, O Herr, in dem Himmel oben,
Du verlest keinen, gibet Acht auff die deinen,
Die dich recht meynen."

This st. is included as st. v. in the version in Bunsen's *Versuch*, 1833, No. 43. *Tr.* as:—

1. *The night is come, wherein at last we rest*, in full from Bunsen by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 77, repeated as No. 105 in R. Minton Taylor's *Coll.*, 1872.

2. *Now God be with us, for the night is closing*, a good *tr.* from Bunsen, in the original metre, by Miss Winkworth, as No. 170 in her *C. B. for England*, 1863, and repeated in her *Christian Singers of Germany*, 1869, p. 139. This version has been included in various recent collections, though generally abridged or altered, as in the *Hymnary*, 1872; *Thring's Coll.*, 1882; and in America in the *Evang. Hyl.*, N. Y., 1880, &c. In *Laudes Domini*, N. Y., 1884, it is in two parts (Nos. 209-210), the second beginning, "Father, Thy name be praised, Thy kingdom given." This is st. vi. with an added doxology, as in the *Hymnary*, 1872.

Other *trs.* are:—

(1) "The night comes apace," as No. 293 in pt. i. of the *Moravian H. Bk.*, 1764. (2) "Lo! evening's shades to sleep invite," by H. J. Buckoll, 1842, p. 64.

ii. *O Christenmensch, merk wie siechs hilt.* [*Faith.*] 1566, as above, in 18 st. of 4 l., repeated in *Wackernagel*, iv. p. 433. In Bunsen's *Versuch*, 1833, No. 390 (*Allg. G. B.*, 1846, No. 130), the hymn begins with st. iii. altered to "Der Glaub' ist ein lebend'ge Kraft," and consists of st. iii., viii., xi., xii., xvi., xviii. Bunsen calls it "a noble confession of the true Christian faith." *Tr.* as:—

Faith is a living power from heaven. A good *tr.* from Bunsen by Miss Winkworth in her *Lyra Ger.*, 2nd ser., 1858, p. 160, and thence in her *C. B. for England*, 1863. It is repeated, more or less altered and abridged, in *Kennedy*, 1863; and in America in the *Presb. Hyl.*, 1874, *Baptist Service of Song*, 1871, &c.

iii. *Hymns not in English C. U.*:—

iii. *Des Herren Wort bleibt in Ewigkeit.* [*Holy Scripture.*] 1568, as above, in 25 st., and in *Wackernagel*, iv. p. 432. *Tr.* as "God's holy Word, which ne'er shall cease," by J. Swertner, as No. 3 in the *Moravian H. Bk.*, 1789 (1849, No. 2).

iv. *Fürchtet Gott, O lieben Leut.* [*Martyrs.*] 1566, as above, in 13 st., and in *Wackernagel*, iv. p. 439. The *trs.* are, (1) "O love God, ye people dear," as No. 267 in pt. i. of the *Moravian H. Bk.*, 1764. (2) "O exalt and praise the Lord" (from the version in the *Brüder G. B.*, 1778, beginning "Liebet Gott"), as No. 871 in the *Moravian H. Bk.*, 1789 (1886, No. 1306).

v. *Laest uns mit Lust und Freud aus Glauben singen.* [*Eternal Life.*] A fine hymn on the *Joys of Heaven*. 1566, as above, in 13 st., and in *Wackernagel*, iv. p. 447. *Tr.* as "In faith we sing this song of thankfulness," by Mrs. Ewan, 1858, p. 34.

vi. *O höchster Trost, heiliger Geist.* [*Whitsuntide.*] 1566, as above, in 13 st., and in *Wackernagel*, iv. p. 407. The *trs.* are, (1) "O highest comfort, Holy Ghost," as No. 262 in pt. i. of the *Moravian H. Bk.*, 1764. (2) "O Comforter, God Holy Ghost," as No. 203 in the *Moravian H. Bk.*, 1789 (1849, No. 265).

Besides the above a number of hymns by Herbert (all of which appeared in the *Kirchengeseng*, 1566, and are included in *Wackernagel's* vol. iv.) were *tr.* in pt. i. of the *Moravian H. Bk.*, 1754. The numbers in the 1754 are 166, 259, 263, 264, 265, 266, 274, 277, 281, 287, and 294. [J. M.]

Here at Thy Cross, my dying God. I. Watts. [*Salvation in the Cross.*] 1st pub. in his *Hys. & S. Songs*, 1709, Bk. ii., No. 4, in 5 st. of 4 l. It is in C. U. in its original form, and as: "Here at Thy Cross, my dying Lord"; "Here at Thy Cross, incarnate God"; and

"Here at Thy Cross, my Saviour God," in various American hymn-books, the aim of these alterations being to remove the objection that might be made to the clause *my dying God*, in the opening line. [J. J.]

Here, O my Lord, I see Thee face to face. *H. Bonar.* [*Holy Communion.*] Dr. H. Bonar's elder brother, Dr. John James Bonar, St. Andrew's Free Church, Greenock, is wont after each Communion, to print a memorandum of the various services, and a suitable hymn. After the Communion on the first Sunday of October, 1855, he asked his brother, Dr. H. Bonar, to furnish a hymn, and in a day or two received this hymn (possibly composed before), and it was then printed, with the memorandum, for the first time. It was pub. in *Hys. of Faith and Hope*, 1st series, 1857, in 10 st. of 4 l., and headed, "This do in remembrance of me." In addition to being in extensive use in its original, or in an abridged but unaltered form, it is also given as:—

1. Here would I, Lord, behold Thee face to face, in *Ps. & Hys.*, Bedford, 1859, &c.
2. Here, Lord, by faith I see Thee face to face, in *Hatfield's Church H. Bk.*, N. Y., 1872, &c.
3. Here, O my Lord, I humbly seek Thy face, in *T. Darling's Hymns*, &c., 1887
4. And now we rise, the symbols disappear. Composed of st. v. and x. in the American Bapt. *Service of Song*, Boston, 1871.
5. I have no help but Thine, nor do I need, in the *Leeds S. S. H. Bk.*, ed. 1858.

In literary merit, earnestness, pathos, and popularity, this hymn ranks with the best of Dr. Bonar's compositions. [J. B.]

Here we suffer grief and pain. *T. Bilby.* [*Heaven anticipated.*] Pub. in *The Infant School Teachers' Assistant*, 1832, in 6 st. of 3 l., with the refrain, "O that will be joyful." Although suited in sentiment more to the aged than the young, yet mainly through the tune to which it is set and the refrain, it has become a very popular hymn with children, and is in extensive use in Sunday-schools. Authorised text from the author's *ms.* in *Lyra Brit.*, 1867, p. 62. [J. J.]

Hæri mundus exultavit. *Adam of St. Victor.* [*St. Stephen.*] This sequence is by some considered to be the masterpiece of the poet, and is by Abp. Trench termed "a sublime composition." The full text, in 78 lines, together with a French tr. of the 15th cent., and extended notes, is given by Gautier in his *Oeuvres Poétiques d'Adam de St. Victor*: Paris, 1858, pp. 211-222. Gautier, in his 2nd ed., 1881, p. 78, quotes it from the *Limoges Sequentiary* of the 12th or 13th cent. (Bibl. Nat., Paris, No. 1139), a *Gradual* of the Abbey of St. Victor written before 1239 (Bibl. Nat., Paris, No. 14452, and other *ms.*). It is also found in *Daniel*, ii. p. 64; *Kehrein*, No. 714; *Trench's Sac. Latin Poetry*, ed. 1864, p. 212; *The Liturgical Poetry of Adam of St. Victor*, &c., by D. S. Wrangham, 1881, and others. *Daniel* thinks lines 63-78 (omitted by *Trench*) are of doubtful authenticity. The legendary miracles there noted as worked by the relics of St. Stephen are however recorded by St. Augustine in *Bk. xxii. c. 8*, of his *De Civitate Dei*, a work probably well known to the author of this hymn, and the lines are in almost all the *ms.* Tr. as:—

1. Yesterday with exultation. By *J. M. Neale*, pub. in the 2nd ed. of his *Mediæval Hymns*, 1863, in 7 st. of 6 l. and 1 st. of 8 l. This was repeated in the *Appendix to H. A. & M.*, 1868, with st. viii. reduced to 6 l.; and in the *Appendix to the H. Noted*, 1862, and others in its original form.

2. **Jesus, Word of God Incarnate.** By *W. Cooke*, made for and first pub. in the *Hymnary*, 1872.

Translations not in O. U. :—

1. Yesterday the happy earth. *Mrs. Charles*, 1868.
2. Mingling with the shouts of earth. *H. Kynaston*, 1862.
3. Death shall be thy birthday morn. Pt. II. of No. 2.
4. Yesterday the world elated. *D. S. Wrangham*, 1881. [J. M.]

Herman, Nicolaus, is always associated with Joachimsthal in Bohemia, just over the mountains from Saxony. The town was not of importance till the mines began to be extensively worked about 1516. Whether Herman was a native of this place is not known, but he was apparently there in 1518, and was certainly in office there in 1524. For many years he held the post of Master in the Latin School, and Cantor or Organist and Choir-master in the church. Towards the end of his life he suffered greatly from gout, and had to resign even his post as Cantor a number of years before his death. He d. at Joachimsthal, May 3. 1561. (*Koch*, i. 390-398; *Allg. Deutsche Biog.*, xii. 186-188, &c.)

He was a great friend and helper of *J. Mathesius* (q.v.) (who in 1532 became rector of the school, but in 1541 diaconus and in 1546 pastor of the church), and it was said that whenever Mathesius preached a specially good sermon Herman straightway embodied its leading ideas in a hymn. His hymns, however, were not primarily written for use in church, but were intended for the boys and girls in the schools, to supplant profane songs in the mouths of the young men and women, or for the daily life of the "house-father and house-mothers" in Joachimsthal, at home, and in their work in the mines. He is a poet of the people, homely, earnest, and picturesque in style; by his nativety reminding us of Hans Sachs. He was an ardent lover of music and a very good organist. The chorales which he published with his hymns are apparently all of his own composition, and are among the best of the Reformation period.

Many of Herman's hymns soon passed into Church use in Germany, and a number are found in almost all books in present use. About 190 in all, they appeared principally in:—

(1) *Die Sonntags Evangelia über des gantzen Jar, in Gesenge verfasst, für die Kinder und christlichen Hausvatter*, &c., Wittenberg, 1560 (dedication by Herman dated Trinity Sunday, 1559), with 101 hymns and 17 melodies. The best are those interspersed specially meant for children and not directly founded on the Gospel for the day. (2) *Die Historien von der Sünd-fucht, Joseph, Mose, Helia, Elia und der Susanna, sampt etlichen Historien aus den Evangelien*, &c., Wittenberg, 1562 (preface by Herman dated St. Bartholomew's Day, 1560), with 73 hymns and 20 melodies. In this case also the general hymns are the best. A selection of 60 (really 61) of his hymns, with a memoir by *K. F. Ledderhose*, was pub. at Halle, 1856.

One of Herman's hymns is noted under "Wenn mein Stündlein vorhanden ist." The others which have passed into English are:—

1. **Bescher uns, Herr, das täglich Brod.** *Grace before Meat*, 1562, as above, and thence in *Wachernagel*, iii. p. 1228, in 6 st. of 4 l.; in *Ledderhose*, p. 70; and in the *Berlin G. L. S.*, ed. 1863, No. 1133. Tr. as:—

1. Thou art our Father and our God. This, by *P. H. Molther*, a tr. of st. vi., as No. 180 in the *Moravian H. Bk.*, 1789 (1848, No. 220, st. v.).

2. As children we are owned by Thee, a tr. of st. vi., as st. iii. of No. 191 in the *Moravian H. Bk.*, 1801 (1849, No. 220, st. iii.).

ii. Die helle Sonn leucht jetst herfür. *Morning*. 1560, as above, and thence in *Wackernagel*, iii. p. 1184, in 4 st. of 4 l.; in *Ledderhose*, p. 87; and in the *Unc. L. S.*, 1851, No. 450. Tr. as:—

The morning beam revives our eyes, a good and full tr. by A. T. Russell, as No. 71 in the *Dalston Hospital H. Bk.*, 1848.

iii. Erschienen ist der herrliche Tag. *Easter*. 1560, as above, in 14 st. of 4 l., entitled, "A new Spiritual Song of the Joyful Reurrection of our Saviour Jesus Christ; for the maidens of the girls' school in Joachimsthal"; and thence in *Wackernagel*, iii. p. 1175; in *Ledderhose*, p. 23, and the *Unc. L. S.*, 1851, No. 134. It has reminiscences of the "Erstanden ist der heil'ge Christ" (see *Surrexit Christus*). Tr. as:—

The day hath dawn'd—the day of days, a good tr. by A. T. Russell of st. i., ii., xiii., xiv., as No. 113 in his *Ps. & Hys.*, 1851.

Another tr. is, "At length appears the glorious day," by Dr. G. Walker, 1860, p. 28.

iv. Hinunter ist der Sonnen Schein. *Evening*. 1560, as above, and thence in *Wackernagel*, iii. p. 1184, in 4 st. of 4 l.; in *Ledderhose*, p. 88; and in the *Unc. L. S.*, 1851, No. 523. Some of the phrases may have been suggested by the "Christe qui lux es et dies" (q. v.). Tr. as:—

1. Sunk is the sun's last beam of light, a full and good tr. by Miss Cox in her *Sacred H. from the German*, 1841, p. 57. Included in Alford's *Ps. & Hys.*, 1844, and *Year of Praise*, 1867; in Dale's *Eng. H. Bk.*, 1875; in the *Pennsylvania Luth. Ch. Bk.*, 1868, and others. It is also given considerably altered and beginning, "Sunk is the Sun! the daylight gone," in W. J. Blew's *Church H. and Tune Bk.*, 1851-55.

2. The happy sunshine all is gone, in full, by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 225; repeated in her *C. B. for England*, 1863, and the *Ohio Luth. Hyl.*, 1880.

Other trs. are: (1) "Did I perhaps Thee somewhat grieve," a tr. of st. iii. in the *Moravian H. Bk.*, 1789, No. 756. In the 1801 and later eds. (1880, No. 1181, st. iii.), it begins, "Where'er I Thee this day did grieve." (2) "The sun's fair shene is past and gone," by H. J. Buckal, 1842, p. 68. (3) "The sun hath run his daily race," by Lady E. Fortescue, 1843, p. 14.

v. Lobt Gott, ihr Christen alle gleich. *Christmas*. Written c. 1554, but first pub. 1560 as above, as the first of "Three Spiritual Christmas Songs of the new-born child Jesus, for the children in Joachimsthal." Thence in *Wackernagel*, iii. p. 1169, in 8 st. of 4 l.; in *Ledderhose*, p. 1; and in the *Unc. L. S.*, 1851, No. 47. It is one of the most popular German Christmas hymns. The melody set to it in 1560 is also by Herman; in 1554 to his "Kommt her ihr liebster Schwesterlein" [in the *Hymnal Comp.* called "St. George's (old)"]. Tr. as:—

1. Let all together praise our God, a good tr. of st. i., iii., vi., viii., by A. T. Russell, as No. 52 in his *Ps. & Hys.*, 1851. Repeated in *Kennedy*, 1863, adding a tr. of st. ii., and beginning, "Let all creation praise our God."

2. Praise ye the Lord, ye Christians! yes, in full, by E. Cronenwett, as No. 31 in the *Ohio Luth. Hyl.*, 1880.

Other trs. are: (1) "A wondrous change He with us makes," a tr. of st. viii., ix., as No. 438 in pt. i. of the *Moravian H. Bk.*, 1754, repeated 1789-1826. (2) "Come, brethren, let the song arise," by Dr. G. Walker, 1860,

p. 26. (3) "Praise God, now Christians, all alike," by *Miss Manington*, 1804, p. 9. (4) "Praise God, upon His throne on high," in the *Sunday Magazine*, 1874, p. 384, signed "P. J." The hymn "Shepherds rejoice, lift up your eyes," given by J. C. Jacobi in his *Psal. Ger.*, 1772, p. 8, to Herman's melody (which was 1st pub. 1554) is, as stated in his Preface, taken from Bk. I. of Isaac Watts's *Hymn Lyricæ*.

vi. So wahr ich leb, spricht Gott der Herr. *Absolution*. 1560, as above, in 11 st. of 4 l., entitled "A hymn on the power of the keys and the virtue of holy absolution; for the children in Joachimsthal." Thence in *Wackernagel*, iii. p. 1183; in *Ledderhose*, p. 47; and the *Unc. L. S.*, 1851, No. 429. It probably suggested the better known hymn, "So wahr ich lebe," q. v., by Johann Heermann. Tr. as:—

Yes, as I live, Jehovah saith, I do not wish the sinner's death, in full, by Dr. M. Loy, as No. 245, in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Hernaman, Claudia Frances, née Ibotson, dau. of W. H. Ibotson, sometime Vicar of Edwinstowe, Notts, was b. at Addlestone, Surrey, Oct. 19, 1838, and married Sept. 1858, to the Rev. J. W. D. Hernaman, one of H. M. Inspectors of Schools. Mrs. Hernaman has composed more than 150 hymns, a great proportion of which are for children, and also some trs. from the Latin. Her publications include:—

(1) *The Child's Book of Praise: A Manual of Devotion in Simple Verse* by C. F. H. Edited by the Rev. James Skinner, M.A., &c., 1873; (2) *The Story of the Resurrection*, 1879; (3) *Christmas Story*, 1881; (4) *Christmas Carols for Children*, 1st series, 1884; 2nd series, 1885; (5) *The Way of the Cross*, a Metrical Litany, 1885; (6) *Hymns for the Seven Words from the Cross*, 1885; (7) *The Crown of Life: A volume of Verses for the Seasons of the Church*, 1886.

In addition to these original publications Mrs. Hernaman contributed hymns to the *Church Times*, to various magazines, and to

(1) *Hymns for the Children of the Church* (22 hymns), 1878; (2) *Hymns for the Little Ones in Sunday Schools* (10 hymns), 1884; (3) *The Rev. M. Woodward's (Folkestone) Children's Service Book*, 1883; (4) *Mrs. Brock's Children's Hymn Book*, 1881; and (5) *The Altar Hymnal*, 1884. Mrs. Hernaman edited *The Altar Hymnal*, and contributed thereto a few trs. from the Latin in addition to original hymns.

Mrs. Hernaman's hymns in C. U. appeared as follows:—

i. In her *Child's Book of Praise*, 1873.

- Behold, behold He cometh. *Advent*.
- Holy Jesus, we adore Thee. *Circumcision*.
- How can we serve Thee, Lord. *For Choristers*.
- Jesus, in loving worship. *H. Communion*.
- Jesus, Royal Jesus. *Palm Sunday*.
- Lord, I have sinned, but pardon me. *Penitence*.
- Lord, Who throughout these forty days. *Lent*.
- Reverently we worship Thee. *H. Trinity*.

ii. In her *Appendix to The Child's Book of Praise*, 1874, and *Hymns for Little Ones*, 1884.

- Hosannah, they were crying. *Advent*.

iii. In her *Christmas Carol*, 1875.

10. Angels singing, Church bells ringing. *Christmas Carol*.

iv. In *Hymns for the Children of the Church*, 1878.

- As Saint Joseph lay asleep. *Flight into Egypt*.
- Come, children, lift your voices. *Harvest*.
- God bless the Church of England. *Prayer for the Church*.

- Happy, happy Sunday. *Sunday*.
- He led them unto Bethany. *Ascension*.
- Jesu, we adore Thee. *H. Communion*.

v. In her *Story of the Resurrection*, 1879.

- Early with the blush of dawn. *Easter*.
- Now the six days' work is done. *Sunday*.

vi. In *The Altar Hymnal*, 1884.

19. Arm, arm, for the conflict, soldiers (1890). *Pro-*

cessional.

20. Calling, calling, ever calling. *Home Mission*.

Written in 1878, and printed in *New and Old*.

21. Gracious Father, we beseech Thee. *Holy Com-*

munion.

22. Hail to Thee, O Jesu. *Holy Communion*.

23. Magnify the Lord to-day. *Christmas*.

24. O Lamb of God, Who dost abide. *Holy Com-*

munion.

25. This healthful Mystery. *Holy Communion*.

vii. In Mrs. Brook's *Children's Hymn Bk.*,

1881.

26. It is a day of gladness. *Girls' Friendly Societies*.

Mrs. Hernaman's *trs.* in *The Altar Hymnal*

are annotated under their Latin first lines.

There is also her *Good Shepherd* hymn, in

three parts. (1) "Faithful Shepherd of Thine

own;" (2) "Faithful Shepherd, hear our

cry;" (3) "Shepherd, who Thy life didst

give," which appeared in *Hys. for the Children*

of the Church, 1878, and in *The Altar Hymnal*,

1884. [J. J.]

Herr, des Tages Mühen und Be-

schwerden. *C. J. P. Spitta*. [*Evening*.] 1st

pub. in his *Psalter and Harfe*. 1st Ser. Firma,

1833, p. 93, in 4 st. of 8 l. It is one of the

finest German evening hymns, but of rather

an unsingable metre. In the Leipzig *G. B.*,

1844, and the *G. B.* for the Grand Duchy of

Saxony. 1883, it begins, "Herr, des langen

Tags Beschwerden." *Tr.* as:—

O Lord, Who by Thy presence hast made light, a

good and fall *tr.* by R. Massie in his *Lyra*

Domestica, 1860, p. 8. This has been repeated

in varying centos in the *Wes. H. Bk.*, 1875;

Suppl. of 1880 to the *Bapt. Ps. & Hys.*;

Thring's Coll.; *Horder's Cong. Hyl.*, 1884, &c.;

and in America in *Laudes Domini*, N. Y., 1884.

Other *trs.* are:—

(1) "Oh Lord! Thy presence through the day's dis-

tractions," by *Miss Fry*, 1859, p. 6. (2) "My work

was pleasant, Lord, my burden light," in the *Family*

Treasury, 1875, p. 587, signed "J. G." (3) "O Thou

Who didst my burden share," by *Dr. K. Maguire*,

1883, p. 30. [J. M.]

Herr, grosser Gott, dich loben wir.

[*General Thanksgiving*.] Included in *Der*

heilige Gesang zum Gottesdienste in der römisch-

katholischen Kirche, Landslut, 1777, p. 105,

in 5 st. of 8 l. with the refrain,

"Herr, grosser Gott! dich loben wir,

Bekennen dich, und danken dir."

and entitled, "Hymn for a Festival of Praise

and Thanksgiving. On the model of the Am-

brosian hymn of praise, Te Deum Laudamus."

Repeated in the *Constanz G. B.* (R. C.), 1812

(1825, p. 595), the *Trier G. B.* (R. C.), 1846,

p. 231, &c. The only *tr.* in C. U. is:—

O God the Lord, to Thee we raise. In full, by *Dr. R.*

F. Littledale, in the *People's Hyl.*, 1867 (signed "A. L.

P."), and *Porter's Churchman's Hyl.*, 1876; and omitting

st. iv. in the *Hymnary*, 1872, and *Dale's English*

H. Bk., 1875. [J. M.]

Herr, lasse unser Schiffelein heute.

F. Winkelmann. [*For those at Sea*.] Included

for use at Services on Shipboard in *Knapp's*

Ev. L. S., 1837, No. 3104 (1865, No. 2762) in

3 st. In his Index of Authors *Knapp* as-

cribes it to *Friedrich Winkelmann*, who was,

he says, a physician in Brunswick, and d.

there in 1807. *Tr.* as, "O Lord, be this our

vessel now" (quoting the German first line

as "O Herr lass") by *Miss Winkworth* in her

Lyra Ger., 1858, p. 111. [J. M.]

Herr Zebaoth dein heiligs Wort.

[*Holy Scripture*.] Included in the *Singende*

und klingende Berge, Mühlheim, 1698 (*Fischer*,

ii. 487), and repeated in *Freylinghausen's*

Neues geistreiches G. B., 1714, No. 205, in 6 st.

of 8 l., and the *Unv. L. S.*, 1851. It is some-

times erroneously ascribed to *Christian Knorr*

von Rosenroth. The only *tr.* in C. U. is:—

O Lord of Hosts, Thy holy word. A good *tr.* of st.

l. iv., v., by *A. T. Russell*, as No. 21 in his *Ps. & Hys.*,

1851. [J. M.]

Herrick, Robert, s. of Nicholas Herrick,

goldsmith in Cheapside, London, was b. in

London in 1591, and educated at St. John's

College, and Trinity Hall, Cambridge. Taking

Holy Orders in 1629, he was presented to the

living of Dean-Prior, Devon. During Crom-

well's Government he was ejected, but was

reinstated at the Restoration. He d. in 1674.

His *Noble Numbers* was pub. in 1647; and his

Hesperides, or the Works bothe Humane and

Divine, of *Robert Herrick*, in 1648. Various

editions have followed, including that by *Dr.*

Grosart, in 3 vols., in his *Early English Poets*,

1869. A *Selection*, with Memoir by *Dr. Nott*,

was also pub. at Bristol, 1810; and another

Selection, by *F. T. Palgrave*, in the *Golden*

Treasury Series, 1877. Herrick's *Hesperides* is

also one of the *Universal Library Series*, edited

by *H. Morley*, 1884. [*English Hymnody*, Early,

§ ix.] [J. J.]

Herrmann, Johann Gottfried, D.D., s.

of Gottfried Herrmann, pastor at Altjeßnitz,

near Bitterfeld, Saxony, was b. at Altjeßnitz,

Oct. 12, 1707. After studying at the Univer-

sity of Leipzig (M.A. in 1731), he was appointed

in 1731 diaconus at Bania, near Neustadt on

the Orla; in 1734 diaconus at Pegau, near

Leipzig; in 1738 superintendent at Plauen;

and in 1746 chief Court preacher at Dresden,

and oberconsistorialrath. He d. at Dresden,

July 30, 1791 (*Koch*, v. 503-505). The only

hymn by him *tr.* into English appeared in the

Privilegirte neue und vollständige Voigtländische

Gesang Buch, Plauen, 1742, which he

edited while Superintendent at Plauen. It is:

Geht hin, ihr gläubigen Gedanken. *The Love*

of God. A fine hymn, founded on Eph. i. 3-12,

on Faith produced and nourished by the e-

verlasting love of God. 1st pub. 1742 as above

(ed. 1751, No. 843), in 14 st. of 6 l., entitled

"On the Everlasting Love of God." Included

as No. 413 in the *Unv. L. S.*, 1851. The only

tr. in C. U. is:—

On wings of faith, ye thoughts, fly hence. A

good *tr.*, omitting st. viii., by *Miss Winkworth*,

in the 1st Ser. of her *Lyra Ger.*, 1855, p. 121.

Her *trs.* of ll. 1-4 of st. v., xii., x., xi. beginning

"Ah! happy hours! when'er upsprings," with

a 5th st. not from Herrmann, added to complete

the hymn, were included as No. 646 in the *Amer.*

Sabbath H. Bk., 1858. Another arrangement,

consisting of ll. 1-4 of st. ii.-iv., vii., xiii., ap-

peared as No. 233 in the *Sabbath H. Bk.*, 1858,

and is repeated in several American collections.

It begins:—"Ere earth's foundations yet were

laid." [J. M.]

Herrnschmidt, Johann Daniel, was b.

April 11, 1675, at Bopfinger, in Württemberg,

2 L 2

where his father, G. A. HERNSCHMIDT, was from 1673–1702 diaconus, and 1702–1714 Town preacher. He entered the University of Altdorf in 1696 (M.A. 1698), and in the autumn of 1698 went to Halle. In the spring of 1702 he became assistant to his father, and in July, 1702, Helfer at the Town church. In 1712 he became superintendent, court preacher and consistorialrath at Idstein, and in the same year graduated D.D. at Halle. He was finally, in 1715, appointed Professor of Theology at Halle, and in 1716 also sub-director of the Orphanage and the Pädagogium there. He d. at Halle, Feb. 5, 1723 (*Koch*, iv. 349–354, 569, &c.). He was one of the best hymn-writers of the older Pietistic school. His hymns are Scriptural, and mirror his inner life, but do not possess much poetic force. They were almost all written during his first residence at Halle, 1698–1702, and appeared mostly in Freylinghausen's *Geistreiches G. B.*, 1704. Three have passed into English, viz. :—

1. *Gott willa machen, dass die Sachen. Trust in God.* 1704, No. 417, in 17 st. of 6 l., repeated as No. 706 in the *Unv. L. S.*, 1851. It is founded on the Gospel for the 4th S. after Epiphany (St. Matt. viii. 23–27); and is full of clear cut, almost proverbial sayings. *Tr.* as: (1) "God will make it, canst thou take it," in the *Suppl. to Ger. Psalmody*, ed. 1765, p. 63. (2) "Storms and winds may blow and batter," as No. 455 in the *Moravian H. Bk.*, 1789. In the 1801 and later eds. (1896, No. 626), it begins, "Storms of trouble may assail us." (3) "God so guides us, what betides us," by *N. L. Frothingham*, 1870, p. 251.

The two remaining hymns (ii., iii.) are annotated under *Various*. [J. M.]

Hertzog, Johann Friedrich, LL.D., s. of Johann Hertzog, diaconus of the Church of the Holy Cross, in Dresden, was b. at Dresden, June 6, 1647. After the completion of his legal studies at the University of Wittenberg, he was, from 1671 to 1674, tutor to the sons of General-Lieutenant von Arnim. In 1674 he returned to Dresden to practise as an advocate, where he d. March 21, 1699 (*Koch*, iii. 361–63; *Allg. Deutsche Biographie*, xii. 251). The only hymn by him which has been *tr.* into English is:—

Nun sich der Tag genadelt hat, Und keine Sonn mehr scheint. [*Evening.*] *Fischer*, ii. 129, says that, according to the testimony of Hertzog's brother, this hymn was written one evening in 1670 while the author was still a student at Wittenberg. St. i. and the melody appear as No. 8 in the 1 *Lehen* of A. P. Krieger's *Neue Arien*. In 6 *Zehen*, Dresden, 1667 [Leipzig Town Library]. Hertzog seems to have adopted this st. and added 7 others, the form in 8 st. being found in Luppian's *Andächtigt Singender Christen-Mund*, Wesel, 1692, p. 123, in 9 st. Included as No. 622 in Freylinghausen's *Geistreiches G. B.*, 1704, with a 10th st., which, according to *Fischer*, first appeared in the *Leipzig G. B.*, 1693. Also in the *Unv. L. S.*, 1851, No. 530. It speedily became popular, was often imitated, and still holds its place as one of the best German evening hymns. The *trs.* in C. U. are:—

1. *And now another day is gone.* A good *tr.*, omitting st. vii., by J. C. Jacobi in his *Psal. Ger.*, 1722, p. 111 (ed. 1732, p. 174, altered). St. vii., "With cheerful heart I close my eyes," while parallel with the German is really st. iv. of Watts's "And now another day is gone," in his *Divine and Moral Songs*. The 1732 text, slightly altered, is No. 479 in pt. i. of the *Mora-*

vian H. Bk., 1754, and st. i.–iii., vii., ix. altered are No. 391 in J. A. Latrobe's *Coll.*, 1841. The form principally used is a cento beginning, "In mercy, Lord, remember me"; and being st. iii., vii., ix., x. slightly altered as No. 760 in the *Moravian H. Bk.*, 1789, and repeated, omitting st. x., in later eds. (1866, No. 1183). This cento has recently been included in *Windle's C. P. & Hyl.*, 1862, in Dr. Thomas's *Augustine H. Bk.*, 1866. Dr. Martineau's *Hys. of Praise & Prayer*, 1873; and in America in the *Meth. Epis. H. Bk.*, 1849; *Hys. for the Ch. of Christ*, Boston, 1853, &c.

2. *And now another day is past.* A version of st. i.–iv., vii.–ix., based on Jacobi, is found as No. 494 in the *Appendix* to the American German Reformed *Ps. & Hys.*, 1834, and also in the *Amer. Luth. Gen. Synod's H. Bk.*, 1850.

3. *The shades of night have banished day.* A full and very good *tr.* by Miss Dunn in her *Hys. from the German*, 1857, p. 16. Included, slightly altered and omitting st. vi., viii., in the *Uppingham & Sherborne School H. Bk.*, 1874, and thence in *Thring's Coll.*, 1882.

4. *Now that the sun doth shine no more.* A good *tr.*, omitting st. iv., vi., x., by Miss Winkworth in her *C. B. for England*, 1863.

5. *The day is done, the sun is set.* A *tr.* of st. i.–iii., vii., marked as by *F. C. C.*, as No. 176 in *Dr. Pagenstecher's Coll.*, 1864.

6. *Since now the day hath reached its close.* In full as No. 311 in the *Ohio Luth. Hyl.*, 1880, marked as a compilation.

Other trs. are: (1) "The waning day hath reached its close," by *H. J. Buckoll*, 1842, p. 84. (2) "The day is gone, and now no more," by *Dr. G. Walker*, 1860, p. 61. (3) "Now that the day from earth hath crept," by *Miss Manington*, 1863, p. 136. [J. M.]

Hervey, James, M.A., s. of the Rector of Weston-Favell and Collingtree, diocese of Peterborough, was b. at Hardingstone, near Northampton, Feb. 14, 1714, and educated at the Free Grammar School, Northampton, and Lincoln College, Oxford. At Oxford he had John Wesley, then a Fellow of Lincoln, as his tutor. Ordained in 1736, he assisted his father for a short time, and then became Curate of Dummer. At the end of a year he passed on to Devonshire, first as a guest of Mr. Orchard, at Stoke Abbey, and then as Curate of Bideford. In 1742 he left Bideford and rejoined his father, whom he succeeded as Rector of Weston-Favell and Collingtree in 1752. He d. Dec. 25, 1758. His controversial and religious writings were very popular at one time, but have fallen out of use. His *Meditations among the Tombs* (suggested by a visit paid to Kilkhampton Church, Cornwall), *Reflections on a Flower Garden*, and a *Descant on Creation*, were pub. in one volume in 1746; and his *Contemplations on the Night*, and *The Starry Heavens*, with *A Winter Piece*, were pub. as a second volume in 1746. A complete edition of his *Meditations and Contemplations* were pub. with a *Memoir* (Lond., W. Tegg) in 1860. From these the following hymns have come into C. U. :—

1. *Make the extended skies your tomb. The True Life.* This was given in the *Meditations among the Tombs*, 1746, in 4 st. of 4 l. as the conclusion of a meditation on "The only infallible way of immortalizing our characters":—

"The only infallible way of immortalizing our characters, a way equally open to the meanest and

most exalted fortune is, 'To make our calling and election sure,' to gain some sweet evidence that our names are written in Heaven."

"Make the extended skies your tomb;
Let stars record your worth," &c.

Its use in modern hymn-books is limited.

2. Since all the downward tracts of time. *Providence.* This appeared in the *Reflections on a Flower Garden*, 1746, in 3 st. of 4 l. It is given as a note to the following sentence: "Be still, then thou uneasy mortal: know that God is unerringly wise; and be assured that, amidst the greatest multiplicity of beings, he does not overlook thee."

"*Permittas ipsi pendere numinibus, quid
Conveniat nobis, rebusque sit utile nostris.
Nam pro jucundis aptissima quaeque dabunt dii:
Carior est illis homo, quam tibi.*—Juv.

"Since all the downward tracts of time
God's watchful eye surveys;
O! Who so wise to choose our lot,
And regulate our way?"

"Since none can doubt His equal love,
Unmeasurably kind;
To His unerring, gracious will
Be ev'ry wish resign'd."

"Good when He gives, supremely good
Nor less, when He denies:
E'en crosses, from His sovereign hand,
Are blessings in disguise."

In addition to this hymn being in C. U. in this its original form, it is often found in 5 st. and beginning, "Since all the downward tracts of time." [J. J.]

Herz der göttlichen Natur. *N. L. von Zinzendorf.* [*Supplication for Grace.*] Written in 1728, and included as No. 15 in the *Andere Zugabe* to the 2nd ed., 1728, of his *Sammlung geist- und lieblicher Lieder*, 1725, (ed. 1731, No. 1143), in 7 st. of 8 l. In the *Brüder G. B.*, 1778, No. 975, it is abridged, and begins, "Herzensamm, Immanuel!" while in the Wesleyan *Zionsharfe*, Winnenden, 1863, No. 24, it begins, "Gott, aus dem quillt alles Leben." The full text is in Knapp's *Ev. L. S.*, 1850, No. 1153. *Tr.* as:—

O God of God, in Whom combine, a somewhat free *tr.*, omitting st. vii., and in 6-line sts. by J. Wesley in *H. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 162). It was included as No. 122 in Wesley's *Pocket H. Bk.*, 1785, but not included in the larger *H. Bk.* till the *Supplement* of 1830, No. 610 (revised ed. 1875, No. 666). Repeated as No. 333 in the *Leeds H. Bk.*, 1853. In the *Meth. N. Con. H. Bk.*, 1863, No. 191, it begins "O God the Son," and in Dale's *Eng. H. Bk.*, 1875, No. 494, it begins "Almighty God, in Whom combine." [J. M.]

Herz und Herz vereint zusammen. *N. L. von Zinzendorf.* [*Communion of Saints.*] Written in 1725, and said to have been occasioned by strife in the Brethren's Unity, healed by common love to the Saviour. 1st pub. in his *Die letzten Reden unsers Herrn und Heylandes Jesu Christi vor seinem Creutzestode*, Frankfurt and Leipzig, 1725.

This work contains a poetical rendering of our Lord's Farewell Discourse as recorded in St. John xiv.-xvii., each chapter forming a section of the poem, which thus contains respectively 43, 83, 81, and 113 st. of 8 l.—in all 320 st. From this st. 53-59 of section ii. were included as No. 1305 in the 3rd ed., 1731, of the *Sammlung geist- und lieblicher Lieder*, 1725, and repeated in the *Herrnhut G. B.*, 1736, in 8 st. In the *Brüder G. B.*, 1778, No. 713, st. 55 of section ii., 1725, was omitted, and three sts. inserted as vii., viii., x., which are taken from st. 78, 81, and 104 of section iv. of the 1725; while the text of all the stanzas is considerably altered. (See the various forms in the *Bätter für Hymnologie*, 1883, pp. 49-52.) The text of 1778 is No. 1040 in the Berlin *L. S.*, ed. 1863. The text in Bunsen's *Versuch*, 1833, No. 460, in 6 st., is greatly altered from the 1778.

The *tr.* in C. U. is:—

Heart and heart together bound, a good *tr.* of Bunsen's text by Miss Winkworth in her *Lyrus Ger.*, 1st ser. 1855, p. 124, repeated as No. 105 in her *C. B. for England*, 1863. Her st. iv.-vi. altered, and omitting iv., ll. 5-8, and beginning "Jesus, truest Friend, unite," were included as No. 278 in the Pennsylvania Luth. *Ch. Bk.*, 1868.

Other *trs.* are:—

(1) "Flock of Jesus, be united" (st. ii.), by J. Miller and F. W. Foster, as No. 389 in the *Moravian H. Bk.*, 1789, (1849, No. 486). (2) "Grant, Lord, that with Thy direction," (st. ix.) as No. 1065, in the *Suppl.* of 180- to the *Moravian H. Bk.*, 1801. In the 1866 ed. of the *Moravian H. Bk.*, Nos. 1 and 2 are rewritten, and a *tr.* of st. i. prefixed, beginning, "Christian hearts in love united." (3) "Heart to heart in love united," in the *Christian Examiner*, Boston, U.S., Sept. 1860, p. 266.

[J. M.]

Herzliebster Jesu, was hast du verbrochen. *J. Heermann.* [*Passiontide.*] 1st pub. in his *Devoti Mustra Cordis*, Breslau, 1630, p. 63, in 15 st. of 4 l., entitled "The Cause of the bitter sufferings of Jesus Christ, and consolation from His love and grace. From Augustine."

The Latin meditation on which the hymn is based is No. vii. of the *Meditationes* of St. Augustine. This book, however, is not an original work of that Father, but a mediæval compilation, mainly from St. Anselm of Canterbury, but in part from St. Augustine, St. Gregory the Great, and others. Meditation vii. is by St. Anselm.

It is a beautiful and thoughtful hymn, and has been extensively used in Germany. It is given in *Mützell*, 1858, No. 30, in the *Unv. L. S.*, 1851, No. 102, &c. The fine melody (given in the *C. B. for England*) is by J. Crüger, appeared in his *Neues vollkörnliches G. B.*, Berlin, 1640, and is employed by J. S. Bach in his St. Matthew and St. John Passion Music. *Tr.* as:—

1. What laws, my blessed Saviour, hast Thou broken, a good and full *tr.* by Miss Cox in her *Sacred H. from the German*, 1841, p. 25 (ed. 1864, p. 51, slightly altered). In 1874 her *trs.* of st. i.-iv., vii., altered, and beginning, "What law, most blessed Jesus," were included in *Darling's H. for Ch. of England*.

2. What law, beloved Jesu, hast Thou broken, a good *tr.* of st. i., iii., iv., ix., by A. T. Russell as No. 91 in his *Ps. & Hys.*, 1851.

3. Alas, dear Lord, what law then hast Thou broken, a very good *tr.*, omitting st. v., by Miss Winkworth as No. 52 in her *C. B. for England*, 1863.

Other *trs.* are:—

(1) "What then, dear Jesus, hadst Thou done or said," No. 166 in the *Moravian H. Bk.*, 1742. (2) "Dear Jesu! wherein wert Thou to be blamed," No. 223 in pt. i. of the *Moravian H. Bk.*, 1754. In the ed. of 1849, No. 103, it begins "Dear Jesus! wherein art;" and in the 1866 ed., No. 92, with st. iv., "O wondrous grace, all earthly love exceeding." (3) "Alas, dear Lord, what evil hast Thou done," by Miss Winkworth, 1855, p. 77. (4) "O precious Jesus, what hast Thou been doing," by Miss Burlingham in the *British Herald*, July, 1865, p. 101, repeated in *Reld's Praise Bk.*, 1872. (5) "What didst Thou, Jesus, dearest One," by Dr. J. Guthrie, 1869, p. 78. (6) "O dearest Saviour! what law hadst Thou broken," by N. L. Frothingham, 1870, p. 208.

[J. M.]

He's gone! see where His body lay. *T. Kelly.* [*Easter.*] Pub. in the 1st ed. of his *Hymns*, &c., 1804, in 6 st. of 6 l. (ed. 1853, No. 32), and is based on St. Matt. xxviii. 6. In addition to the original, two altered forms of the text are in C. U.:—

1. "O joyful sound! O glorious hour." This alteration of st. ii.-iv. appeared in Hall's *Mitre H. Bk.*, 1836. Its use is limited. 2. "Come, see the place where Jesus lay. And hear angelic voices say." This version of the text was made by the compilers of *H. A. & M.*, 1861, and is in extensive use. [J. J.]

He's gone! the spotless soul is gone. *C. Wesley.* [*Burial.*] Written "On the death of the Rev. James Hervey, Dec. 25, 1758," and pub. in Wesley's *Funeral Hymns*, 1759, No. 38, in 4 st. of 6 l. (*P. Works*, 1868-72, vol. vi. p. 279). It is adapted for general use in the Amer. Meth. Episcopal Ch. *Hymns*, 1849. [J. J.]

Hesse, Johann, D.D., s. of Johann von Hesse, a merchant of Nürnberg, was b. at Nürnberg, Sept. 21 or 23, 1490. He attended the Universities of Leipzig (1506), Wittenberg, where he graduated M.A., 1511, and heard lectures from Luther and Johann v. Staupitz; Bologna and Ferrara (D.D. at Ferrara, 1519). During his residence in Italy he gained an insight into the corruptions of the Church in that country, and on his return home in 1520 he sided more and more with the party of Reform. He had been appointed Canon of Neisse in Silesia in 1515, and was in 1520 ordained priest at Breslau. He acted for some time as a Provost of the Church of St. Mary and St. George, at Oels, and was then summoned to Breslau, in 1521, to preach as a Canon of the Cathedral. He did not at first declare himself openly for the Reformation; but on a visit to Nürnberg in the spring of 1523, preached a sermon in St. Sebald's Church, in which he proclaimed himself on the side of the Reformers. On this he was invited by the magistrates of Breslau to become Evangelical pastor of St. Mary Magdalene's Church there; and in spite of the opposition of the Pope and of King Sigismund of Poland, he was formally installed, Oct. 21, 1523, as the first Evangelical pastor elected by the people in Silesia. He d. at Breslau, Jan. 6, 1547. (*Koch*, i. 360-367; *Allg. Deutsche Biog.*, xii. 283-284, &c.) Two hymns have been ascribed to Hesse, one of which has passed into English. viz. :-

O Welt, ich muss dich lassen. *For the Dying.* *Wackernagel*, iii. p. 952, gives this in 10 st. of 8 l. from a broadsheet printed at Nürnberg, c. 1556, and from a Nürnberg *G. B.* of 1569. It is also in the *Umr. L. S.*, 1851, No. 839. Lauxmann, in *Koch*, vii. 589, says that according to tradition it was written as a dying song for criminals on their way to execution, in whose welfare Hesse had begun to interest himself as early as 1526. In *Jeremias Wener's G. B.*, Leipzig, 1638, p. 770, it is entitled, "A funeral hymn for a person who on account of his misdeeds is lawfully and justly brought from life to death, whose departure is publicly shown that everyone may take it to heart." Its popularity was greatly aided by the beautiful melody to which it is set. This is given in its original form by Miss Winkworth, and in *H. A. & M.* (No. 96) is called *Inspruck*. It appears in G. Förster's *Auszug guter alter und neuer Teutscher Liedlein*, Nürnberg, 1539, in a four-part setting by Heinrich Isaak (b. c. 1440, Capellmeister to the Emperor Maximilian I.) to the words of the travelling artisan's song "Insbruck, ich muss dich lassen." This hymn is tr. as :-

O world, I now must leave thee, a good tr. of st. 1, iv.-viii., by Miss Winkworth, as No. 189 in her *C. B. for England*, 1863, repeated, omitting st. vi., in the *Ohio Luth. Hymnal*, 1880. Another tr. is:—"O world, I leave thee; far I go," by Dr. G. Walker, 1860, p. 161.

Another form of the hymn is that with the same first line given in Heinrich Knaust's *Gassenhauer, Reuter und Bergliedlein christlich, moralisch und sittlich verendert*, Frankfurt-am-Main, 1671, where it is in 3 st., signed "D. H. K." (i.e. Dr. Heinrich Knaust), and en-

titled, "Isbruck ich muss dich lassen christianly and morally altered." Thence in *Wackernagel*, iv. p. 781. The only tr. of this form is, "O world, I must forsake thee," by Miss Winkworth, 1869, p. 91. [J. M.]

Hessenthaler, Magnus, was b. in Oct., 1621, at Hochdorf, near Waiblingen, Württemberg, where his father was pastor. He became, in 1656, professor of history, diplomacy, and rhetoric, in the so-called "Collegium illustre," or academy for sons of noblemen, at Tübingen, and also lecturer on moral philosophy in the University. In 1663 he was appointed by Duke Eberhard III., of Württemberg, as historiographer of Württemberg, and removed to Stuttgart, where he d. April 2, 1681 (*Allg. Deutsche Biog.*, xii. 271).

A very complete set of his works is preserved in the University Library at Tübingen; but neither there nor in Stuttgart, Amsterdam or elsewhere have we been able to find the *Evangelische Jubelstimme* which he is said to have pub. at Amsterdam 1668, and which *Koch*, 2nd ed. ii. 314, says contained 13 original hymns. In the Nürnberg *G. B.*, 1676, there are 9 hymns (Nos. 73, 84, 94, 212, 213, 313, 466, 470, 901) under his name; and in the ed. of 1890 a 10th (No. 568, "Wenn jemand seinen Lebenslauf"). One has passed into English, viz. :-

Mein Jesu, wie gross ist die Lieb. *Saints' days.* In the Nürnberg *G. B.*, 1676, No. 313, in 10 st. of 4 l., appointed for festivals of apostles and martyrs. Tr. as :-

True Shepherd, who in love most deep, by Miss Winkworth, as No. 79 in her *C. B. for England*, 1863, in 5 st. of 4 l. Miss W. seems to have tr. some altered and abridged version; at least the 5 st. she gives borrow more or less from all the 10 st. of the original.

[J. M.]

Heu! Heu! mala mundi vita. [*Advent.*] This poem was 1st pub. at length by E. Levis in his *Anecdota Sacra*, Turin, 1789, p. 119, and ascribed to the Franciscan *Peter Gonella*, of Tortona. A slightly fuller form in 384 lines, beginning, "Heu! Heu! mundi vita," was pub. by E. du Méril in his *Poésies Populaires Latines du Moyen Age*, Paris, 1847, p. 108, from a ms. of the 12th cent. in the National Library at Paris. In 1849 Archbishop Trench pub. a portion of the poem in his *Sacred Latin Poetry*, beginning "Eheu! Eheu! mundi vita," with the following note :-

"The ms. is of the twelfth century, and the poem itself can scarcely be of an earlier date. Three or four stanzas of it had already got abroad. Thus two are quoted by Gerhard, *Loci Theol.* xxix. 11, and see *Leysner, Hist. Poem. Med. Aevi*, p. 423. The attribution of these fragments of the poem, and thus implicitly of the whole, to St. Bernard, rests on no authority whatever: it is merely a part of that general ascription to him of any poems of merit belonging to that period, whereof the authorship was uncertain."

Mone, Nos. 298, 299, included it in two parts. (i. "Heu! Heu! mala mundi vita" ii. "Cum revolvo toto corde"), and held that it was made up of two poems, though possibly by the same Italian author. The first part (ll. 1-200) he gives from a Reichenau ms. of the 14th cent., &c.; and the second part (ll. 201-384) from a ms. of the 13th cent. at Trier, &c. His notes and renderings are extensive. In *Daniel*, iv. p. 194, the text of both parts is quoted from *Mone*. It is also in a ms. of the 11th cent. at Bern (No. 424). [J. M.]

The full text of this poem has not been rendered into English. The following are centos therefrom :-

i. **Cum revolvo toto corde.** This is tr. by T. G. Crippen in his *Ancient Hymns and Poems*, 1868, p. 47, in five parts, as in *Mone* and *Daniel*. No portion of this tr. is in C. U.

ii. *Appropinquat enim dies*. This cento begins with line 321 of *Du Mèril's* text, and line 117 of *Mone* and *Daniel*. Dr. Littledale tr. it for the *People's H.*, 1867, as "Now the day is hastening on," No. 19, where it is signed "F. R." This was repeated in the Irvingite *Hys. for the Churches*, enlarged 1871, and in both instances it is given for Advent.

iii. *Dies fila, dies vitæ*. This cento begins with line 325 of *Du Mèril's* text, and line 121 of the text as in *Mone* and *Daniel*. This was tr. as "Lo the Day, the Day of Life" [*Advent*], by Mrs. Charles, in her *Voice of Christian Life in Song*, 1858, p. 190. It was repeated in Schaff's *Christ in Song*, 1869-70, and other collections; and as "Lo, the day of Christ's appearing," in the *Hymnary*, 1872. Dr. Kynaston has also a tr. in his *Occasional Hymns*, 1862, No. 7, in 2 st. of 8 l. ("Day of Life, all sorrow ending"), which he entitles "A Hymn of Judgment." It is not in C. U. although worthy of that honour. [J. J.]

Heunisch, Caspar, was b. July 17, 1620, at Schweinfurt, in Franconia. After graduating at Jena, he became, in 1645, pastor at Priesenhausen, near Schweinfurt; in 1646 at Oberndorf; and in 1647 diaconus at Schweinfurt. He d. as superintendent at Schweinfurt, Oct. 18, 1690 (*Wetzl*, iv. 237-238). One of his hymns has been tr. into English:—

O Ewigkeit! du Freudewort. *Eternal Life*. Included No. 490 in the *Schleusingen G. B.*, 1888 (Ducal Library, Wernigerode), in 9 st. of 8 l., signed M. C. H., i. e. Magister Caspar Heunisch. It is a companion hymn to "O Ewigkeit, du Donnerwort" (q. v.), by Rist.

The trs. are: (1) "Eternity! delightful sound," by J. C. Jacob, 1722, p. 101 (1732, p. 209). (2) "Eternity! that word, that joyful word," by Miss Fry, 1845, p. 112. (3) "Eternity! O word of joy," by Miss Burlingham, in the *British Herald*, Sept. 1866, p. 142, repeated in *Raid's Praise Bk.*, 1872. [J. M.]

Heusser-Schweizer, Meta, dau. of Diethelm Schweizer, pastor of the Reformed Church at Hirzel near Zürich, was b. at Hirzel, April 6, 1797, and was married in 1821, to Johann Jakob Heusser, a physician at Hirzel. Dr. Heusser d. at Hirzel in 1859, and his widow continued to reside there till her death on January 2, 1876 (*Koch*, vii. 377-381; *Allg. Deutsche Biog.*, xii. 339, 340).

She was of a true poetic genius, and may fairly be regarded as the most important of modern German female sacred poets. The Holy Scriptures and the mountain scenery of her lonely home were the chief sources of her poetic inspiration. She was trained in the school of affliction, and her poems breathe the spirit of deep and sincere piety and childlike dependence, are free from all affectation, and speak from the heart to the heart. Her poems first appeared at intervals in Albert Knapp's *Christoterpe*. The first series of them were pub. at Leipzig in 1868 as *Lieder einer Verborgenen*; reprinted with her name as her *Gedichte* at Leipzig, 1863. A second series was pub. at Leipzig in 1867. A large number of her hymns are found in Knapp's *Ev. L. S.*, 1850 and 1865; and in the *Deutsches G. B.*, 1860, of her friend Dr. Schaff, afterwards adopted as the official book of the American Reformed Church. A full selection of her poems was translated by Miss Jane Borthwick, and was pub. by Nelson in 1875 as *Alpine Lyrics*, and included as part of the new ed. of *Hymns from the Land of Luther*, 1884. The dates of composition, unless otherwise stated, have been kindly supplied by her daughter, Fräulein Ega Heusser.

I. Hymns in English C. U.

i. *Herz, du hast viel geweinet*. *Consolation*. Written in 1837, on her return from Pfäfers (Pfäfers). 1st pub. in Knapp's *Christoterpe*, 1841, p. 336, in 9 st. of 4 l., beginning "Du hast, O Herz geweinet," as "A Floweret from Pfäfers." Repeated 1858, p. 90, and in Knapp's

Christ-nieder, 1841, No. 190, and *Ev. L. S.*, 1850, No. 2060 (1865, No. 2120). Tr. as:—

Long hast thou wept and sorrowed, in full, by Miss Borthwick, in *H. L. L.*, 4th Ser., 1862, p. 33. The trs. of st. i., vii.-ix., were included in Wilson's *Service of Praise*, 1865, and the whole in Schaff's *Christ in Song*, 1870.

Another tr. is:—"Heart, thou hast long been weeping," in *Raid's Praise Bk.*, 1872.

ii. *Schweige still*. *Consolation*. Written Jan. 25, 1849, and 1st pub. in Knapp's *Christoterpe*, 1852, p. 128, in 6 st. of 5 l., entitled "Be still," and repeated 1858, p. 108. Tr. as:—

Heart be still! a good tr., omitting st. iv., in the *Christian Treasury*, June, 1853, p. 142. Included in the *Shadow of the Rock*, N. Y., 1869, and thence in full in Horder's *Cong. Hymnal*, 1884, and, omitting st. iii., iv., in W. F. Stevenson's *H. for Ch. & Home*, 1873.

Other trs. are:—

(1) "Peace, be still! In this night," in the *Christian Examiner*, Boston, U.S., Nov. 1860. (2) "Peace, be still, Through the night," by Miss Borthwick, 1876, p. 94.

II. Hymns not in English C. U.

iii. *Danket un alles; ihr Kinder der göttlichen Liebe*. *Thanksgiving*. On 1 Thess. v. 18. Written April 1, 1821. 1st pub. in her *Lieder*, 1858, p. 117, in 9 st. Tr. as "Give thanks for all things, children of your God," by Miss Borthwick, 1876.

iv. *Der du trugst die Schmerzen aller*. *Supplication*. Written 1823. 1st pub. in Knapp's *Christoterpe*, 1835, p. 276, in 12 st. Tr. as "Thou hast borne our sins and sorrows," by Miss Borthwick, 1876.

v. *Dunkel ist! des Lebens laute Töne*. *The Mother's Prayer*. Written 1827. 1st pub. in Knapp's *Christoterpe*, 1834, p. 45, in 14 st., entitled, "At midnight, by the children's bedside." Tr. as "Darkness reigns—the hum of life's commotion," by Miss Borthwick, in *H. L. L.*, 1854, p. 21.

vi. *Endlich, endlich, wirst auch du*. *Encouragement*. Written 1823. 1st pub. in Knapp's *Christoterpe*, 1834, p. 41, in 14 st. Tr. as "Doubt it not—thou too shalt come," by Miss Borthwick, 1876.

vii. *Hör ich euch wieder, ihr Töne des Frühlings erklängen*. *Spring*. This noble hymn was written in March, 1833 (1831?), after many troublous days and nights, during a journey from the snow-clad heights of Hirzel to the neighbouring Lake of Zug, where Spring had already begun. (*Aoch*, vii. 338.) 1st pub. in Knapp's *Christoterpe*, 1836, p. 238, in 21 st., entitled "Hymn of Praise. In early Spring amid the first songs of the birds." In the hymnals the second part, "Lamm, das gelitten, und Löwe, der siegreich gerungen" (st. x.) is given for Ascensiontide. The trs. are, (1) "Voices of Spring, with what gladness I hear you again," by Miss Borthwick, in *H. L. L.*, 1862, p. 6. (2) "Lamb, that hast suffered, and Lion of Judah victorious," by Dr. H. Harbaugh, in the German Reformed *Guardian*, July, 1865. (3) "Lamb, the once crucified! Lion, by triumph surrounded," tr. April, 1868, by T. C. Porter, for Schaff's *Christ in Song*, 1869.

viii. *Ioh weiss, dass mein Erlöser lebet*. *Consolation*. Written March 20, 1859, on Job xix. 25, and included from her vs. in Dr. Schaff's *Deutsches G. B.*, 1860, in 5 st. (see his note there), and then in her *Gedichte*, 1863, p. 145. Tr. as "Yes! my Redeemer lives, to save us," by Dr. H. Mills, in Schaff's *Christ in Song*, 1870.

ix. *Ich weiss was mich erfreuet*. *Joy in Believing*. Written 1850, and 1st pub. in Knapp's *Christoterpe*, 1852, p. 132, in 8 st. Tr. as "I know what bringeth gladness," in the *British Herald*, July 1866, and in *Raid's Praise Bk.*, 1872.

x. *Noch ein Schweiss und Thränen*. *Pilgrim Song*. Written 1835, and 1st pub. in Knapp's *Christoterpe*, 1836, p. 244, in 5 st. Tr. as "A few more conflicts, toils, and tears," by Miss Borthwick, 1876.

xi. *O Jesus Christ, mein Leben*. *Love to Christ*. 1st pub. as No. 185 in the *Zürich G. B.*, 1853., in 6 st. H. Weber, in his *Das Zürcher-Gesangbuch*, Zürich, 1872, p. 287, quotes from a letter of the authoress, by which it appears that about the year 1644 some of her friends wished a hymn to the fine old melody, "Es ist ein ous entsprungen." She came upon No. 1527 in Knapp's *Ev. L. S.*, 1837, "Jesus, der ist mein Leben," recast it, and adapted it to the required metre. As the hymn is thus only partly original, she did not include it in her

published works. *Tr.* as "O Christ, my Life, my Saviour," by Miss Borthwick, 1875, p. 69.

xii. *So zieh in Gottes Frieden denn. Farewell to a Foreign Missionary.* 1st pub. in Knapp's *Christoterte*, 1852, p. 134, in 11 st. *Tr.* as "Now, in the peace of God," by Miss Borthwick, 1875, p. 66.

xiii. *Thouer ist dar Tod der daenen. Death of the Righteous.* Written on the death of a friend in 1849. 1st pub. in Knapp's *Christoterte*, 1852, p. 136, in 6 st. *Tr.* as "Dear to Thee, O Lord, and precious," by Miss Borthwick, 1875, p. 49.

xiv. "Ueber ein Kleines," so sprach er in nichtlicher Stunde. *Eternal Life.* Found d. on St. John xvi. 16. Written 1841, and 1st pub. in Knapp's *Christoterte*, 1846, p. 30, in 10 st. *Tr.* as "A little while! so spake our gracious Lord," by Miss Borthwick in *H. L. L.*, 1858, p. 22.

xv. *Wir kommen, lieber, lieber Tag. Easter.* Written 1825. 1st pub. in Knapp's *Christoterte*, 1834, p. 54, in 12 st. *Tr.* as "We welcome thee, dear Easter day," by Dr. H. Mills in 1859, printed in Schaff's *Christ in Song*, 1870 (1879, p. 225).

xvi. *Wir werden bei dem Herrn sein allezeit. Eternal Life.* Founded on 1 Thess. iv. 17. Written 1845, and 1st pub. in Knapp's *Christoterte*, 1846, p. 32, in 7 st. The *tra.* are, (1) "O sweet home echo on the pilgrim's way," by Miss Borthwick, in *H. L. L.*, 1858, p. 62. (2) "O blessed Voice—that Voice from Home," by Dr. R. Maguire, 1883, p. 162.

xvii. *Zu deinen Füßen lass mich liegen. Cross and Consolation.* Written 1866. 1st pub. in *bet Gedichte*, 1867, p. 126, in 11 st. *Tr.* as "Low at Thy feet my spirit lies," by Miss Borthwick, 1875, p. 83.

Besides the above, many pieces have been *tr.* by Miss Borthwick, Miss Burlingham, Rev. J. Kelly and others. Being poems rather than hymns, they are omitted from this list.

[J. M.]

Heut ist des Herren Ruhetag. [*Sunday.*] Included as No. 27 in the *New orientlich Gesang Buch*, Hannover, 1646, in 17 st. of 4 l., repeated as No. 1059 in the *Berlin G. L. S.*, ed. 1863. Sometimes erroneously ascribed to Nicolaus Selnecker. The only *tr.* in C. U. is: **This is the day of holy rest.** A good *tr.* of st. i., ii., vii., xi., by A. T. Russell, as No. 11 in his *Ps. & Hys.*, 1851, and thence as No. 257 in the *New Zealand Hyl.*, 1872. [J. M.]

Heut ist gefahren Gottes Sohn. [*Ascension.*] *Bäumker*, i. pp. 87, 633, cites this hymn as in the *Catholische Kirchen Gesäng.*, Cologne, 1628; the *Würzburg G. B.* (R. C.), 1628, &c. In Hommel's *Geistliche Volkslieder*, Leipzig, 1871, No. 102, it is given in 14 st. of 2 l., from the *Würzburg G. B.* (R. C.), 1630, &c. In the *Trier G. B.* (R. C.), 1846, p. 93, altered and reduced to 7 st. *Tr.* as:—

To-day the Son of God hath gone. In full from the *Trier G. B.*, contributed by Dr. Littledale to *Lyra Messianica*, 1864, p. 369. An original 8th couplet,

"And we, amid the Angel throng,
Shall sing to Thee the glad new song."

accidentally omitted in 1864, was added when the hymn was included in the *People's Hyl.*, 1867, No. 150. [J. M.]

Hewett, John William, M.A., was b. in 1824, and educated at Trinity College, Cambridge (B.A. 1849, M.A. 1852). From 1849 to 1852 he was a Fellow of St. Nicolas College, Shoreham; and subsequently he was Head Master of Bloxham Grammar School (1853-56), and Senior Classical Master in the North London College School (1874-78). He has also held curacies in London and the neighbourhood. He edited *The Sealed Copy of the Prayer Book*, 1848, and other works, and is the author of *History and Description of*

Exeter Cathedral; and another of *Ely*. His original hymns and translations appeared in his *Versee by a Country Curate*, 1859. From this work the following hymns have come into C. U.:—

1. In the Name of God the Father. *H. Communion.* The 2nd stanza begins, "Lo in wondrous condescension," and the 3rd, "Here in figure represented."

2: Jesu, now Thy new-made soldier. *After Holy Baptism.*

3. What time the evening shadows fall. *SS. Simon & Jude.*

4. Withdraw from every human eye. *St. Bartholomew.*

There are also two *tra.* in *H. A. & M.*, "Jesu, our Leuten fast to Thee," and "O Thou Who dost to man accord," q.v. His *Versee* contain several good hymns in addition to those named. In addition he contributed a few hymns (all signed by him) to the *Lyra Messianica*, 1864; and "Jesus, Thy presence we adore" (*H. Communion*) to *The Eucharistic Hymnal*, 1877. [J. J.]

Hey, Johann Wilhelm, s. of H. A. Hey, pastor at Leina, near Gotha, was b. at Leina, March 26, 1789. He studied at the Universities of Jena and Göttingen, became in 1811 licentiate in theology, and, after varied tutorial work, was appointed in 1818 pastor at Tötterstädt, near Gotha. In 1827 he became court preacher at Gotha, where his preaching attracted large audiences, but being regarded as a Pietist, was in 1832 appointed superintendent of Ichttershausen. He d. at Ichttershausen, May 19, 1854 (*Koch*, vii. 262-266; *Allg. Deutsche Biog.*, xii. 344-345; *ms.* from Pfarrer Ortlob of Leina).

Hey's poems were mostly written for children. The best known are his *Fabeln für Kinder*, with illustrations by Otto Speckter, of which the first 50 appeared at Hamburg, 1833, the second 50 in 1837. Since then they have passed through a large number of editions in German, and have been several times *tr.* into English. At the end of each series is a "Serious Appendix," containing religious and moral songs. The whole of these two Appendices have been *tr.* into English as *Hymns and Poems for Little Children. Translated from the German.* London, 1853. Also in the *Fifty Fables*, 1867, and *Other Fifty Fables*, 1869, *tr.* by Sophie Klingemann, and pub. by F. A. Perthes at Gotha.

Very few of Hey's hymns are suited for Church use. Those which we have to note are:—

I. Hymns for Church Use.

i. *Wenn auch vor deiner Thür einmal. Christian Charity.* 1st pub. in Knapp's *Christoterte*, 1835, p. 68, in 9 st. of 4 l., as the 6th hymn of a series on the words "Behold I stand at the door and knock," Rev. iii. 20. In Knapp's *Ev. L. S.*, 1837, No. 2412 (1866, No. 2146), it was altered to "Christ! wenn die Armen manchemal," and this form passed into the *Württemberg G. B.*, 1842, and other recent collections. The only *tr.* is, "Ah, Christian! if the needy poor," by Mrs. Findlater, in *H. L. L.*, 3rd Ser., 1868, p. 30 (1884, p. 162).

ii. *Wenn je du wieder sagst. Passiontide.* On Christ in the Garden of Gethsemane. 1st pub. in *Severin Vater's Jahrbuch für häusliche Andacht*, Gotha, 1824, p. 173, as No. 9 of the "Reminiscences of the sufferings of Jesus; for the Quiet Days of the week before Easter," in 9 st. of 8 l., with the motto "Not my will, but Thine be done." Included in *Bunsen's Versuch*, 1833; Knapp's *Ev. L. S.*, 1850 and 1865, &c. *Tr.* as:—

Whene'er again thou sinkest. A good and full *tr.* by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 26, and repeated, abridged, in *Ps. & Hys.*, Bedford, 1864, and in *Holy Song*, 1869.

II. Hymns for Children.

All those to be noted appeared in the *Appendix* to the 2nd Series of his *Fabeln für Kinder*, Hamburg, 1837.

iii. *Alle Jahre wieder, kommt das Christus Kind.* *Christmas.* 1837, p. 31, in 3 st. The trs. are: (1) "The blessed feast of Christmas," in *H. & Poems*, 1853, p. 81. (2) "Every year that endeth," by *Sophie Klingemann*, 1869, p. 31. (3) "As each happy Christmas," by Mrs. H. R. Spaeth, as No. 33 in the *Little Children's Bk.*, Philadelphia, 1885.

iv. *Aus dem Himmel fern.* *God our Father.* 1837, p. 7, in 4 st. The trs. are: (1) "From the glorious heav'n above," in *H. & Poems*, 1853, p. 49. (2) "From the glorious heaven," by Mrs. Benan, 1859, p. 139. (3) "From the angels' dwelling," in Dr. F. Silcher's *Song Book for the Young*, Nelson, 1868, No. 1. (4) "From His heaven above," by *Sophie Klingemann*, 1869, p. 7. (5) "From the far blue heaven," as No. 676, in the *Tribute of Praise*, Boston, U.S.A., 1873.

v. *Glocklein kling, Vögelin singt.* *Thanksgiving.* 1837, p. 17 (in the ed. 1886, n.d., as part of *Sonnenschein, Sternlein*), in 5 st. The trs. are: (1) "The bells they ring, the birds they sing," in *H. & Poems*, 1853, p. 63. (2) "Bells do ring, birds do sing," in Silcher's *Song Book*, 1868, No. 9. (3) "Bells are ringing, Birds are singing," by *Sophie Klingemann*, 1869, p. 17. (4) "Church bells ring," by Mrs. H. R. Spaeth, in *Little Children's Bk.*, 1885, No. 72.

vi. *Weisst du wie viel Sternlein stehen.* *God's care of His creatures.* 1837, p. 20, in 3 st. The trs. are: (1) "Canst thou sum up each brilliant star," in *H. & Poems*, 1853, p. 67. (2) "How many stars are shining," by Mrs. Benan, 1859, p. 144. (3) "Can you tell the countless number," by *Sophie Klingemann*, 1869, p. 20. (4) "Canst thou count the stars that twinkle," in the Rev. C. S. Bere's *Children's Choral Bk.*, 1869, p. 4, repeated as No. 425 in the *Universal H. Bk.*, 1886.

vii. *Wem Jesus liebt Der kann allein.* *Love of Christ.* 1837, p. 37, in 4 st. The trs. are: (1) "They who love Jesus alone can gay," in *H. & Poems*, 1853, p. 90. (2) "The love of Christ makes ever glad," by *Sophie Klingemann*, 1869, p. 37. (3) "Whom Jesus loves," by Mrs. H. R. Spaeth, in *Service & Hys. for Sunday Schools* (Southern Lutheran), Philadelphia, 1883, p. 178. (4) "Whom Christ holds dear," by Prof. M. H. Richards, as No. 98 in the *Little Children's Bk.*, Philadelphia, 1885. [J. M.]

Hic reparandum generatoris fons animarum. *St. Paulinus of Nola.* [*Holy Baptism.*] In the *Clunias Breviary*, Paris, 1686, p. 235, this is given in 6 st. and a doxology as a hymn for the Octave of the Epiphany, at Vespers. See also under *Various*. Tr. as "Ever sparkling, ever mounting"; by E. Caswall, in his *Masque of Mary*, 1858, and his *Hymns*, 1873, p. 218. In 1862 it was added to the *Appendix* to the *H. Noted.* [J. M.]

Hie to the mountain afar. *J. Montgomery.* [*Freedom of the Slave.*] This is No. v. of his *Songs on The Abolition of Negro Slavery in the British Colonies*, Aug. 1, 1834, in 4 st. of 8 l. It is headed, "The Negro's Vigil: on the Eve of the first of August, 1834; 'They that watch for the morning'; Ps. cxxx. 6." It was pub. in his *Poet's Portfolio*, 1835, p. 220. In 1846, st. i., iii., slightly altered, were given in Longfellow and Johnson's *Bk. of Hymns*, Boston, U.S.A., as "Climb we the mountain afar." [J. J.]

Hier legt mein Sinn sich vor dir nieder. *C. F. Richter.* [*Hoping for Grace.*] 1st pub. in Freylinghausen's *G. B.*, 1704, No. 309, in 12 st. of 4 l., and included in Richter's *Erbauliche Betrachtungen*, 1718, p. 376, as a hymn on spiritual conflict and victory. Repeated as No. 313 in the *Unv. L. S.*, 1851. Tr. as:—

My soul before Thee prostrate lies, a good and full tr. by J. Wesley in *Ps. & Hys.*, Charleston, 1737; repeated, omitting st. iv., in his *H. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 85). Though not adopted in the *Wes. H. Bk.*, 1780 or 1875, the hymn came into C. U., by

being included (omitting Wesley's st. viii., but greatly altered) in the *Moravian H. Bk.*, 1754, and later eds. (1886, No. 511). A cento partly from Wesley and partly from the *Moravian H. Bk.*, 1801, is to be found in Martineau's *Hymns*, 1840 and 1873. The sts. most frequently employed in making centos are Wesley's i.-v., viii., ix. Selections from these are found in Montgomery's *Christ. Psalmist*, 1825, &c., Mercer's *C. P. & H. Bk.*, 1857; and in America in the Meth. Epis. *H. Bk.* of 1849, and their *Hymnal* of 1878; the Andover *Sabbath H. Bk.*, 1858; *Bapt. Service of Song*, 1871, &c. [J. M.]

Higginson, Thomas Wentworth, M.A., was b. at Cambridge, U.S.A., Dec. 22, 1823, and educated at Harvard. From 1847 to 1850 he was Pastor of an Unitarian Church at Newburyport, and from 1852 to 1858 at Worcester. In 1858 he retired from the Ministry, and devoted himself to literature. During the Rebellion he was colonel of the first negro regiment raised in South Carolina. In addition to being for some time a leading contributor to the *Atlantic Monthly*, he pub. *Outdoor Papers*, 1863; *Malbone*, 1869; and other works. During his residence at the Harvard Divinity School he contributed the following hymns to Longfellow and Johnson's *Bk. of Hymns*, 1846:—

1. No human eyes Thy face may see. *God known through love.*
2. The land our fathers left to us. *American Slavery.*
3. The past is dark with sin and shame. *Hope.*
4. To Thine eternal arms, O God. *Lent.*

In the *Bk. of Hymns* these hymns are all marked with an asterisk. They, together with others by Mr. Higginson, are given in Putnam's *Singers and Songs of the Liberal Faith*, 1875. [F. M. B.]

High in yonder realms of light. *T. Raffles.* [*Heaven.*] 1st pub. in 6 st. of 8 l. in the *Supplement* to the *Evangelical Magazine* for Dec. 1808, with the signature "T. R." In 1812 it was included in Collyer's *Coll.*, and subsequently in numerous hymnals in G. Britain and America, including *Raffles's Suppl.* to Watts, 1853, and his *Hymns*, 1868. It is the most popular of his hymns both in G. Britain and America, and is in extensive use. [J. J.]

High let us swell our tuneful notes. *P. Doddridge.* [*Christmas.*] This hymn is undated in the D. MSS. It was 1st pub. in Job Orton's posthumous ed. of Doddridge's *Hymns, &c.*, 1755, No. 101, in 5 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 224. It was included in the *Supplement* to Tate & Brady's *New Version* (q.v.) under the same circumstances as Doddridge's "My God, and is Thy table spread," and a few other hymns. It is in extensive use, the text adopted in most cases being that in the *Supplement* to Tate & Brady. [J. J.]

High Priest for sinners, Jesus, Lord. *J. Montgomery.* [*Our Saviour's Prayers.*] This poem appeared in his *Original Hymns*, 1853, p. 75, with a preamble of 6 l., followed by pt. i. in 6 st. of 6 l., and pt. ii. of 7 st. of 6 l. It is a metrical setting of a running account of the prayers offered by our Blessed Lord as recorded in the Gospels. A cento beginning with st. ii. of pt. i.: "Early Christ

rosée, ere dawn of day"; and a second, "O Father! save me from this hour" (pt. i. st. vi.), were given in the *Scottish Evang. Union Hyl.*, 1878. [J. J.]

Hilary, Hilarius Pictaviensis, Saint, Bishop, and, according to *St. Augustine*, "the Illustrious Doctor of all the Churches," was b. of heathen parents of an illustrious family and great wealth, at Poitiers early in the 4th century. He received, as a heathen, an excellent classical education, so that *St. Jerome* says of him that he "was brought up in the pompous school of Gaul, yet had culled the flowers of Grecian science, and became the Rhone of Latin eloquence." Early in life he married, and had a daughter named *Abra*, *Afra*, or *Apra*. About 350 he renounced, in company with his wife and daughter, the Pagan religion of his family, and became a devout and devoted Christian. After his baptism he so gained the respect and love of his fellow Christians, that in 353, upon a vacancy occurring in the see of his native town, he was, although married and a layman, elected to fill it, and received ordination as Deacon and Priest, and consecration as Bishop, "by accumulation," no uncommon occurrence in those days. From that time he was virtually, though not formally, separated from his wife, and lived a very ascetic life. Soon after his consecration he received a visit from *St. Martin* of Tours (who became thenceforward his devoted disciple), and distinguished himself by his unsparring opposition to the Arian heresy, which had gained many powerful adherents in Gaul at that time, obtaining for himself thereby the title in after years of "*Malleus Arianorum*," the hammer of the Arians. In 356 he was sent by the Emperor *Constantius* to Phrygia in exile, in consequence of a report made against his moral character by the Arian Council held at *Beziers* in Languedoc, over which the Arian leader, *Saturinus*, Bp. of *Arles*, presided, whose excommunication for heresy Hilary had some time before secured. His exile lasted until 362, when he returned to Poitiers by the Emperor's direction, though without his sentence of banishment being formally annulled. In spite of his consequent want of permission to do so, he left Poitiers towards the end of the same year, and spent two years in Italy, whence he was again sent back to Gaul in 364 by the new Emperor *Valentinian*, in consequence of his denouncing *Auxentius*, the Bp. of *Milan*, where Hilary was at that time resident, as having been insincere in his acceptance of the creed of *Nicaea*. Hilary lived for some three years after his final return to Poitiers, and d. Jan. 13, 368, though his Saint's Day (which gives his name to the Hilary term in our Law Courts) is celebrated on the following day, in order, probably, not to trench upon the octave of the Epiphany.

St. Hilary's writings, of which a large number are still extant though many have been lost, travel over a vast field of exegetical, dogmatic, and controversial theology. His principal work in importance and elaboration is his "*Libri xii. de Trinitate*," directed against the Arian heresy, while in his "*Commentarium in Mattheum*" we have the earliest commentary on that gospel. The best edition of his works is that of *Constantin*, originally pub. by the Benedictines, at Paris, in

1693, and reprinted, with some additions, at Verona, in 2 vols., by *Scipio Maffei*, in 1730.

St. Hilary was a sacred poet as well as a theologian, though most of his writings of his character perished, probably, in his *Liber Hymnorum*, which is one of his books that has not come down to us. It seems to have consisted of hymns upon Apostles and Martyrs, and is highly spoken of by *Ildoro* of *Seville* in his *De Officio Ecclesiastico*. All that we have remaining are some lines of considerable beauty on our Lord's childhood (*Dom Pitra's Spicilgium Solenneuse*, Paris, 1862), which are attributed, probably with justice, to him, and about 8 hymns, the attribution of which to him is more or less certainly correct. *Daniel* gives 7, 4 of which:—"Lucis Largitor splendide"; "Deus Pater ingenite"; "In matutinis surgimus"; and "Jam meta noctis transit"; are morning hymns; one, "Jesus refugium omnium," for the Epiphany; one, "Jesu quadragesimae," for Lent; and one, "Beata nobis gaudia," for Whitsuntide. *Thomasius* gives another as Hilary's, "Hymnum dicat turba frustum" (for fuller details see under their respective first lines). Written as these hymns were in the first infancy of Latin hymnody, and before the metres of the old heathen Latin poets had been wholly banished from the Christian service of song, or the rhyming metres, which afterwards became so general and so effective, had been introduced into such compositions, they can scarcely be expected to take very high rank. At the same time they are not without a certain rugged grandeur, well befitting the liturgical purposes they were intended to serve. Containing as they also do the first germs of Latin rhymes, they have great interest for all students of hymnody, as thus inaugurating that treatment of sacred subjects in a form which was to culminate presently in the beautiful Church poetry of the 12th cent. [D. S. W.]

Hildebert, who sprang from a family of no great position, was b. at *Laverdin*, near *Montoire*, in France, 1057. Brought up at the feet of *Berengarius* of *Tours* (a pupil of *Frigena*) he so profited by the opportunities thus afforded him of acquiring learning, as to become one of the most cultivated scholars of his age. Having for some years been a Professor of Theology at *Mans*, he became at the age of forty (1097) Bp. of that see. He was translated, in 1125, to the Archbishopric of *Tours*, and d. 1134.

Hildebert's character as an individual has been very differently drawn by different writers, for while *Trench* describes him as "a wise and gentle prelate, although not wanting in courage to dare and fortitude to endure, when the cause of truth required it," who "must ever be esteemed one of the fairest ornaments of the French Church," *Bayle*, in his *Hist. & Crit. Dict.*, represents him as having "led a very scandalous life," even after his promotion to an archdeaconry. As to his character as a writer of Latin verse, the evidence is clearer and less contradictory. He is said, by the Benedictine editors of his works, to have written more than ten thousand Latin lines (as various in merit as voluminous in amount), sometimes in rhyme, more generally in heroic or elegiac metre, and upon subjects ranging from "An Address to the Three Persons of the Holy Trinity," to a legendary "Life of Mahomet." The large majority of his verses are of little value, while some rise to such a height of energy and grandeur as to induce *Trench* to prefer him to a higher place in sacred Latin poetry than any other writer except *Adam* of *St. Victor*, and almost to allow him to "dispute the palm" even with the latter. The first complete collection of his writings was made by the Benedictines, who fitted them in conjunction with those of *Marbod*, bishop of *Rennes*, his contemporary, and pub. them at Paris, in 1708 (for specimens of the best work of Hildebert see *Trench's Sac. Lat. Poetry*, 1849 and 1873). The most striking of his pieces will probably be allowed to be (1) The "noble vision," "Somnium de Lamentatione Pictavenis Ecclesiae," of which *Trench* says, "I know no nobler piece of versification, nor more skillful management of rhyme, in the whole circle of sacred Latin poetry;" and (2) the "Oratio Devotissima ad Tres Personas SS. Trinitatis," which is thus characterised by the same high authority: "A poem . . . which gradually rises in poetical animation until towards the end it equals the very best productions which Latin Christian poetry anywhere can boast." The following graceful lines of Hildebert's "De Nativitate Christi" form part of a longer poem, and exhibit, not unfairly, the beauties and faults alike

of their author's style. For the attempted translation of them which follows the present writer is responsible.

"Nectarum rorem terris distillat Olympus,
Totam respergunt flumine mellis humum.
Aurea sanctorum rosa de prato Paradisi
Virginis in gremium lapsa quievit ibi.
Intra virginium decus, intra claustra pudoris,
Colligit angelicam Virginis aula rosam.
Flos roseus, flos angelicus, flos iste beatus
Vertitur in fœnum, fit caro nostra Deus.
Vertitur in carnem Verbum Patris, at sine damno
Vertitur in matrem virgo, sed abœque viro.
Lumine plena suo manet in nascente potestas,
Virginium florens in pariente decus,
Soli tegitur nube, foeno flos, cortice granum,
Mel cera, sacco purpura, carne Deus.
Aetheris ac terrae sunt hæc quasi fibula, sancto
Foederis amplexu dissona regna ligans."

"Dew-dropping nectar on earth pours down from the heights of Olympus,
Rivers of honey are shed over the face of the ground ;
Out of the Garden of Eden a bright golden Rose of the blessed
Into a Virgin's breast falls and reposes in peace.
Hid 'neath its virginal glory, behind maiden chastity's porch,
Held in a Virgin's womb, lies an angelical Rose :
Bloom of a Rose, of a Rose angelic, this bloom ever-blessed
Turns to a weed, and God puts on the flesh of a man.
Turned into flesh is the Word of the Father, tho' shorn not of glory.
And to a Mother a Maid, though she hath known not a man.
In the new-born is His power still filled with the light of His Godhead,
And in His Mother remains virginal honour undimmed.
Clouds the sun veil, the bloom'd ry leaves, and the ear the grain covers,
Wax hides the honey, sackcloth purple, humanity God.
These are the clasps that connect this earth with high heaven above it ;
Blending in holiest leagues kingdoms so widely apart."
[D. S. W.]

Hildegard, St., Virgin and Abbess, was b. at Bockelheim, or Bockenheim, Frankfurt, 1098. Her father, Hildebert, was one of the Knights of Meginhard, Count of Spanheim. When eight years old she was committed to the care of a sister of the Count, Jutta, the Abbess of St. Disibod, a position in which she was succeeded by Hildegard in 1136. Under the rule of Hildegard the convent became so crowded that a new one was built at Rupertsberg, near Bingen, into which, in 1147, Hildegard removed with eighteen Sisters. Hildegard gained great notoriety in very early life on account of visions to which, it is said, she was subject from her 6th to her 15th year. In later life she filled a considerable place in the history of her times, not only as a writer who had the courage of her opinions, and spared neither high nor low in her vigorous denunciations of their shortcomings, political as well as moral, but as a prophetess and preacher. At the instigation of St. Bernard she took a most prominent part in stirring up the unfortunate crusade which he preached, and engaged in many controversies with the hierarchy of her Church. Though she never ceased to be the abbess of the convent she had founded, much of her time was spent in travelling about the Continent, preaching and prophesying. She d. in 1179, and was buried at Rupertsberg, but her remains were removed, on the destruction of that convent by the Swedes, to Ellingen, in 1622.

Though St. Hildegard was a voluminous writer her contributions to the hymnody of her day were neither numerous nor important. *None* gives three sequences which are attributed to her, viz., one on the Holy Spirit,

"O ignis Spiritus paracliti"; another on the B. V. M., "O Virga ac diadema purpuree Regis"; and a third on St. Disibod, "O præsul veræ civitatis." [D. S. W.]

Hilf, Herr Jesu, lass gelingen. *J. Rist.* [New Year.] 1st pub. in the *Drittes Zehn* of his *Himmlische Lieder*, Lüneburg, 1642, No. 1, in 16 st. of 6 l., entitled "Godly beginning of the New Year in, and with the most sweet name of Jesus." It is one of the best German New Year's Hymns, and became speedily popular (though often abridged). It is in the *Unv. L. S.*, 1851, No. 70. *Tr.* as:—

1. *Help, Lord Jesus, let Thy blessing*, by Miss Dunn in her *H. from the Ger.*, 1857, p. 71. The *tr.* is good but free, and represents st. i., iv., vii., viii., xiii.-xvi. of the original. Repeated, abridged, in Dr. Pagenstecher's *Coll.*, 1864; the *Bapt. Hyl.*, 1879, and others.

2. *Help us, O Lord, behold we enter*, a *tr.* of st. i., iv., viii., xiii., xv., xvi., by Miss Winkworth, in her *C. B. for England*, 1863, No. 172; repeated in the *Ohio Luth. Hyl.*, 1880. [J. M.]

Hill, Rowland, M.A., s. of Sir Rowland Hill, Bart., was b. at Hawkstone, near Shrewsbury, Aug. 23, 1744, and educated at Shrewsbury Grammar School, Eton, and St. John's College, Cambridge (B.A. 1769). Taking Holy Orders, he was for a time curate of Kingston, near Taunton. Leaving his curacy, but without renouncing his Orders or his connection with the Church of England, he itinerated for some twelve years, preaching mostly in Wilts, Gloucestershire, Somersetshire, and London. At Wotton-under-Edge he built a Chapel, where he often preached, and also opened the well-known Surrey Chapel, Loudon, in 1783. At the latter place he ministered for nearly fifty years. He took great interest in Evangelical and Mission work, was one of the founders of the London Missionary Society, and a member of the first committee of the Religious Tract Society. He d. April 11, 1833. He was the author of several prose works; he also compiled the following hymn-books:—

(1) *A Collection of Psalms and Hymns for the Use of the Poor*, 1774. (2) *A Collection of Psalms and Hymns, chiefly intended for Public Worship*, 1783. This was enlarged in 1787, and a *Supplement* was added in 1796. Other revisions followed, the last being in 1830. (3) *Divine Hymns attempted in easy language for the Use of Children*, 1790 (2nd ed. 1794; later eds. 1808 & 1819). The hymns in this work, he tells us, are, with the exception of Nos. 24 and 37, his own, revised and corrected by some one he is not permitted to name (*Preface* iv.-viii.). (4) *A Collection of Hymns for Children*, 1808. (5) *Hymns for Schools*, 1832.

In these collections no authors' names are given, and his own contributions, except in the case of the children's *Hymns*, 1790, are difficult to determine. By common consent the following, including some from the 1790 *Hymns*, are attributed to him:—

1. *Come, Holy Ghost, the Comforter. Whitsuntide.* No. 30 of his *Divine Hys. for Children*, 1790, in 5 st. of 4 l. and headed "A Child's Prayer to God the Holy Spirit." It was repeated in the later editions of the *Divine Hys.*, and is found in modern hymn-books.

2. *Dear Friend of friendless sinners, hear. A Prayer for Rest in God.* In his *Ps. & Hys. &c.*, 1783, No. 89, in 4 st. of 6 l., and headed "A Prayer for the promised Rest." In modern hymn-books its use is limited.

3. *Happy the children who betimes. Godly Education.* No. 8 in his *Divine Hys.*, 1790, in 5 st. of 4 l., and headed "The Blessings of a godly Education." It was repeated in later editions, and, sometimes with the omission of st. v., in modern collections for children.

4. *Lord, we raise our feeble voices. Praise to Jesus.* Major, in his *Bk. of Praise for Home & School*, dates

this hymn 1800. It is found in several collections for children.

5. *My parents gave me, Lord. A Child's Dedication to God.* No. 13 in his *Divine Hys.*, 1790, in 6 st. of 6 l., and headed "A Child's Hymn on easy Dedication to God in Holy Baptism." It is in a few modern collections.

6. *We sing His love Who once was slain. The Resurrection.* Appeared in the 1796 *Supplement* to his *Ps. & Hys.* It is in American C. U.

7. *When Jesus first at heaven's command. The Kingdom of Christ exalted.* Composed for the London Missionary Society, and printed in the *Evangelical Magazine*, 1797, vol. v. p. 263. It is appended to the author's sermon to the volunteers preached at Surrey Chapel, 1803, and was also included in the 1810 ed. of his *Ps. & Hys.*, No. 302, in 6 st. of 4 l. with the chorus, "Hail Immanuel," &c.

8. *With heavenly power, O Lord defend. Departure of Ministers.* Pub. in his *Ps. & Hys.*, 1783, No. 234, in 4 st. of 4 l., and headed "For Ministers at their Departure." In modern hymn-books it is generally given in 2 st.

9. *Ye that in these (His) courts are found. Public Worship.* This is usually attributed to R. Hill. It appeared, however, in *Lady Huntingdon's H. Bk.*, 1765, p. 404 (ed. 1773, p. 256), and can scarcely be his. In his *Ps. & Hys.*, 1783. It is usually given as "Ye that in His courts," in modern collections.

The person referred to as having revised the *Divine Hys.*, 1790, was the poet Cowper. The best known of R. Hill's hymns, "Cast thy burden on the Lord," and "Gently, my Saviour, let me down," are annotated under their respective first lines. (See also Index to Authors.) His *Life*, by the Rev. E. Sidney, M.A., was pub. in 1834. [J. J.]

Hill, Stephen P. An American Baptist Minister, who pub. *Christian Melodies*, Baltimore, 1836, in which there are 25 of his hymns signed "H." His hymn "Come, saints, adore your Saviour God" (*Holy Baptism*) is one of these. It is also found in the *Sabbath H. Bk.*, Baptist edition, 1859, and tohers. [J. J.]

Hill, Thomas, D.D., LL.D., s. of English parents, was b. at New Brunswick, New Jersey, Jan. 7, 1818. At the age of 20 he left the apothecary's shop in which he was employed, and began the study of Latin and Greek. He graduated at Harvard, 1843, and at the Cambridge Divinity School, 1845. His first charge was as pastor of the Unitarian Church at Waltham, Massachusetts; his second, that of President of Antioch College, Ohio, 1859; his third that of President of Harvard College, and his fourth that of pastor of "the First Parish in Portland, Maine, May 18, 1873." Dr. Hill has published numerous sermons, addresses, reviews, &c., and also a work—*Geometry and Faith*, 1849. Putnam (to whose *Singers and Songs of the Liberal Faith* we are indebted for this notice) says that he has "written or translated several hundred hymns or poems of decided excellence." These were mainly contributed to American magazines, the first having been printed in the *Christian Register*, in 1838. One of these, "All holy, ever living One" (*God our Light*), is in C. U. Several others of decided merit are given in *Putnam*, 1875, pp. 411-19. [J. J.]

Hiller, Friedrich Conrad, was b. at Unteröwisheim, near Bruchsal, in 1662. In 1680 he began the study of law at the University of Tübingen, where he became a licentiate in civil and canon law. He d. at Stuttgart, Jan. 23, 1726, where he had been

since 1685 advocate in chancery at the ducal court.

His hymns, which found favour in Hannover, and have kept their place in Württemberg, appeared in his *Denkmahl der Erkenntnis, Liebe und Lob Gottes, in neuen geistlichen Liedern, &c.*, Stuttgart, 1711, with melodies by J. G. C. Störl. The only one tr. into English is:—

O Jerusalem du schöne. Heaven. 1711, as above, p. 536, in 7 st. of 6 l., entitled *Longing after Eternal Life*. It has been a great favourite in Württemberg, and was included in the Württemberg *G. B.*, 1742, and again in that of 1842. The fine melody set to it in 1711 is found in the *Sarum Hyl.*, 1868, No. 262.

The trs. are: (1) "O Jerusalem the golden," by R. Massele, 1864, p. 140, repeated in *Reid's Praise Bk.*, 1872. (2) "O Jerusalem! fair dwelling," in J. D. Burns's *Memoir and Remains*, 1869, p. 266. [J. M.]

Hiller, Philipp Friedrich, s. of Johann Jakob Hiller, pastor at Mühlhausen on the Enz, Württemberg, was b. at Mühlhausen, Jan. 6, 1699. He was educated at the clergy training schools at Denkendorf (under J. A. Bengel) and Maubronn, and the University of Tübingen (M.A. 1720). His first clerical appointment was as assistant at Bretlach, near Neckarsulm, 1724-27. He afterwards held similar posts at Heisingheim and elsewhere, and was also, from 1729-31, a private tutor at Nürnberg. He was then, on St Bartholomew's Day, 1732, instituted as pastor of Neckargröningen, on the Neckar, near Marbach. In 1736 he became pastor of his native place, and in 1748 pastor at Steinheim, near Heidenheim. In his third year of residence at Steinheim he lost his voice, and had to employ an assistant to preach. He d. at Steinheim, April 24, 1769. (*Koch*, v. 107-126; *Allg. Deutsche Biog.*, xii. 425-426, &c.) Of Hiller's hymns the best appeared in:—

(1) *Arnold's Paradis-Gärtlein . . . in teutsche Lieder*, Nürnberg, n.d. [the copy in Berlin has a frontispiece dated 1730]. This was written during the time he was tutor at Nürnberg. P. Gerhardt had founded the fine hymn "O Jesu Christ, mein schönstes Licht," (q.v.) on one of the prayers in the volume of devotions which Johann Arnold had pub., 1812, under the title of *Paradis-Gärtlein*; and Gerhardt's example led Hiller to think of turning the whole of these prayers into hymns. The book is in four parts, and contains 301 hymns, 297 being founded on Arnold and four original. (2) *Geistliches Liederkästlein*, Stuttgart, 1762, and a second series, Stuttgart, 1767. Each series contains 386 short hymns, one for each day of the year. A complete reprint of these and the other hymns of Hiller (1075 in all) was ed. by C. C. E. Ehmman in 1844 (2nd ed. 1858).

Hiller is the most productive and most important of the earlier hymn-writers of Württemberg; and is the poetical exponent of the practical theology of his friend J. A. Bengel. The hymns of his *Paradis-Gärtlein*, while clear and Scriptural, are decidedly spun out (see No. xii. below). His *Liederkästlein* contains the hymns of his riper years, and reveals a depth of spiritual wisdom, an almost proverbial conciseness, an adaptation to console and direct in the most diverse events of life, and the most varied experiences of the soul, a suitability as a manual for daily devotion, and a simple popularity of style that speedily endeared it to the pious in Southern Germany. It has passed through many editions in Germany, while colonists (especially from Württemberg) have carried it from thence wherever they went. It is said, e.g., that when a German colony in the Caucasus was attacked by a hostile Circassian tribe some fifty years ago the parents cut up their copies of the *Liederkästlein* and divided the leaves among their children as they were being torn from them into slavery.

The use of Hiller's hymns in Germany has principally been in the hymn-books of Württemberg, and, through J. J. Rambach's *Haus G. B.*, 1735, in Hannover. The following have passed into English:—

I. *Hymns in English C. U.*

i. Herr über Leben und der Tod. Cross and

Consolation. 1730, pt. iii. p. 332, founded on Arndt's Prayer, 26 (28) of Class-iii. The part tr. is st. viii.-xiv., "Herr, meine Burg, Herr Zebaoth," which is founded on the fourth part of the third section of Arndt's Prayer. The text is in Ehmann's *Hiller*, Nos. 885, 886. Tr. as:—

O God of Hosts! O mighty Lord, a tr. of st. viii., xiii., xiv., signed "F. C. C.," as No. 162 in Dr. Pagenstecher's *Coll.*, 1864.

ii. Mein Gott in deine Hände. For the *Dying*. *Liederhütlein*, pt. ii., 1767, for Aug. 3, in 9 st. of 4 l., founded on Ps. xxxi. 6. In *Ehmann*, No. 986, and in Knapp's *Ev. L. S.*, 1837 and 1865. Tr. as:—

My God, to Thee I now commend, a good tr. of st. i., iii., iv., vi., viii., ix., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 245. In her 2nd ed., 1856, she substituted a tr. of st. vii. for that of st. vi. The text of 1856 is in her *C. B. for England*, 1863, No. 194, and in the *Ohio Evang. Luth. Hyl.*, 1880; and the text of 1855 in the *Pennsylvania Luth. Ch. Bk.*, 1868.

Another tr. is: "My God, within Thy hand," by Miss Warner, 1858, p. 480.

iii. Mein Herr, du musset im Himmel sein. *Eternal Life*. *Liederhütlein*, p. ii., 1767, for Jan. 26, in 4 st. of 7 l., founded on St. Matt. vi. 21. In *Ehmann*, No. 639, and Knapp's *Ev. L. S.*, 1837. Tr. as:—

Aspire, my heart, on high to live, in full, by Dr. H. Mills, in his *Horae Ger.*, 1845 (1856, p. 86), repeated, omitting st. iv., as No. 220 in the *Amer. Luth. Gen. Synod's Coll.*, 1850-52.

iv. Wir warten dein, o Gottes Sohn. *Second Advent*. *Liederhütlein*, pt. ii., 1767, for Jan. 24, in 4 st. of 8 l., founded on 1 Thess. i. 9, 10. In *Ehmann*, No. 1041, and the *Württemberg G. B.*, 1842, No. 640. Tr. as:—

We wait for Thee, all glorious One, a good and full tr. by J. D. Burns, in the *Family Treasury*, 1859, pt. ii. p. 111, and his *Remains*, 1869, p. 264. Included in the *Christian H. Bk.*, Cincinnati, 1865, and in H. L. Hastings's *Songs of Pilgrimage*, 1886.

Another tr. is: "We wait for Thee, O Son of God," in the *British Herald*, April, 1866, p. 252, and Reid's *Praise Bk.*, 1872. This follows the altered form in C. B. Garve's *Christliche Gesänge*, 1825.

II. Hymns not in English C. U.

v. Abgrund wesentlicher Liebe. *Love of God*. 1730, pt. ii. p. 25, founded on Prayer 4 in Class II. of Arndt, which is "Thanksgiving for the Love of God, and prayer for it." Tr. as, "Thou fathomless Abyss of Love," by Miss Winkworth, 1869, p. 281.

vi. Angenehmes Krankbetette. For the *Sick*. *Liederhütlein*, 1762, p. 338, for Dec. 3, in 3 st., founded on St. Luke v. 18. Tr. as, "Bed of Sickness! thou art sweet," by Miss Winkworth, 1869, p. 283.

vii. Betet an, verlorne Sünder. *Lent*. *Liederhütlein*, 1762, p. 43, for Feb. 18, in 3 st., founded on St. Matt. xviii. 14. Tr. as, "Sinners, pray! for mercy pleading," by Dr. H. Mills, 1856, p. 50.

viii. Das Lamm, am Kreuzestamme. For the *Dying*. *Liederhütlein*, pt. ii., 1767, for Feb. 12, in 8 st., founded on Acts vii. 59. In the *Württemberg G. B.*, 1842, No. 609, altered to "Der Hirt, am Kreuz gestorben." This form is tr. as, "The Shepherd by His passion," by J. D. Burns, in the *Family Treasury*, 1859, pt. ii. p. 61, and his *Remains*, 1869, p. 264.

ix. Die Liebe darf wohl weinen. *Burial of the Dead*. *Liederhütlein*, 1762, p. 286, for Oct. 12, in 7 st., founded on 1 Thess. iv. 13. Tr. as, "Love over the departed," by J. D. Burns in his *Remains*, 1869, p. 253.

x. Die Welt kommt einst zusammen. *Second Advent*. *Liederhütlein*, pt. ii., 1767, for Jan. 2, in 5 st., founded on 2 Cor. v. 16. Tr. as, "The world shall yet be cited," by J. D. Burns in the *Family Treasury*, 1859, pt. ii. p. 111, and his *Remains*, 1869, p. 263.

xi. Herr, meine Leibeshütte. For the *Dying*. *Liederhütlein*, pt. ii., 1767, for Feb. 18, in 3 st., founded on

2 Peter, i. 14. The trs. are: (1) "Lord, my house of clay," by Miss Warner, 1858, p. 605. (2) "My fleahly house is sinking now," by Dr. G. Walker, 1860, p. 162.

xii. Mein Jesus sitzt zur rechten Hand. *Ascension-tide*. 1730, pt. iii. p. 408, as pt. 118-125 of the hymn on Arndt's prayer 27 (29) in Class III. This prayer is a long paraphrase of the Apostles' Creed. Tr. as, "Our Jesus now at God's right hand," by Dr. H. Mills, 1845 (1856, p. 330).

xiii. Singet Gott, denn Gott ist Liebe. *The Love of God*. *Liederhütlein*, 1762, p. 51, for Feb. 20, in 3 st., founded on 1 John iv. 16. The trs. are: (1) "God is love—then sing His praises," by Dr. H. Mills, 1845 (1856, p. 16). (2) "God is love, sing loud before Him," by J. D. Burns in his *Remains*, 1869, p. 231.

xiv. Singt doch unserm König. *Ascension-tide*. *Liederhütlein*, 1762, p. 328, for Nov. 23, in 3 st., founded on Ps. xcvi. 10. Tr. as, "Laud your King and Saviour," by J. Sheppard in his *Foreign Sacred Lyre*, 1857, p. 94.

xv. Unthelbare Dreifaltigkeit. *Trinity Sunday*. 1730, pt. ii. p. 226, founded on Arndt's prayer 25 in Class II., entitled "Thanksgiving for the revelation of the Holy Trinity." The tr. is from the recast of st. vi.-xii. made by J. S. Diterich for the *Berlin G. B.*, 1765, No. 51, and beginning "Lob. Ehre, Preis und Dank sei dir." Tr. as, "Love, honour, thanks, to Thee we raise," by Dr. H. Mills, 1845 (1856, p. 110).

xvi. Was freut mich nooh wenn du's nicht bist. *Joy in God*. *Liederhütlein*, 1762, for June 20, in 2 st., founded on Ps. xliii. 4. Tr. as, "What earthly joy can fill my heart," by R. Masie in the *British Herald*, Nov. 1865, p. 175.

xvii. Wer ausharrt bis ans Ende. *Cross and Consolation*. *Liederhütlein*, pt. ii., 1767, for May 19, in 4 st., founded on St. Matt. xxiv. 13. Tr. as, "He who to death maintaineth," by J. D. Burns in his *Remains*, 1869, p. 261.

xviii. Wer kann dein Thun begreifen. *God's Power*. *Liederhütlein*, 1762, p. 18, for Jan. 18, in 3 st., founded on Is. xiv. 7. Tr. as, "Who, Lord, Thy deeds can measure," by Dr. H. Mills, 1845 (1856, p. 15). [J. M.]

Hillhouse, Augustus Lucas, younger brother of James Hillhouse (commonly known as the poet Hillhouse), was b. at New Haven, Connecticut, 1792, and educated at Yale, where he graduated in 1810. For some time he conducted a school in Paris; and d. near that city, March 14, 1859. His hymn:—

Trembling before Thine awful throne (*Joy in the Forgiveness of Sins*) was written cir. 1816, and pub. in the *Christian Spectator*, New Haven, April, 1822. It is a good hymn, and is in extensive use, but usually in an abbreviated form. The hymn, "Earth has a joy unknown to heaven," found in a few American hymn-books, begins with st. iii. of this hymn. Orig. text in *Christ in Song*, 1870. [J. J.]

Himmel, Erde, Luft und Meer. *J. Neander*. [*Thanksgiving*.] A beautiful hymn of praise and thanksgiving for the wonders and delights of Creation and Providence, founded on Acts xiv. 17. 1st pub. in his *Glaub- und Liebes-übung: aufgemuntert durch einjällige Bundes-Lieder und Danck-Palmen*. Bremen, 1680, p. 162, in 6 st. of 4 l., entitled "Rejoicing in God's Creation," and with the note at the end, "Is also a Traveller's Hymn by land and water." It passed through Freylinghausen's *G. B.*, 1704, into later books, and is No. 707 in the *Unv. L. S.*, 1851. Tr. as:—

1. Heaven and earth, and sea and air, God's eternal. A good and full tr. by Miss Cox in her *Sacred H. from the Ger.*, 1841, p. 195. In more or less altered forms it is found in *Alford's Ps. & Hys.*, 1844, and his *Year of Praise*, 1867; in the *Marylebone Coll.*, 1851, &c.; and in America in the *H. for the Ch. of Christ*, Boston, 1853, &c.

2. Lo, heaven and earth, and sea and air, a full and good tr. in L. M. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 148, repeated in

her *C. B. for England*, 1863, and in *Ps. & Hys.*, Bedford, 1859.

3. Heaven and earth, and sea and air, All their. This is a cento, and a good one, in the Pennsylvania Luth. *Ch. B.*, 1868. It is mainly from Miss Winkworth, but partly from Miss Cox, and partly new, and in the original metre.

4. Heaven and earth, and sea and air, Still their. A full and good *tr.* by J. D. Burns, included in his *Memoir*, &c., 1869, p. 229. Repeated in Dale's *Eng. H. Bk.*, 1875, *Bapt. Hyl.*, 1879, *Order's Cong. Hyl.*, &c., 1884.

Other *trs.* are:—

(1) "Heaven and ocean, earth and air," by *Lady E. Fortescue*, 1843, p. 33. (2) "Heaven, earth, land and sea," by *Miss Manington*, 1863, p. 105. [J. M.]

Himmelan geht unsre Bahn. B. Schmolck. [*Ascensiontide.*] 1st pub. as the concluding hymn in his *Bochim und Elim*, Breslau, 1731 (No. 105, p. 275), in 10 st. of 6 l., entitled "The sweet thought of heaven." It is a beautiful hymn of looking forward to the heavenly aim and the heavenly prize. It is found in many recent German hymn-books as in the Berlin *G. L. S.*, ed. 1863, No. 706 (omitting st. vii.). *Tr.* as:—

1. Heavenward still our pathway tends, a good *tr.*, omitting st. iii., iv., vii., by Miss Cox in her *Sacred H. from the Ger.*, 1841, p. 117, and thence in the Pennsylvania Luth. *Ch. Bk.*, 1868. She revised her *tr.* for *Lyra Eucharistica*, 1864, p. 296, and her *H. from the Ger.*, 1864, p. 211. This revised form is in the *Bapt. Hyl.*, 1879.

2. Heavenward doth our journey tend, a good *tr.*, omitting st. iii., iv., vii., by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 108, and repeated in Harland's *C. P. & Hyl.*, No. 452, *Bapt. Ps. & Hys.*, 1858, &c. In her *C. B. for England*, 1863, No. 65, altered in metre, and thence, omitting the *tr.* of st. viii., in the Ohio *Evang. Luth. Hyl.*, 1880.

3. Heavenward our path still goes, a *tr.* of st. i., ii., ix., x., based on Miss Cox, as No. 231, in *Bp. Ryle's Coll.*, 1860; repeated in *Dr. Pagenstecher's Coll.*, 1864. Altered and beginning "Heavenward still our pathway goes," in *Kennedy*, 1863.

Other *trs.* are:—

(1) "Heavenward may our course begin," by *Lady E. Fortescue*, 1843, p. 50. (2) "Heavenward our pathway lies," by *Miss Dunn*, 1857, p. 63. (3) "Heavenward our pathway lies, in this world," &c., by *Dr. F. W. Gotch*, in the *Bapt. Magazine*, Jan. 1857. (4) "Heavenward our road doth lie," by *Miss Warner*, 1858, p. 117. [J. M.]

Hincks, Thomas, B.A., F.R.S., was b. at Exeter in 1818, and educated at the Royal Academical Institution, Belfast, and Manchester College, York. He has been pastor of Unitarian congregations at Cork, 1839; Dublin, 1841; Warrington, 1844; Exeter, 1846; Sheffield, 1852, and Mill Hill, Leeds, 1855-1869. He is the author of several scientific works and papers. His hymns were contributed to *Vespers according to the use of Mill Hill Chapel, Leeds*, 1868, a *Supplement* to the collection used by that congregation. They are:—

1. Hark, the evening call to prayer. *Evening.*
2. Heavenly Father, by Whose care. *Evening.*
3. Lord, in the holy hour of even. *Evening.*
4. To the Cross, O Lord, we bear. *Holy Communion.*

The most popular of these hymns is No. 2.

They are all of more than average merit, and are worthy of attention. [W. G. H.]

Hinds, Samuel, D.D., s. of Abel Hinds, of Barbadoes, was b. in Barbadoes in 1793, and educated at Queen's College, Oxford (B.A. 1815, D.D. 1831). He was for some time Vice-Principal of St. Alban's Hall, Oxford (1827), and also Principal of Codrington College, Barbadoes. He held subsequently several appointments in England and Ireland, including the Deanery of Carlisle, 1848, and the Bishopric of Norwich, 1849. Resigning his Bishopric in 1857, he retired to London, where he d. Feb. 7, 1872. He pub. several prose works, and also *Sonnets and other Short Poems*, 1834. From that work his popular hymn, "Lord, shall Thy children come to Thee," sometimes given as, "O Lord, Thy children come to Thee" (*H. Communion.*) in the *Hy. Comp.* and others, is taken. [J. J.]

Hinsdale, Grace Webster, née Haddock, a Congregationalist, dau. of Professor C. B. Haddock; was b. at Hanover, New Haven, May 17, 1833, and married to Theodore Hinsdale, a lawyer of New York, in 1850. Mrs. Hinsdale is a contributor to the periodical press, and has pub. *Coming to the King, a Book of Daily Devotion for Children*, 1865; republished in England as *Daily Devotions for Children*, 1867. Her hymns include:—

- i. From *Coming to the King*, 1865.

1. A light streams downward from the sky. *Heaven.*

2. My soul complete in Jesus stands (1865). *Safety in Jesus.*

- ii. From *Schaff's Christ in Song*, N.Y., 1869.

3. Are there no wounds for me? *Passiontide.* Written April, 1868.

4. Jesus, the rays divine. *Jesus ever present.* Written July, 1868.

5. There was no angel 'midst the throng. *Jesus, the Deliverer; or, Redemption.* Written April, 1868. The hymn, "Jesus, Thou art my Lord, my God," in the 1874 *Supplement to the New Cong.*, is composed of st. viii.-x., xv.-xvii., slightly altered, of this hymn.

6. Thou stand' at between the earth and heaven. *Virgin and Child.* This poem was "written after viewing Raphael's Madonna di San Sisto, in the Royal Gallery of Dresden, Aug., 1867." (*Christ in Song.*) It is not suited for congregational use. [J. J.]

Hinton, John Howard, M.A., s. of the Rev. James Hinton, Baptist minister of Oxford, was b. in that city, Mar. 24, 1791. He graduated at the University of Edinburgh, and began his ministry at Haverfordwest (1816). Thence, in 1820, he removed to Reading, and in 1837, to London, where for many years he was pastor of the Baptist Church in Devonshire Square, Bishopsgate. In his later years he returned to Reading, but spent his closing days at Bristol, where he d. Dec. 17, 1873.

For the greater part of his life Mr. Hinton was one of the best known ministers of the Baptist denomination, and a recognised leader in all their public affairs. With him the logical faculty predominated, and he was a keen controversialist. His prose publications were numerous, being chiefly works of Theology and Practical Religion, but including also a *History of the United States of North America; Memoirs of William Knibb*, &c. In 1864-5 his theological writings were collected and republished in seven volumes. He wrote a large number of hymns, usually composing one to suit his sermon when he could not find one adapted thereto in the book used at his chapel. A few are printed at the end of his Theological Lectures, &c. Many are preserved in ms. in the Library of the Baptist Union, at the Mission House in Farnival Street. Three only are in C. U. and are as follows:—

1. Father of all, before Thy throne. *A Parental Prayer.*
2. Once I was estranged from God. *A Grateful Retrospect.*
3. O Thou that hearest, let our prayer. *Prayer for a Revival.*

These were in the Bapt. *Selection*, enlarged, 1838. No. 1 had appeared in the 1828 ed. of that *Sel.*, and in *Hymns by a Minister*, 1833. It is in Spurgeon's *O. O. H. Bk.*, 1866, and Nos. 2 and 3 are in the Baptist *Ps. & Hys.*, 1858.

These hymns are fair in quality, but Mr. Hinton was greater as a public man and theologian than as a hymn-writer.

[W. R. S.]

Hippel, Theodor Gottlieb von, s. of Melior Hippel, rector of the Latin school at Gerdaun, in East Prussia, was b. at Gerdaun Jan. 31, 1741. He entered the University of Königsberg in 1756 as a student of theology, where he became an ardent disciple of Kant, and then, in 1762, turned to the study of law. In 1765 he became an advocate in Königsberg; in 1772, Town Judge; 1780, Burgomaster and Director of Police; 1786, Geheim Kriegsraih and City President. He d. at Königsberg, April 23, 1796 (*Koch*, vi. 301-309; *Allg. Deutsche Biog.*, xii. 463-66).

In his writings Hippel's great aim was to popularise and apply the ideas of his master Kant. In his inner life he was a combination of contradictions; on one side of a wonderful fervour of devotion and communion with the unseen; and on the other ambitious, miserly and worldly. His hymns, written in the manner of Gellert, and almost all composed 1787-60, appeared mostly in his *Geistliche Lieder*, Berlin, 1772, and were reprinted with additions in vol. viii. of his collected works (14 vols., Berlin, 1827-37). Two have passed into English.

i. *Gott hab' ich mich ergeben. Resignation.* 1772, p. 44, in 7 st. of 6 l., entitled "Submission to the will of God"; thence in the Berlin *G. L. S.*, ed. 1863, No. 308. In the Berlin *G. B.*, 1829, No. 581, altered to "Dir hab' ich mich ergeben." The only tr. in C. U. is:—

To Thee, O Lord, I yield my spirit. *Thine.* A free tr. of st. i., ii., v., vii., by R. C. Singleton, as No. 271, in the *Anglican H. Bk.*, 1868.

ii. *Jetzt leb' ich, ob ich Morgen lebe. Preparation for Death.* 1772, p. 39, in 6 st., entitled "In recollection of Death." In the hymn-books sometimes repeated as in the original, sometimes as *Noch leb' ich*, or as *Heut leb' ich*. Tr. as: (1) "Now I live; but if to night," by Miss Warner, 1858, p. 306. (2) "Though still I live, I know not when," by Dr. G. Walker, 1860, p. 96.

[J. M.]

His Master taken from his head. *W. Cooper.* [*Death of a Minister.*] 1st pub. in the *Olney Hymns*, Bk. ii., No. 73, in 4 st. of 4 l. It was more frequently found in the older collections than in modern hymn-books, but it is still in use in America. [J. J.]

Ho, ye that thirst, approach the spring. [*Lent.*] 1st appeared as No. 27 in the Draft Scottish *Translations and Paraphrases*, 1745, as a version of Isaiah lv., in 14 st. of 4 l. In the revised ed. issued in 1751, st. ii. was rewritten, and st. iv., vi., xii., slightly altered. Considerable alterations were made when it was included as No. 26 in the Draft of 1781; and in the public worship ed. issued in that year by the Church of Scotland, and still in use, it was further altered, and st. iii.-vi., viii. rewritten. The markings by the eldest daughter of *W. Cameron* (q. v.) ascribe the alterations of 1781 to Cameron, and the original of 1745 to *William Robertson*; but this ascription to Robertson is not made by any other of the authorities, and is at least doubtful. The revised text of 1781 has passed into a few modern hymnals; st.

i.-vi. being included in *Burgess & Money's Ps. & Hys.*, 1857, Eng. Presb. *Ps. & Hys.*, 1867, and the *Free Church H. Bk.*, 1882. The following abridged or altered forms have also been in use:—

1. Ye thirsty souls, approach the spring (st. i. altered), in *Belknap's Sacred Poetry*, Boston, U.S., 3rd ed., 1801, No. 298.

2. Behold, He comes! your Leader comes (st. v.). *Twickenham Chapel Coll.*, 1845, as for the 3rd 8. after Epiphany.

3. Seek ye the Lord, while yet His ear (st. vii.). Eng. Presb. *Ps. & Hys.*, 1867; *Free Ch. H. Bk.*, 1882.

A version founded on the 1781, in four parts, viz.:—i. "Ho, every one that thirsteth, come." ii. "Thus saith the Lord, 'Incline your ear.'" iii. "Seek ye the Lord, while yet His ear." iv. "As rain and snow, on earth bestow," is found as No. 55 in *Miss Leeson's Paraphrases and Hymns for Congregational Singing*, 1853. [J. M.]

Hobson, John Philip, M.A., s. of John Hobson, M.A., sometime Consular Chaplain at Shanghai, was b. at Shanghai, China, Sept. 3, 1849, and educated at the Blackheath Proprietary School and Worcester College, Oxford (B.A. 1872). On taking Holy Orders he became Curate of Greenwich, 1873, and Vicar of Stanstead Abbots, Herts, 1878. Mr. Hobson has pub. :—

(1) *Scenes in the Life of David: a Service of Song*, 1877; (2) *Scripture Echoes in our Church's Collects*, 1881; (3) *Twenty Hymns . . . with Tunes*; and others.

Mr. Hobson's hymns in C. U. are:—

1. Hail, Son of Man! Hail, mighty Lord. *Ascension.* Written for and 1st pub. in his *Scripture Echoes*, &c., 1881; in the *Twenty Hys.* and the *Universal H. Bk.*, 1885.

2. It is an unknown way. *New Year.* Written in 1877, and pub. in the *Twenty Hys.* and the *Universal H. Bk.*, 1885.

3. O Lord, the bishop of our souls. *Ember Days.* Written for a special Ember service held at Ware, 1874, and pub. in the *Twenty Hys.* and the *Universal H. Bk.*, 1885.

4. Saviour Divine, Thou art my King. *Jesus, the King.* Suggested by Miss Haverall's "My King," &c. Written in 1876, and 1st printed in the *Freemantle Magazine*, 1876, and again in the *Twenty Hys.*, &c. It is the best known of the author's hymns.

5. We thank Thee that the glorious sound. *Missions.* Appeared in *Life and Work*, 1884.

In the *Twenty Hymns* (Novello) there are others of special merit, and worthy of the attention of compilers. [J. J.]

Hochheilige Dreifaltigkeit. *J. Schefler.* [*Trinity Sunday.*] Appeared as No. 191 in Bk. v. of his *Heilige Seelenlust*, Breslau, 1668, p. 643 (*Werke*, 1862, i. p. 318), in 5 st. of 8 l. It was included, slightly altered and beginning, "Hochheilige Dreieinigkeit," in *Freylinghausen's G. B.*, 1704, and this form was repeated in many later hymn-books, as in the Berlin *G. L. S.*, ed. 1863, No. 31. It is a fine hymn of supplication to the Holy Trinity and for the special graces afforded by Father, Son, and Holy Spirit. Tr. as:—

1. Most high and holy Trinity, Thou God, a full and excellent tr. by Miss Cox in her *Sacred H. from the Ger.*, 1841, p. 45. In full and unaltered in *Mercer's C. P. & H. Bk.*, 1855, No. 163 (Ox. ed., 1864, No. 247), and other collections.

2. Most high and holy Trinity! Who of. A good and complete tr. by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 119, and thence in *Boardman's Selection*, Philadelphia, U.S., 1861.

In her *C. B. for England*, 1863, No. 76, it was altered to the original metre, and this form is in the *New Zealand Hyl.*, 1870.

S. O High and Holy Trinity, by Dr. R. F. Littledale for the *People's H.*, 1867, No. 165, signed "L." This is also a good and full version.

[J. M.]

Höchster Priester, der du dich. *J. Scheffler.* [*Self-Dedication.*] Appeared as No. 176 in Bk. v. of his *Heilige Seelenlust*, Breslau, 1668, p. 593 (*Werke*, 1862, i. p. 295), in 5 st. of 4 l. Included in Freylinghausen's *G. B.*, 1704, and recently as No. 687 in the Berlin *G. L. S.*, ed. 1863. The hymn is founded on Romans xii. 1, and carries out the figure somewhat in detail. To a number of the orthodox Lutherans of the 18th cent. st. iii., iv., gave great offence, and were accused of false mysticism, &c. *Tr.* as:—

Great High-Priest, who deignest to be, a good and full *tr.* by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 32, and her *C. B. for England*, 1863, No. 129. It is repeated in full in the *Hyl. for St. John's, Aberdeen*, 1865-70, and the *Evang. Hyl.*, N.Y., 1880; and abridged in the *Harrow School H. Bk.*, 1866; Eng. Presb. *Ps. & Hys.*, 1867, &c. A considerably altered version, beginning, "Jesus, who upon the tree," in which st. iv., v. are condensed as iv., was included in the American *Sabbath H. Bk.*, 1858, and repeated in the *Bapt. H. Bk.*, Philadelphia, 1871.

Other *trs.* are:—

(1) "Greatest High-priest, Saviour Christ," by *J. C. Jacobi*, 1725, p. 39 (1732, p. 130); repeated in the *Moravian H. Bk.*, 1754, pt. 1., No. 469. (2) "Grant, most gracious Lamb of God," as No. 273 in the *Moravian H. Bk.*, 1789 (1886, No. 351).

[J. M.]

Hodenberg, Bodo von, was b. April 3, 1604. After the conclusion of his university studies he entered the service of the Dukes of Lüneburg. He was for some time tutor to the sons of Duke Georg, and subsequently (1646) chief magistrate and director of the mines at Osterrode in the Harz, for the principality of Grubenhagen. He d. Sept. 20, 1650 (*Koch*, iii. 239; *Allg. Deutsche Biog.*, xii. 537; *Bode*, p. 91). The only hymn known by him is the beautiful

Vor deinen Thron tret ich hiermit. *Morning.* 1st pub. in the *New Ordentlich C. B.*, Hannover, 1648, No. 217 (beginning "Für deinen Thron"), in 15 st. of 4 l., introduced by the words, "In the morning, at midday, and in the evening one can sing." In the *Lüneburg C. B.*, 1669, it is ascribed to Justus Gesenius, who had probably altered it somewhat. Included as No. 1131 in the Berlin *G. L. S.*, ed. 1863. The only *tr.* of this form is "Before Thy Throne I now appear," by *J. C. Jacobi*, 1720, p. 37 (1722, p. 108; 1732, p. 171). Another form is that given by Bunsen in his *Versuch*, 1833, No. 49, in 10 st., beginning:—

Ich danke dir mit Herz und Mund. St. 1. is altered from st. xi.; st. ii.-x. are st. ii., v.-x., xiv., xv. The only *tr.* of this form is "With heart, and mind, and every power," by *H. J. Buckoll*, 1842, p. 71. [J. M.]

Höfel, Johann, was b. June 24, 1600, at Uffenheim, in Franconia, and studied at the Universities of Giessen, Jena, and Strassburg, becoming in 1628 Doctor of Law at Jena. In 1633 he settled in Schweinfurt as a consulting lawyer, and d. there Dec. 8, 1683 (*Wetzell*, i. 435-436, and *A. H.* ii., 285-291). One of his hymns has been *tr.* into English:—

O süßes Wort das Jesus spricht. *Cross and Consolation.* Founded on St. Luke vii. 13. Included as No. 451 in the *Coburg G. B.*, 1656 (Göttingen University Library),

in 11 st. of 4 l., entitled, "The sweet saying of Jesus, 'Weep not,' Luke vii." According to *Koch*, iii. 141, it had previously appeared in his *Musica Christiana*, 1634. *Tr.* as "Oh, sweetest words that Jesus could have sought," by Mrs. Findlater, in *H. L. L.*, 1855, p. 8 (1884, p. 75).

[J. M.]

Hoffmann, Gottfried, a. of Caspar Hoffmann, brewer at Plagwitz, near Löwenberg, in Silesia, was b. at Plagwitz, Dec. 5, 1658. After studying at the University of Leipzig (M.A. 1688), he was appointed in 1688 Conrector, and in 1695 Rector of the Gymnasium at Lauban. In 1708 he became Rector of the Gymnasium at Zittau, where he d. after a stroke of paralysis, Oct. 1, 1712. (*Koch*, v. 437-442; *Allg. Deutsche Biog.*, xii. 591-592.) Of his hymns, about 60 in all, written mostly for his scholars, only one has passed into English, viz.:—

Zuech hin, mein Kind. *Death of a Child.* According to *Koch*, v. 442, this beautiful hymn was written in 1693, on the death of his little daughter Magdalene Elisabeth, was printed in the same year in her funeral sermon on Job i. 21, and included by Hoffmann in his *Laubansche Leichengesänge*, 1704. It is in Schwedler's *Lieder Mose*, Budisain, 1720, No. 306, and repeated in the Berlin *G. L. S.*, ed. 1863, in 6 st. of 9 l. *Tr.* as:—

Depart, my child. A good *tr.*, omitting st. iv., by Miss Borthwick, in *H. L. L.*, 1st Ser., 1854, p. 25 (1884, p. 28). Repeated in *Kennedy*, 1863, omitting st. iii., and beginning "Farewell, my child." Other *trs.* are: (1) "So, go, my child," by *E. Massie*, 1866, p. 139. (2) "Go hence, my child," by *Dr. J. Guthrie*, 1869, p. 109.

[J. M.]

Hogg, James, second son of Robert Hogg, was born in Ettrick Forest, Selkirkshire, January 25, 1772, according to his own account, though the baptismal date is December 9, 1770. He is perhaps best known as the *Ettrick Shepherd*, and friend of Professor John Wilson and Sir Walter Scott. He d. November 21, 1835, on his farm of Altrive in Yarrow. An edition of his *Poetical Works* was published in 1822 in 4 vols. (Edin., A. Constable) including the best of his poems—*The Queen's Wake*, 1813; *The Pilgrims of the Sun*, 1815; *Mador of the Moor*, 1816, &c. The two hymns by him which have come into use are, "Blessed be Thy name for ever," and "O Thou that dwellest in the heavens high." A complete edition of his prose and verse was pub. in 2 vols., 1865 (Glas., W. G. Blackie).

1. **Lauded be Thy Name for ever.** *Morning.* This is "The Palmer's Morning Hymn" (in 32 lines), which forms a part of Canto iv. of his poem *Mador of the Moor*, 1816. It is sometimes given in this form, but more frequently as "Blessed be Thy Name for ever" (2 st. of 8 l.), as in the *S. P. C. K. Hymns*, 1852, and others. It is also altered as "Lord of life, the Guard and Giver," as in *Mercer*, &c.

2. **O Thou that dwellest in the heavens high.** *Midnight.* This was given, together with music, as "A Cameronian's Midnight Hymn," in 8 st. of 4 l., in his tale of *The Bravanie of Bodebeck*, 1818. Although found in several collections its use is not so great as that of No. 1.

[J. M.]

Hohlfeldt, Christoph Christian, was b. Aug. 9, 1776, at Dresden. He became, in 1819, Advocate for the Poor (Armen-Advocat) at the Court of Appeal at Dresden, and d. at Dresden, Aug. 7, 1849 (K. Godecke's *Grundriss*, 1862 ff., iii. p. 183). His hymns appeared in his *Harfenklänge*, Dresden and Leipzig, 1823, 1830 and 1836. The only one *tr.* into English is:—

Verlass mich nicht! O du, zu dem ich flieh. *Supplication.* In his *Harfenklänge*, 1836, p. 244, in 6 st. of 4 l., entitled "Prayer." *Tr.* as:—

Forsoke me not! O Thou, my Lord, my Light, by Mrs. J. P. Morgan, in the *Christian Union*, 1883. It is a tr. of st. l. ll., v., and is given as No. 116 in *Laudes Domini*, New York, 1884. [J. M.]

Hold up thy mirror to the sun. *J. Keble*. [*St. Bartholomew*.] In the annotated edition of the *Christian Year*, this poem is dated 1821. It was pub. in that work in 1827 in 17 st. of 4 l., and is based on St. John i. 50. In its full form it is unknown to the hymnals. In *Kennedy*, 1863, No. 300, there is a cento therefrom, beginning, "Eye of God's Word! where'er we turn," composed of st. v., vi., xiii., xiv. and xv. slightly altered. The somewhat peculiar expression, "Eye of God's Word!" is thus explained in a note thereto in the *Christian Year*. It is a quotation from the Rev. John Miller's *Bampton Lectures*, for 1817, p. 128:—

"The position before us is, that we ourselves, and such as we, are the very persons whom Scripture speaks of, and to whom, as men, in every variety of persuasive form, it makes its condescending though celestial appeal. The point worthy of observation is, to note how a book of the description and the compass which we have represented Scripture to be, possesses this versatility of power: *this eye, like that of a portrait, uniformly fixed upon us, turn where we will.*"

The cento is of more than usual merit as a hymn on *Holy Scripture*, but its use is limited. [J. J.]

Holden, Oliver, one of the pioneers of American psalmody, was b. in 1763, and was brought up as a carpenter. Subsequently he became a teacher and music-seller. He d. at Charlestown, Massachusetts, 1844. His pub. works are *American Harmony*, 1793; the *Worcester Collection*, 1797; and other Tune books. One of his most popular tunes is "Coronation." It is thought that he edited a small hymn-book, pub. at Boston before 1808, in which are 21 of his hymns with the signature "H." A single copy only of this book is known, and that is without title-page. Of his hymns the following are in C. U. :—

1. All those who seek a throne of grace. [*God present where prayer is offered.*] Was given in Peabody's *Springfield Coll.*, 1835, No. 92, in a recast form as, "They who seek the throne of grace." This form is in extensive use in America, and is also in a few collections in G. Britain.

2. With conscious guilt, and bleeding heart. [*Lent.*] This, although one of the best of Holden's hymns, has passed out of use. It appeared, with two others, each bearing his signature, in the *Boston Collection* (Baptist), 1806.

3. Within these doors assembled now. [*Divine Worship.*] [F. M. B.]

Holiest, Holiest, hearken in love. *T. Davis*. [*Divine Presence desired.*] Appeared in his *Hys. Old and New*, 1864, No. 155, in 4 st. of 5 l.; and again in his *Annus Sanctus*, 1877, where it is appointed for March 24. It is one of the most popular of the author's hymns, and is worthy of more extensive use than has yet been made of it. [J. J.]

Holland, John, b. in Sheffield, Mar. 14, 1794, and d. there, Dec. 23, 1872. During his long life he pub. more than 40 volumes in prose and verse, the most important of which hymnologically were his *Life of James Montgomery*, 1859 (7 vols.), and *The Psalmists of Britain*, 1843 (2 vols.), both of which are standard works. His earliest pub. poems

appeared in *The Lady's Magazine*, 1814, with the initials "H." or "J. H."; and his first volume of poetry, *Sheffield Park*, in 1820. His hymns number several hundreds, and date from 1818 to his death in 1872. Four of these were contributed to the *Jubilee Hymn Book of the Sunday School Union*, 1853. They were, however, written so exclusively for local Sunday School anniversaries and children's services, and contain so many local allusions, as to render most of them unsuitable for general use. One in the *Meth. Free Church Sunday S. H. Bk.*, 1860, "Lord, why are thus our British youth?" (*S. S. Anniversary*) is a fair example of his hymn-writing. His *Life of the Rev. John Summerfield, M.A.*, attained to great popularity in America. He assisted Montgomery in preparing and publishing the latter's *Original Hymns*, 1853, and wrote the introduction to the American edition of the same. His *Life*, by W. Hudson, was pub. in 1874. [J. J.]

Holland, Josiah Gilbert, was b. at Belchertown, Massachusetts, July 24, 1819. He was for some time on the staff of the *Springfield Republican*, and became in 1870 the editor of *Scribner's Magazine*. He has written several successful books, and some poetical pieces. One of the latter, "For summer's bloom, and autumn's blight" (*Praise in and through all things*), was included, from *Bitter Sweet*, 1858, in the Boston Unitarian *Hymn [and Tune] Bk. for the Church & Home*, 1868. [J. J.]

Holme, James, B.A., s. of T. Holme, Orton, Westmorland, was b. in 1801, and educated at Caius College, Cambridge (B.A. 1825). Ordained in 1825, he held successively the Incumbency of Low Harrogate, the Vicarage of Kirkleatham, and the charge of Bolton, near Bradford. He d. in 1882. He pub. *Leisure Musings and Devotions*, &c., 1835; *Mount Grace Abbey*, a poem, 1843, and with his brother, the Rev. T. Holme (q.v.), *Hymns & Sacred Poetry*, Christian Bk. Soc., 1861. From this last work, "All things are ours, how abundant the treasure" (*Praise in Sickness*, in *Snapp's S. of G. & G.*, 1872, is taken. "God my Father, hear me pray" (*Lent*), in the *Anglican H. Bk.*, 1868, is attributed to him, and dated 1861. It is, however, from his *Leisure Musings*, 1835, p. 117, in 4 st. of 6 l., but it is not in the *Hys. & Sac. Poetry*. His hymn, "Lord Jesus, God of grace and love" (*H. Communion*), is from the *Hys. & Sac. Poetry*, 1861. These works are worthy of the attention of compilers of children's hymn-books. [J. J.]

Holme, Thomas, brother of the above, was b. Aug. 8, 1793, and educated at Appleby Grammar School. Taking Holy Orders in 1817, he was for twenty years Head Master of Kirby Ravensworth Grammar School. Subsequently he was Vicar of East Cowton, Yorkshire, where he d. Jan. 20, 1872. From *Hymns & Sacred Poetry*, 1861 (the joint work of himself and his brother James), the following hymns are taken :—

1. Behold the lilies of the field, How gracefully, &c. *Flower Service.*
2. Lord, in mine agony of pain. *Resignation.*

3. The Christian's path shines more and more. *Growth in Holiness*. This hymn previously appeared in a local collection about 1850. [J. J.]

Holmes, Elizabeth. [Eeod, Elisabeth.]

Holmes, Oliver Wendell, M.D., LL.D., s. of the Rev. Abiel Holmes, D.D., of Cambridge, U.S.A., was b. at Cambridge, Aug. 9, 1809, and educated at Harvard, where he graduated in 1829. After practising for some time in Boston, he was elected in 1847 to the chair of Anatomy, in Harvard. His writings in prose and verse are well known and widely circulated. They excel in humour and pathos. Although not strictly speaking a hymn-writer, a few of his hymns are in extensive use, and include:—

1. Father of mercies, heavenly Friend. *Prayer during war*.

2. Lord of all being, throned afar. *God's Omnipresence*. This is a hymn of great merit. It is dated 1848.

3. O Lord of hosts, Almighty King. *Soldiers' Hymn*. Dated 1861.

4. O Love divine that stoop'st to share. *Trust*. 1859.

Of these Nos. 2 and 4 are in his *Professor at the Breakfast Table*, and are in C.U. in G. Britain, in Martineau's *Hymns*, 1873, and others. In 1886 the D.C.L. degree was conferred upon Professor Holmes by the University of Oxford. He is a member of the Unitarian body.

[F. M. B.]

Hölty, Ludwig Heinrich Christoph, s. of P. E. Hölty, pastor at Mariensee on the Leine, near Hannover, was b. at Mariensee, Dec. 21, 1748. He entered the University of Göttingen, 1769; completed his course, Ecce, 1772; and became a Candidate of Theology, but never obtained a charge. He d. at Hannover, Sept. 1, 1776. His complete *Gedichte*, edited by his friend J. H. Voss, were pub. at Hamburg, 1783 (2nd ed. 1804). The only piece which can be called a hymn and has been tr. into English is:—

Ueb' immer Treu und Redlichkeit. *Conduct of Life*. 1st pub. in J. H. Voss's *Musenalmannach*, Hamburg, 1779, p. 117, in 9 st. of 4 l., entitled "The old countryman to his son." Included in the Oldenburg *G. B.*, 1791, No. 480. The trs. are, (1) "Let truth and spotless faith be thine," in the *Harp of Zion*, ed. by Basil Woodd, 1833, p. 101; (2) "With honest heart go on your way," in G. Dawson's *Ps. & Hys.*, 1846, No. 172. [J. M.]

Holy and reverend is [His] the Name. *J. Needham*. [*Holiness of God*.] In 1768 J. Needham pub. in his *Hys. Devotional and Moral*, No. 25, in 8 st. of 4 l., a hymn beginning as above. This was in C. U. for many years. In 1853 *George Rawson* rewrote st. i., iii., and viii., and added another (ii.), thus forming a hymn of 4 st. This was given in the *Bap. Ps. & Hys.*, 1858, and has passed into several collections, especially in America. In some collections it reads "Holy and reverend is His name." The ascription of the cento is *J. Needham*, 1768; *G. Rawson*, 1853. [J. J.]

Holy Bible, book Divine. *J. Burton*, sen. [*Holy Scripture*.] This popular hymn first appeared in the author's *Youth's Monitor in Verse*, &c., 1803, and again in the *Evangelical Magazine*, June, 1805, in 4 st. of 4 l., where it is, "Nottingham—J. B."

In 1806 it was also given as No. 1 of pt. ii. of the author's *Hys. for Sunday Schools; or, Incentives to Early Piety*. As it is frequently altered in modern collections we add the original text.

"Holy Bible, book Divine,
Precious treasure, thou art mine;
Mine to tell me whence I came,
Mine to teach me what I am.

"Mine to chide me when I rove,
Mine to shew a Saviour's love;
Mine art thou to guide my feet,
Mine to judge, condemn, acquit.

"Mine to comfort in distress,
If the Holy Spirit bless;
Mine to shew by living faith
Man can triumph over death.

"Mine to tell of joys to come,
And the rebel sinner's doom;
Holy Bible, book Divine,
Precious treasure, thou art mine."

This hymn has gradually grown into favour, and now it is in C. U. in most English-speaking countries. [J. J.]

Holy Ghost, come down upon Thy children. *F. W. Faber*. [*Whiteutide*.] Appeared in his *Oratory Hymns*, 1854, and again in his *Hymns*, 1862, in 6 st. of 4 l., the opening stanza being repeated as a chorus. The metre is most awkward and unmusical, and fully justifies the alterations made in the *Altar Hymnal*, 1884, where it is rewritten in 8. 7. 8. 7. metre, beginning "Holy Ghost, come down upon us." [J. J.]

Holy Ghost, Thou source of light. [*Whiteutide*.] Appeared anonymously in the *Andover Sabbath H. Bk.*, 1858, No. 458, in 4 st. of 4 l., and subsequently in several other collections. In the *Bapt. Praise Bk.*, N. Y., 1871, it is altered to "Holy Spirit, Source of Light." [J. J.]

Holy Ghost, Whose fire celestial. [*Whiteunday*.] Appeared in *Hawtreys' Coll.* 1815, and again in *Miss Auber's Spirit of the Psalms*, 1829, where it was given with a few "Hymns for the Principal Festivals," p. 149, in 2 st. of 8 l. In *Snepp's Songs of G. & G.*, 1870-72, No. 351, it is attributed to *T. Cotterill* in error. [J. J.]

Holy, holy, holy Lord, Ever be Thy Name adored. [*Praise*.] This is a curious cento, in *Kennedy*, 1863, from two hymns by C. Wesley, in *Hymns & Sacred Poems*, 1759, the first of which is "Lord and God of heavenly powers," on the words from the Office for Holy Communion, and the second, "Glory be to God on high" (q.v.), on the Thanksgiving in the same office. The lines taken from these hymns are with slight alterations as follows: st. i., ii., ll. 1-4, iii., ll. 5-8, the rest of the cento being by Dr. Kennedy. [J. J.]

Holy, holy, holy Lord God Almighty. *Bp. R. Heber*. [*Holy Trinity*.] 1st pub. in his posthumous *Hymns*, &c., 1827, p. 84, in 4 st. of 4 l., and appointed for Trinity Sunday. It was soon adopted by hymn-book compilers, and is the best known and most widely used of the author's hymns. It is a splendid metrical paraphrase of Rev. iv. 8-11. Line 2 of st. i., "Early in the morning our song shall rise to Thee," has been subjected to

several changes to adapt the hymn to any hour of the day. Some of these alterations are:—

1. "Gratefully adoring our song," &c. *Leeds H. Bk.*, 1853.
2. "Morning and evening our song," &c. *Kennedy*, 1863.
3. "Holy, holy, holy, our song." &c. *Hymnary*, 1872.
4. "Morning, noon, and night, our song," &c.

The most popular change is the first of these. The majority of hymn-books, however, retain the original reading. Although a special hymn for Trinity Sunday, it is sometimes appointed as a morning hymn, as in the *S. P. C. K. Church Hys.*, 1871. [J. J.]

Holy, holy, holy Lord, God of Hosts! When heaven and earth. *James Montgomery.* [*Holy Trinity.*] Written Sept. 10, 1832 (m. mss.), and included in the *Cong. H. Bk.*, 1836, No. 63, in 8 st. of 8 l.; in the *Leeds H. Bk.*, 1853, No. 442; the author's *Original Hymns*, 1853, No. i.; and numerous collections in most English-speaking countries, and usually without alteration. In Spurgeon's *O. O. H. Bk.*, 1866, st. ii., iii. are given as "Holy, holy, holy Thee," and appointed as a doxology. [J. J.]

Holy Jesus, in Whose [Thy] Name. *Bp. R. Mant.* [*Prayer in the Name of Jesus.*] Appeared as one of his original hymns appended to his *Ancient Hymns*, &c., 1837, p. 109, in 5 st. of 6 l., as a "Hymn commemorative of Prayer in, and to Christ" (ed. 1871, p. 183). It is sometimes given as "Holy Jesus, in Thy Name." In the *Cooke & Denton Hymnal*, 1853, st. ii. is omitted, several alterations are made, and a doxology by the editors is added. This form, with further changes, is repeated in *Kennedy*, 1863. [J. J.]

Holy Jesus, mighty Lord. *Bp. C. Wordsworth of Lincoln.* [*Holy Innocents.*] 1st pub. in his *Holy Year*, 1862, No. 11, in 5 st. of 8 l. It is in C. U., but usually in an abbreviated form. The hymn "At Thy birth, Incarnate Lori," in the *Sarum Hyl.*, 1868, the *S. P. C. K. Church Hys.*, 1871, and others, is a cento beginning with st. iii. of this hymn. Some six lines are from this hymn, and the rest are by Earl Nelson, by whom the cento was arranged. [J. J.]

Holy Jesus, Saviour blest. *Bp. R. Mant.* [*Jesus the Way, Truth, & Life.*] 1st pub. in his *Ancient Hymns*, &c., as one of the originals appended thereto, 1837, p. 134, in 6 st. of four l., and headed, "Hymn commemorative of 'The Way, the Truth, and the Life'" (ed. 1871, p. 225). It is altered in several instances, as in the *Cooke and Denton Hymnal*, 1853; the *Appendix to the H. Noted*, 1862. "Holy Jesus, Saviour bless'd." [J. J.]

Holy offerings, rich and rare [Lord we bear]. *J. S. B. Monsell.* [*Offering.*] Written for the Offertory at the opening of St. Mary Magdalene Church, Paddington, 1867, and 1st printed for use on that occasion. It was included in 1873 in the author's *Parish Hymnal*, No. 201, having previously appeared in the 1869 *Appz.* to the *S. P. C. K. Ps. & Hys.* It is also in *Church Hymns*, 1871, *Thring's Coll.*, 1882, and many others. It is in 10 st. of 8 l., and is usually divided

into parts, and in several instances it is also abbreviated. "Holy offerings, Lord, we bear," in *Brown-Borthwick's Select Hymns for Church and Home*, 1871, is an altered form of this hymn. [J. J.]

Holy Spirit, Lord of glory. *R. H. Baynes.* [*Confirmation.*] Printed in the *Churchman's Shilling Magazine*, May, 1868; and again in the author's *Autumn Memories & Other Verses*, 1869, in 5 st. of 6 l. In 1871 it was included with slight alterations in the *S. P. C. K. Church Hys.*, and again in other hymnals. [J. J.]

Homburg, Ernst Christoph, was b. in 1605, at Mihla, near Eisenach. He practised at Naumburg, in Saxony, as Clerk of the Assizes and Counsellor. In 1648 he was admitted a member of the Fruitbearing Society, and afterwards became a member of the Elbe Swan Order founded by Rist in 1660. He d. at Naumburg, June 2, 1681. (*Kooh*, iii. 388, 392; *Allg. Deutsche Biog.*, xiii. 43, 44.)

By his contemporaries Homburg was regarded as a poet of the first rank. His earlier poems, 1638-1653, were secular, including many love and drinking songs. Domestic troubles arising from the illnesses of himself and of his wife, and other afflictions, led him to seek the Lord, and the deliverances he experienced from pestilence and from violence led him to place all his confidence on God. The collected edition of his hymns appeared in two parts at Jena and Naumburg, 1659, pt. i. as his *Geistliche Lieder, Erster Theil*, with 100 hymns (engraved title, Naumburg, 1659); and pt. ii. as the *Andere Theil* with 60 hymns. In the preface he speaks of them as his "Sunday labours," and says, "I was specially induced and compelled" to their composition "by the anxious and sore domestic afflictions by which God . . . has for some time laid me aside." They are distinguished for simplicity, firm faith, and liveliness, but often lack poetic vigour and are too sombre.

Two of his hymns have passed into English, viz. :—

1. *Ash wundergrosser Sieges-Held. Ascension.* 1659, pt. i. p. 400, in 6 st. of 11 l., entitled, "On the Ascension of Jesus Christ." In the *Berlin G. L. S.*, ed. 1863, No. 327.

The trs. are: (1) "O wondrous Conqueror and Great," by Miss Burlington, in the *British Herald*, Oct. 1865, p. 153, and *Reid's Praise Bk.*, 1872, No. 445. (2) "O glorious Saviour, conquering King," by *N. L. Frothingham*, 1870, p. 272.

ii. *Jesus meines Lebens Leben. Passiontide.* 1659, pt. i. p. 318, in 8 st. of 8 l., entitled, "Hymn of Thanksgiving to his Redeemer and Saviour for His bitter Sufferings." This is his most popular hymn, and has passed into many recent collections, including the *Berlin G. L. S.*, ed. 1863. Tr. as:—

1. *Jesus! life! the life of heaven.* Tr. of st. i., ii., vi.-viii., by A. T. Russell, for his *Ps. & Hys.*, 1851, No. 88.

2. *Of my life the Life, O Jesus.* A good tr. of st. i., ii., v., vii., viii., contributed by R. Massie to the 1857 ed. of *Mercer's C. P. & H. Bk.*, No. 404 (Ox. ed. 1864, No. 185), repeated in the *Meth. N. Conn. H. Bk.*, 1863.

3. *Christ the King of all the living.* A good tr. of st. i., ii., v., vii., viii., by Miss Winkworth, in her *C. B. for England*, 1863, No. 49. Repeated in full in *Dr. Thomas's Augustine H. Bk.*, 1866, and the *Ohio Luth. Hyl.*, 1880; and abridged in the *Pennsylvania Luth. Ch. Bk.*, 1868, the *Hymnary*, 1872, and others.

4. *Thou eternal life bestowest.* Tr. of st. i.-iii., viii., by Miss Borthwick, contributed to *Dr.*

Pagenstecher's *Coll.*, 1864, No. 73, and repeated in *H. L. L.*, ed. 1884, p. 257.

Other trs. are: (1) "Jesu, Source of my Salvation," by J. C. Jacob, 1732, p. 39, repeated in the *Moravian H. Bk.*, 1784 (1886, No. 97). (2) "Jesus! Source of life eternal," by Miss Burlingham, in the *British Herald*, Aug. 1865, p. 120, and Reid's *Praise Bk.*, 1872, No. 389. (3) "Jesus, of my life the living," by N. L. Frothingham, 1870, p. 198. [J. M.]

Homo Dei creatura. [Judgment to come.] This poem is a picture of the woes of the lost, and an exhortation to timely repentance. *Mone*, i. pp. 419-421, gives 115 lines (with various breaks) from a *Reichenau MS.* of the 14th cent., and conjectures that it was written in Italy in the time of Dante. *Daniel*, iv. p. 250, repeats *Mone's* text and most of his notes; and at v., p. 382, ascribes it to Dionysius the Carthusian (b. at Rickel in the diocese of Liège, became a Carthusian Monk at Roermond, or Ruremonde on the Maas, 1424, and d. there, March 12, 1471). In J. M. Horst's *Paradisus Animæ Christianæ*, Cologne, 1630, the text which has passed into English is given at p. 206 (sect. iii.), entitled, "D. Dominici Carthusiani exhortatio ad poenitentiam," and in 168 lines. Up to *Mone's* l. 72, the texts nearly agree; but the rest of *Mone's* text continues in the same gloomy strain, whereas in Horst's text the strain speedily changes to relate the bliss of the saints, and then ends by the warning to repentance. It has been tr. by E. Caswall in his *Maque of Mary*, &c., 1858, in 21 st. of 10 l., as "Creature of God, immortal man" (*Hymns*, &c., 1873, p. 208); and by I. Williams in his *Thoughts in Past Years*, 1838, as "Mortal, who art God's creation." [J. M.]

Hood, Edwin Paxton, was b. in Halfmoon Street, London, Oct. 24, 1820. He was self-educated. In 1852 he became the Independent Minister at Nibley, Gloucestershire, where he remained until 1857, when he removed to Offord Road, London. He held several charges (Brighton, Manchester, &c.), the last being Falcon Square, London. He d. in Paris, June 12, 1885.

Mr. Hood was a striking and suggestive preacher, and one of the most voluminous writers of the age. His published works, including *The Age and its Architects*, 1852; *Exposition of Swedenborg*, 1864; *Lamps of the Temple*, 1856; *Thomas Carlyle*, 1875; *Oliver Cromwell*, 1882, &c., are too numerous to give in detail. He also edited (and was the chief contributor to) *The Eclectic Review* for 8 years, and *The Preacher's Lantern* for 2 years.

As a hymn-writer he is best known as the author of hymns for children. These hymns have a freshness and simplicity which are attractive to children. Some of the best and most popular were written for Sunday School Anniversaries at Nibley, 1852-7. He also edited:—

(1) *Our Hymn Book* (a similar title, but a distinct work from Mr. Spurgeon's Collection). This was pub. specially for the use of his own congregations, and was enlarged from time to time. 1st ed. Brighton, 1862, enlarged 1868, 1873, and 1879. The last ed. contains 47 of his hymns. (2) *The Children's Choir*, 1870.

His hymns in C. U. outside of his own collections are:—

1. Angel of God, thy wings expanded. *Missions*. In his *O. H. Bk.*, 1862.
2. Bride of the Lamb, sweet spices bring. *Easter*. In his *O. H. Bk.*, 1862.
3. Earth in beauty smiles again. *Summer* (1852-57).
4. God, who hath made the daisies. *Early Piety* (1852-57).

5. Heart-broken and weary, where'er thou may'st be. *Christ's Invitation*. 1st pub. at the end of the first sermon in his *Dark Sayings on a Harp*, 1865, and then in his *Our H. Bk.*, 1879.

6. I hear a sweet voice ringing clear. *Divine Protection* (1862).

7. I love to think, though I am young. *Jesus the Holy Child*.

8. O Jesus, Saviour, we are young. *Child's Prayer for Guidance* (1852-57).

9. Rest remaineth, O how sweet. *Heaven our Rest*. In his *O. H. Bk.*, 1862. A pathetic hymn sung at his funeral.

10. Saviour and Master, these sayings of Thine. *The Sand and the Rock*. Written at the Portland Breakwater, in the winter of 1858-59, and 1st pub. in his first volume of *Sermons*, 1860, at the close of that on "The Sand and the Rock." He says, "I walked the other day over the Great Breakwater at Portland, and there, whilst the rain descended and the floods came I thought and wrote out these verses." The hymn is in his *Our H. Bk.*, 1879, *Order's Cong. Hyl.*, 1884, &c. It has also been printed on a fly-leaf for use in Portland Prison.

11. Sing a hymn to Jesus when the heart is faint. *Consecration of Self to Jesus*. Suggested by a tune heard at Vespers in Fontainebleau Church, and 1st pub. in *Eye Path Meadow*, 1870, and again in *Our H. Bk.*, 1879.

12. Sweet hallelujahs! The birds and the blossoms. *Universal Praise*. Written for the S. S. Anniversary, Offord Road Chapel, 1860, and pub. in *Our H. Bk.*

13. Teach me, O Lord, where'er I move. *God's Presence desired*. (1852-57.)

14. There is a word I fain would speak. *Redemption*. Written for S. S. Anniversary at Offord Road Chapel, 1868, and pub. in *Our H. Bk.*, 1862.

15. There's a beautiful land where the rains never beat. *Heaven*. (1852-57.) In his *Children's Choir*, 1870, &c.

16. Unless the Lord the city keep. *God the Pastor's Strength*. Written at the request of the Deacons of Offord Road Chapel, for the Recognition Service of the Rev. J. C. Jones. In his *O. H. Bk.*, No. 317.

17. We love the good old Bible. *Holy Scripture*. (1852-57.) Given in several collections.

The most popular of these hymns are Nos. 4 and 7. Nos. 3, 4, 5, 6, 7, 8, 11, 16, 17 are from the *Children's Choir*, 1870. These are in numerous collections. [W. G. H.]

Hook, Walter Farquhar, D.D., a of Dr. Hook, sometime Dean of Worcester, was b. in London, Mar. 13, 1798, and educated at Winchester, and Christ Church, Oxford (b.A. 1820, D.D. 1837). Taking Holy Orders in 1820, he was successively Vicar of Holy Trinity, Coventry; Vicar of Leeds, 1837-59; Dean of Chichester, 1859; Chaplain in Ordinary to the Queen, &c. He d. at Chichester Oct. 20, 1875. He was the author of numerous Sermons, Pamphlets, Tracts, &c., but is most widely known through his *Church Dictionary*, and his *Lives of the Archbishops*. In 1846 he edited—

Verses for Holy Seasons, with questions for Examination, by C. F. H., Lond., 1846.

This was a volume of verses by Cecil Frances Humphreys, afterwards Cecil F. Alexander (q.v.). He also pub. :—

A Church School Hymn-book, Edited by Walter Farquhar Hook, D.D., Leeds, 1850.

In this collection all the hymns were given anonymously. Hence has arisen the error of attributing some of them to the editor. Dr. Hook was not a writer of hymns. [J. J.]

Hooper, Emma. [Whitfield, Emma.]

Hooper, Mary Fawler. [Maude, M. F.]

Hopkins, John. [Old Version, § IX. 2, x.]

Hopkins, John Henry. [Various.]

Hopkins, Josiah, D.D., was b. at Pittsford, Vermont, April 18, 1786. From 1809 to

1830 he was pastor of a Congregational Church, at New Haven, Vermont; and from 1830 to 1848 of the First Presbyterian Church, Auburn, N. York. He died at Geneva, New York, July 27, 1862. He was the editor of *Conference Hymns*, Auburn, 1846, and contributed hymns to the *Christian Lyre*, N. Y., 1830. From the latter work his hymns in C. U. are taken:—

1. O turn ye, O turn ye, for why will ye die. *Exposition.*
2. Why sleep we, my brethren. *Exposition.*

[F. M. B.]

Hopper, Edward, D.D., was b. in 1818, and graduated at Union Theological Seminary, New York, 1842. He is pastor of the Church of Sea and Land, N. Y. He is the author of

1. Jesus, Saviour, pilot me [us]. *Jesus the Pilot.*
2. They pray the best who pray and watch. *Watching & Prayer.*
3. Wrecked and struggling in mid-ocean. *Wreck & Rescue.*

Of these No. 1 appeared in the *Baptist Praise Bk.*, 1871, and 2 & 3 in *Hys. & Songs of Praise*, N. Y., 1874. [J. J.]

Hopps, John Page, was b. in London, Nov. 6, 1834, and educated at the G. Baptist College, Leicester. Commencing public work in 1856, after a brief ministry at Hugglescote and Ibstock, in Leicestershire, he became colleague with George Dawson at the Church of the Saviour, Birmingham. From 1860 to 1876 he ministered to Unitarian congregations at Sheffield, Dukinfield, and Glasgow. Since 1876 he has preached in Leicester. Mr. Hopps has published many books and pamphlets, chiefly volumes of Sermons and Lectures. Most of his smaller works are controversial. In 1863 he commenced a monthly periodical called *The Truthseeker*, which he still edits. He has compiled the following hymn-books for Congregational, Mission, or School purposes:—

- (1) *Hymns for Public Worship and the Home*, 1858;
- (2) *Hymns of Faith and Progress*, c. 1865;
- (3) *Hymns for Public Worship*, 1873;
- (4) *One hundred Hymns for Sunday Schools*, 1873;
- (5) *Hymns, Chants and Anthems for Public Worship*, 1877;
- (6) *The Children's Hymn Book*, 1879;
- (7) *The Young People's Book of Hymns*, 1881;
- (8) and six different editions of *Hymns for Special Services* (for Sunday afternoon and evening gatherings in the Temperance Hall and Floral Hall, Leicester).

Mr. Hopps has himself written various hymns, some of considerable merit. Several have appeared in Congregational, Baptist, Unitarian and other collections. Among the best known are the following:—

1. Cold and cheerless, dark and drear. *Winter.*
2. Father, lead me day by day. *Child's Prayer for Divine Guidance.*
3. Father, let Thy kingdom come. *God's Kingdom desired.*
4. God bless the little children. *Prayer for Children.*
5. We praise Thee oft for hours of bliss. *The blessings of Sorrows.*

These hymns are from his *Hys., Chants, and Anthems*, &c., 1877, and the *Hys. for Special Services*. The most popular is No. 2.

[W. R. S.]

Hora novissima, tempora pessima sunt, vigilemus. *Bernard of Cluny* [*The Heavenly Jerusalem.*] This magnificent poem, evidently inspired by the last two chapters of the Revelation of St. John, was composed in the Abbey of Cluny, about 1145, and ex-

tends to about 3000 lines. It is found in a 13th cent. ms. in the Bodleian (Digby 65, f. 42).

i. *Publication.* It was included by Flavius Illyricus, in his *Varia poemata de corrupto Ecclesiae statu*, Basel, 1556. Illyricus was an ardent and enthusiastic Reformer; and as the greater part of the poem "is a bitter satire on the fearful corruptions of the age," it answered his purpose to use it in this manner. It was subsequently reprinted at Bremen, 1597; at Rostock, 1610; at Leipzig, 1626; at Lüneburg, 1640; in Wucher's *New Theological Annals*, December, 1820; and in Mohnike's *Studien*, 1824. In Trench's *Sac. Latin Poetry*, 1849, 96 lines were given, beginning with "Hic breve vivitur" (from which Dr. Neale's first translation was made); and in Dr. Neale's *Rhythm of Bernard de Morlaix, Monk of Cluny, on the Celestial Country*, 1858, there are 218 lines. In *Daniel*, ii. 380; *Büxeler*, No. 139; *Königsfeld*, ii. 262; *Simrock*, p. 286, there are also extracts from the poem. The original is dedicated to Peter the Venerable, the General of the Order to which St. Bernard belonged, and is entitled, "De contemptu mundi." (Dr. Schaff, in his *Lib. of Religious Poetry*, 1883, p. 981, says this poem was printed in Paris in 1483. We have not seen this edition.)

ii. *Design and Execution.* Bernard states his argument thus:—

"The subject of the author is the Advent of Christ to Judgment: the joys of the Saints, the pains of the reprobate. His intention, to persuade to the contempt of the world. The use, to despise the things of the world: to seek the things which be God's. He fortifies his exordium with the authority of the Apostle John, saying, 'Little children, it is the last time'; where he endeavours to secure beforehand the favour of his readers, by setting the words of the Apostle before his own. At the commencement he treats of the Advent of the Judge, to render them in earnest, and by the description of celestial joy, he makes them docile." (*Neale's Rhythm, &c., Preface.*)

The execution of the poem, written as it was in "a rhythm of intense difficulty," was attained, as the author believed, through special divine grace and inspiration. His words in his dedicatory epistle are:—

"Often and of long time I had heard the Bridegroom, but had not listened to Him, saying—'Thy voice is pleasant in Mine ears.' And again the Beloved cried out, 'Open to Me, My sister.' What then? I arose, that I might open to my Beloved. And I said, 'Lord, to the end that my heart may think, that my pen may write, and that my mouth may set forth Thy praise, pour both into my heart and pen and mouth Thy grace.' And the Lord said, 'Open thy mouth.' Which He straightway filled with the spirit of wisdom and understanding; that by one I might speak truly, by the other perspicuously. And I said it in nowise arrogantly, but with all humility, and therefore boldly: that unless that Spirit of Wisdom and Understanding had been with me, and flowed in upon so difficult a metre, I could not have composed so long a work. For that kind of metre, continuous dactylic (except the final trochee or spondee), preserving also, as it does, the Leonine sonoriveness, had almost, not to say altogether, grown obsolete through its difficulty. For Hildebert of Laverdin, who from his immense learning was first raised to the Episcopate and to the Metropolitan dignity; and Vichard, Canon of Lyons, excellent versifiers, how little they wrote in this metre, is manifest to all." (*Neale's Rhythm, &c., Preface.*)

The poem is written in dactylic hexameters, with the leonine (sometimes a triasyllable or dactylic), and tailed rhyme, each line being broken up into three parts thus:—

"Hra novissima || tempora pessima || sunt: vigilemus!
Ecce minaret || imminet arbiter || ille supremus!
Imminet, imminet || ut mala terminet || aequus coronet
Recta remuneret || anxia liberet || aethera donet."

iii. *Merits*. The two great authorities on this matter are Archbishop Trench and Dr. Neale. Referring to the numerous editions of the poem, the former says:—

"This is not wonderful; for no one with a sense for the true passion of poetry, even when it manifests itself in forms the least to his liking, will deny the breath of a real inspiration to the author of these dactylic hexameters." (*Sac. Lat. Poetry*, ed. 1874, p. 310.)

Archbishop Trench, whilst thus highly commending the poems, condemns the metre, and points out "its want of progress":—

"The poet, instead of advancing, eddies round and round his subject, recurring again and again to that which he seemed to have thoroughly treated and dismissed." (*Ibid.* p. 311.)

In a note on his lines 45–58, he also says:—

"In these lines ('Urbs Syon aurea') the reader will recognise the original of that lovely hymn, which within the last few years has been added to those already possessed by the Church. A new hymn which has won such a place in the affections of Christian people as has 'Jerusalem the golden,' is so priceless an acquisition that I must needs rejoice to have been the first to recall from oblivion the poem which yielded it." (*Ibid.* p. 314.)

Dr. Neale says concerning the poem as a whole, and specially of that portion which he has translated:—

"The greater part is a bitter satire on the fearful corruptions of the age. But as a contrast to the misery and pollution of earth, the poem opens with a description of the peace and glory of heaven, of such rare beauty, as not easily to be matched by any mediæval composition on the same subject." (*Med. Hys.*, 3rd ed., p. 68.)

iv. *Translations*. The first to translate any portion of the poem into English was Dr. Neale, and no translation but his is in C. U. at the present time. His first *tr.* was of the 96 lines in Trench's *Sac. Lat. Poetry*, beginning with "Hic breve vivitur" ("Brief life is here our portion"). This was pub. in his *Mediæval Hymns*, 1851, p. 53. In 1858 he pub. *The Rhythm of Bernard de Morlaix, Monk of Cluny, on the Celestial Country*, in which he gave 218 lines from the original, beginning with the first ("Hora novissima"), a *tr.* of the same, and an interesting Preface. The *tr.* and the Preface (slightly altered) were repeated in the 2nd ed. of his *Mediæval Hymns*, 1863. From one or the other of these two works the centos following have been taken:—

i. *Hora novissima, tempora pessima sunt, vigilemus* = The world is very evil. This is the opening of several centos, all compiled from the first portion of the *Rhythm*, but composed of varying stanzas. Taken together they are in extensive use.

ii. *Hic breve vivitur, hic breve plangitur, hic breve flatur* = Brief life is here our portion. This cento varies from five stanzas in the *Hymns and Introits*, 1853, to twelve stanzas in the 1869 *Appx.* to the S. P. C. K., *Ps. & Hys.* No common rule is adhered to as to the number of stanzas or the order in which they are arranged: but in its various forms it is found in upwards of an hundred collections in G. Britain and America.

iii. *O bona Patria, lumina sobria te speculantur* = (1) For thee, O dear, dear country. (2) For thee, sweet, heavenly country. (3) For thee, O heavenly country. In common with the foregoing, these centos vary both in length and arrangement of stanzas. These centos are in more extensive use than those under No. ii.

iv. *O sacra potio* = O happy, holy portion. In the 1862 *Appendix* to the *H. Noted*.

v. *Urbs Syon aurea, Patria lactea, cive decora* = Jerusalem the golden. The centos beginning with this stanza are not so numerous as those in Nos. ii. and iii., but their use in all English-speaking countries exceed every other portion of the poem.

vi. *Urbs Syon inolyta, gloria debita glorificandis* = Jerusalem the glorious. In comparison with the foregoing the centos which begin with this stanza are not in extensive use.

vii. *Urbs Syon unio, mansio mystica, condita oculo* = Jerusalem the only. This is given in the *Appendix* to the *H. Noted*, 1862.

viii. *Urbs Syon inolyta, turre et edita lictore tuto* = Jerusalem exulting. This is given in a few collections only.

Taken together these centos, compiled from one *tr.* of 218 Latin lines, present a result unique in hymnody. Without doubt the ballad measure adopted by Dr. Neale has had much to do with this popularity; but the *tr.* possesses features of excellence which have won the approval of those for whom the ballad measure has no attractions.

The changes made in the text by various compilers are somewhat numerous. The best are those in Thrings' *Coll.*, 1882, including the re-translation by Prebendary Thring of the concluding eight lines of the original, as in Dr. Neale's *Rhythm*; and the worst, in Dr. Neale's judgment, those in the *Sarum Hymnal*, 1868.

The *trs.* not in C. U. are:—

1. The last of the hours iniquity towers. By Dr. A. Cole, Newark, New Jersey, 1866.
2. These are the latter times, these are not better times: Let us stand waiting. By S. A. W. Duffield, 1867.
3. Here we have many fears, this is the vale of tears, the land of sorrow. G. Moultrie, in the *Church Times*; and *Lyra Mystica*, 1865.
4. Earth very evil is; time through the last of his journeys is hastening. *Tr.* of the whole poem. Jackson Mason, 1880.
5. Hail Zion, city of our God, &c. ("Urbs Syon Inolyta.") D. T. Morgan, 1880.

Although these *trs.* are very much nearer the original than Dr. Neale's, and, in the case of Duffield and Moultrie, follow the metre of Bernard, yet there is little if any prospect of any of these being adopted for use in public worship. [J. J.]

Hordle, William, was b. in Dorsetshire in the year 1778, and in 1800 became Pastor of the Congregational Church in Harwich, Essex, where, after a useful ministry of half a century, he d. Dec., 1849. During part of this time he kept a school, and at his death left considerable property to religious purposes. In the year 1814 Mr. Hordle wrote the hymn, No. 840, in the *Bap. Psalms & Hys.* (1858), "This sacred day, Great God, we close" (*Sunday Evening*); but it is not known that he was the author of any other published composition. [W. R. S.]

Hornblower, Jane. [Roscoe Family.]

Horne, George, D.D., b. at Otham, near Maidstone, Kent, Nov. 1, 1730, and educated at Maidstone, and University College, Oxford (B.A. 1749). He subsequently became a Fellow, and in 1768 Master of Magdalen College. He was also Vice-Chancellor of his University, 1776; Dean of Canterbury, 1781, and Bishop

of Norwich, 1791. He d. Jan. 17, 1792. Bp. Horne is widely known through his *Commentary on the Book of Psalms*. His hymns were included in his *Memoirs* by the Rev. W. Jones, 1795; again, in his *Essays and Thoughts on Various Subjects with Hymns and Poems*, 1808; and again, in his *Works*, 1809. Of his Hymns the best known is:—

See the leaves around us falling [*Autumn*], which appeared in his *Memoirs*, 1795, pp. 223-4, in 10 st. of 4 l., and entitled "The Leaf. 'We all do fade as a leaf.' Isa. lxi. 6." It is also found in his *Essays*, 1808, and *Works*, 1809. Collyer included it in an abbreviated form in his *Coll.*, 1812, from whence it passed into modern Nonconformist hymnals. It was brought into use in the Church of England by Cottérrill through his *Ser.*, 8th ed., 1819.

Bishop Horne's translation of the Latin Grace, "Te Deum patrem colimus" (q.v.):—"Thee, Mighty Father, we adore," has been strangely overlooked by hymnal compilers. [J. J.]

Horne, William Wales, b. in 1773 at Gissing, in Norfolk. In 1793 he became minister of a small Baptist Church at Tibenham, in the same county; thence removed, in 1797, to Yarmouth, thence to Leicester, and about 1806, to London. In London he preached first at the City Chapel, in Grub Street; then, for many years, at Trinity Hall, Aldersgate Street, and Hephzibah Chapel, Limehouse, taking services every Sunday at both places; finally (the two congregations having united) at Ebenezer Chapel, Commercial Road. Whilst pastor of this church he died, in 1826.

Whilst minister at Tibenham, Horne pub. a small vol. entitled *New Songs of Zion; or Short Hymns collected from the Scriptures of the Old Testament*. London, Mathews, 1794. In 1802, when at Leicester, he pub. *A Selection of Hymns for Public Worship, selected from the best authors, including also a great many original hymns*. This contained 310 hymns, 9 being his own composition. In 1806, when minister in Grub Street, London, he pub. *Sion's Harmony; or the United Praises of Ransomed Sinners; a complete Selection of Hymns for Public Worship*. This contained 513 hymns, 22 being by him. In 1812 an *appendix* appeared, and in 1823 a new ed. of the entire book, as *Sion's Harmony of Praise; a Selection of Psalms, Hymns, and Spiritual Songs, for Public, Social, & Private Worship, from the best Hymn Writers; with a variety of original pieces, by W. W. Horne*. Lond. printed by W. Woodcock, 1823. This Selection contains 762 hymns, 95 being by Horne. Horne's own compositions have but little merit. Being Calvinistic in sentiment a few have been introduced into hymn-books used by congregations holding that form of doctrine. Two are in Snapp's *Songs of G. & G.*, and others in Denham's & Gadsby's *Selections*. These include:—

1. Draw near, ye saints, with sweetest praise. *Praise to Jesus*.
2. Death is no more a frightful foe (1806). *Victory over death*.
3. Sing to the Lord, Whose matchless love. *The Father's Love*. [W. R. S.]

Horres superbos, nec tuam. *C. Coffin*. [*Wednesday*.] Pub. in the *Paris Breviary*, 1736, for Wednesdays at Vespers; and again in his *Hymni Sacri* the same year. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 25, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

1. O God, the hateful pride of man. By J. Chandler in his *Hymns of the Prim. Church*, 1837, p. 22, in 5 st. of 4 l., and repeated in Dr. Oldknow's *Hys. for the Ser. of the Church*, 1850.
2. Thou dost, Lord, abhor the proud. By I. Williams in his *Hys. tr. from the Parisian*

Breviary, 1839, p. 26, in 5 st. of 4 l. This is No. 1160 in *Kennedy*, 1863.

Another tr. is:—
Thou dost, O God, the proud o'erthrow. *J. D. Chambers*, 1867. [J. J.]

Horst; Horstius, J. M. [Merlo, J.]

Hosanna to the living Lord. *Bp. R. Heber*. [*Advent*.] This hymn is found in two forms and both by Heber. The first is unknown in modern hymnals, the second is in very extensive use in English-speaking countries. In 1811 Heber contributed several hymns to the *Christian Observer*, prefacing them with a letter in which he strongly condemned the familiarity assumed by hymn-writers with the Divine, and with divine things; and promised to remedy the defect so far as it lay in his power so to do. This letter appeared in Oct. 1811, together with four hymns, the first of which was this for Advent Sunday. The first stanza reads:—

"Hosanna to the living Lord!
Hosanna to the Incarnate Word!
Hosanna in the earth be said,
And in the heavens which he hath made.
Hosanna!"

In 1827, it appeared in Heber's posthumous *Hymns, &c.*, p. 1, in a new and much-improved form. From this revised text all existing forms of the hymn in collections for congregational use have been made. The first stanza of the revised text is:—

"Hosanna to the living Lord!
Hosanna to the Incarnate Word!
To Christ, Creator, Saviour, King,
Let earth, let heaven, Hosanna sing!
Hosanna! Lord! Hosanna in the highest!"

The full revised text is in Lord Selborne's *Bk. of Praise*, 1862, No. 141. The doxology, which is given in *H. A. & M.* and other collections, was added to the hymn as early as Stretton's *Church Hymns*, 1850. The hymn "Hosanna, Lord, the angels cry," in Martineau's *Hymns, &c.*, 1840, and later collections, begins with st. ii. of this hymn. [J. J.]

Hosianna David's Sohn. *B. Schmolck*. [*Advent*.] 1st pub. in his *Lustige Sabbath in der Stille zu Zion*. Jauer, 1712, p. 3, in 8 st. of 6 l., entitled "Hosannah for the Heavenly Manna. On the First Sunday of Advent." It is also suitable for Palm Sunday. Includ. d in the *Berlin G. L. S.*, ed. 1863. Tr. as:—

1. Hail, Hosanna! David's Son. A good tr. of st. i., iii., vi., as No. 6 in the *Dalston Hospital H. Bk.*, 1848, repeated in Dr. Pagenstecher's *Coll.*, 1864, No. 13.

2. Glad Hosanna! David's Son. In full in the *Ohio Luth. Hyl.*, 1880, No. 17.

Another tr. is: "Hosanna to the Son of David! Raise," by *Miss Winkworth*, 1855, p. 67. [J. M.]

Hoskins, Joseph, was b. in 1745, but at what place is unknown. He was a Congregational Minister, who for ten years laboured with great success at Castle Green Chapel, Bristol, and d. Sept. 28, 1788, aged 43. During the three years previous to his death he had written 384 hymns, which in the year following, after correction and revision, were pub. by Messrs. Moody & Bottomley, Congregational Ministers. The book is entitled, *Hymns on Select Texts of Scripture and Occa-*

sional Subjects (Bristol, 1789). From this work the following hymns are in C. U. :—

1. Alas! my [the] Lord my Life is gone. *Spiritual darkness and death.*
2. Great Light of life, Thou nature's Lord. *God, the True Light.*
3. In Thy great Name, O Lord, we come. *Divine Worship.*
4. O how the hearts of those revive. *Joy in Salvation.*
5. Prisoners of sin and Satan too. *Hope.*
6. Saviour of sinners, deign to shine. *Christ's light desired.*
7. The time is short, ere all that live. *Shortness of Time.*

Hoskins's hymns are said to have been greatly esteemed by his friends and hearers, but they have little poetic merit. [W. R. S.]

Hoste dum victo triumphans. [*Holy Communion.*] In the *Cluniae Breviary*, Paris, 1686, p. 557, this is given as a hymn for the Octave of Corpus Christi, at the Vigil, and consists of 5 st. and a doxology. Tr. by E. Caswall, and pub. in his *Masque of Mary*, &c., 1858, p. 307; and in his *Hymns*, &c., 1878, p. 159, as "When the Patriarch was returning." It was given in the *People's H.*, 1867, the *Appx. to H. Noted*, 1862, &c. [J. M.]

Houlditch, Anne. [Shepherd, A.]

House of our God, with cheerful anthems ring. *P. Doddridge.* [*New Year.*] 1st pub. in Job Orton's posthumous ed. of *Doddridge's Hymns*, 1755, No. 67, in 6 st. of 6 l.; and again in J. D. Humphreys's ed. of the same, 1839, No. 81. In Brown-Borthwick's *Select Hys. for the Church & Home*, 1871, and in the S. P. C. K. *Church Hys.*, 1871, is a cento beginning "House of our God, with hymns of gladness ring," which is mainly from this hymn. It is by J. Ellerton. The lines chosen are greatly varied from Doddridge, and st. v. ll. 2-4 are by Mr. Ellerton. [J. J.]

How blest the man who never trod. *J. Keble.* [*Ps. i.*] Pub. in his *Psalter*, 1839, in 6 st. of 4 l. In the *Rugby School H. Bk.*, 1876, No. 284, and the *Wellington College H. Bk.*, 1880, p. 119, it is given in an altered form, as "Blest is the man who walks with God," and in the latter with the addition of a doxology. The "Mr. Knight's Coll." referred to in the *Rugby* book, is the *Ps. & Hys.* by the Rev. W. Knight, St. Michael's, Bristol, 4th ed., 1867. [J. J.]

How blest Thy creature is, O God. *W. Cowper.* [*The Blessedness of Peace with God.*] Southey in his *Memoirs and Correspondence of William Cowper*, 1854, vol. i. pp. 99-104, gives an account of Cowper's insanity, his residence at St. Albans under the care of Dr. Cotton, and his partial recovery. At the beginning of his attack Cowper wrote a most painful poem, the nature and burden of which will be gathered from the following (the third) stanza, which reads:—

"Man disavows, and Delty disowns me,
Hell might afford my miseries a shelter;
Therefore, hell keeps her ever-hungry mouths all
Bolted against me."

In contrast to this despair Southey states that

"During this [the latter part of his stay with Dr. Cotton] part of his abode at St. Albans, he again poured out his feelings in verse, and the contrast is indeed

striking between what he called this specimen of his first Christian thoughts, and that song of despair [noted above] which cannot be perused without shuddering. He cast his thought, in the form of a hymn, which he entitled 'The Happy Change,' and took for his text part of a verse in the Revelations, 'Behold, I make all things new.'"

The hymn composed under these circumstances, in July, 1765, is full of peace and hope, as evidenced in st. iv. :—

"The soul, a dreary province once
Of Satan's dark domain,
Feels a new empire formed within,
And owns a heavenly reign."

The publication of the hymn in 6 st. of 4 l. with Cowper's original title, "The Happy Change," was in the *Olney Hymns*, 1779, Bk. iii., No. 44. In full or in part it is given in several hymn-books, especially in America. Sometimes it begins:—"How blest is man, O God," as in the American Unitarian *Hys. for the Church of Christ*, Boston, 1853. [J. J.]

How can a sinner know. *C. Wesley.* [*The Marks of Faith.*] Pub. in *Hys. and Sacred Poems*, 1749, vol. ii., No. 161. It consists of 8 st., and each stanza is composed of 4 l. of 6's metre, and 4 l. of short metre (*P. Works*, 1868-72, vol. v. p. 363). In the *Wes. H. Bk.*, 1780, No. 93, st. iv., v. were omitted, and the rest were rewritten in s.m. throughout. In this form the hymn is in C. U. in G. Britain and America. [J. J.]

How few and evil are thy days. *J. Montgomery.* [*Shortness of Life.*] Pub. in *Cotterill's Sel.*, 1819, No. 173, in 3 st. of 8 l., and again in *Montgomery's Greenland & Other Poems*, 1819. On its reappearance in his *Christian Psalmist*, 1825, No. 516, it was altered to "Few, few and evil are thy days." This was repeated in his *Original Hymns*, 1853, and is the received form of the text. [J. J.]

How few receive with cordial faith. *W. Robertson.* [*Passiontide.*] 1st appeared as No. 6 in the *Draft Scottish Translations & Paraphrases*, 1745, as a version of Is. liii. in 16 st. of 4 l. In the revised edition, 1751, st. viii., x., xii. were slightly altered. In the *Draft of 1781*, No. 25, it was considerably altered; and with further alterations this was repeated in the public worship ed. of that year which is still in C. U. in the Church of Scotland. In the markings by the eldest daughter of W. Cameron (q.v.), the original is ascribed to W. Robertson, and the alterations in 1781 to John Logan. The revised text of 1781 is included in full in the *Eng. Presb. Ps. & Hys.*, 1867, as two hymns, No. 170 beginning as above, and 171 as "We all like sheep have gone astray." In addition the following centos are in C. U. :—

1. The Saviour comes [same], no outward pomp. In *Murray's Hymnal*, 1852; the *Bap. Ps. & Hys.*, 1858; *Kennedy*, 1863, and others in G. Britain and America.
2. Rejected and despised of men. In the *Andover Sabbath H. Bk.*, 1858, &c.
3. Fair as a beauteous, tender flower. In *Hys. from the Parish Choir*, 1864.

In addition, Miss Leeson pub. an altered form of the hymn in 9 st. in her *Paraphrases & Hys. for Cong. Singing*, 1853, as pt. i., "Who hath believed the Witness-Word?"; and pt. ii., "We counted as condemned of heaven." Compare also *Watts's Hymns*, 1709, Bk. i., Nos. 141-2. [J. M.]

How firm a foundation, ye saints of the Lord. *Keen*. [*Perseverance of the Saints*.] This hymn appeared in Rippon's *Selection*, 1787, No. 128, in 7 st. of 4 l., and entitled, "Exceeding great and precious promises." In 1822 it was repeated in A. Fletcher's *Bap. Coll. of Hys.*, No. 296, in 4 st., the omitted stanzas being ii., iv. & v. Two arrangements of the text were thus handed down to modern hymnals. In the 1835 ed. of Fletcher's *Coll.*, the full original text is restored. This is repeated in Spurgeon's *O. O. H. Bk.*, 1866, No. 732, and other hymn-books.

The authorship of this hymn has been the subject of much enquiry. We have (1) in modern editions of *Rippon* the name of "Kirkham"; (2) in *Fletcher's* 1835 ed. as above, "Keen"; (3) and in Spurgeon's *O. O. H. Bk.*, "George Keith."

1. Rippon's original signature was "K—." In modern editions, which are not published by Dr. Rippon's representatives, the "K—" is extended into "Kirkham," but on what authority we cannot say.

2. The ascription in Miller's *Singers and S.*, 1869, p. 349, we find from the *Sedgwick MSS.*, is based upon nothing but the statement of an old woman whom Sedgwick met in an almshouse.

3. In Fletcher's *Coll.*, 1822, the "K—" of Rippon is extended to "Kn," and in the ed. of 1835 this is still further extended to "Keen," and so it remains. That this is more likely to be correct than either of the other two is gathered from the fact that Dr. Fletcher was assisted in his work by Thomas Walker, the editor of Dr. Rippon's *Tune Book*, to whom he specially refers in these words:—"Great assistance has been obtained from Mr. Walker, Compiler of Dr. Rippon's *Tune Book*, and the Editor of the Companion to it, called *Walker's Companion*; and it is but justice to acknowledge that the principal choice of Hymns and the application of Tunes, has been effected by his extensive knowledge of sacred poetry, and long tried acquaintance with the science of sacred music." *Preface, Lon., Nov. 1822.*

In addition, in the Index of the "Names of such Authors of the Hymns as are known," the name "Keen," with the abbreviation "Kn," is also given. Taking Mr. Walker's acquaintance with Dr. Rippon's work into account, we are justified in concluding that the ascription to this hymn must be that of an unknown person of the name of KEEN.

The following hymns bear the same signature as the above in Dr. Rippon's *Sel.*, 1787.

1. In songs of sublime adoration and praise (*Distinguishing Grace*). This is given in Spurgeon's *O. O. H. Bk.*, on Sedgwick's authority, as "George Keith, 1787."
2. The Bible is justly esteemed (*Holy Scriptures*).

From the fact that these two hymns have a common signature in *Rippon's Sel.*, 1787, with "How firm a foundation," &c., and that the three appeared there for the first time, we also ascribe them to KEEN. Miller, in his *Singers and Songs of the Church*, 1869, bases his note on *George Keith* on the unsupported word of D. Sedgwick as above. [J. J.]

How grand and how bright That wonderful night. *W. H. Havergal*. [*Christmas Carol*.] The words and music were written at Astley Rectory, in 1827, and published in *Fireside Music*, 1858. It was also printed as a carol leaflet and sold by hawkers throughout Worcestershire, where it attained great popularity. It is now known as *The Worcestershire Carol*. The words were included in *Snepp's Songs of G. & G.*, 1872. [J. J.]

How great the wisdom, power, and grace. *B. Beidome*. [*Wonders of Redemp-*

tion.] Appeared in his (posthumous) *Hymns*, &c., 1817, No. 284, in 6 st. of 4 l., and headed "Wonders of Redemption." It has passed into several hymn-books, and in late ed. of the *Bapt. Ps. & Hys.*, 1858, it is dated 1790; but upon what authority is not stated. [J. J.]

How happy are those children who. *J. Cennick*. [*Heavenly Joys*.] Pub. in his *Hys. to the Honour of Jesus Christ, Composed for such Little Children as Desire to be Saved*, 1754, in 9 st. of 4 l. This hymn is known to modern collections in the following forms:—

1. "Happy the children who are gone." This was given in c.m. in 6 st. of 4 l. in the *Moravian H. Bk.*, 1789, No. 623 (ed. 1886, No. 1284).

2. In 1790 Rowland Hill adapted st. i., ii., iv., v. of the *Moravian H. Bk.* version to L.M., and included it in his *Divine Hys. in easy language for the use of Children*, No. 44. This is the popular form of the text, and is given in several modern collections for children as *Allon's Children's Worship*, 1878, No. 453, &c.

The first stanza of the *Original* is:—

"How happy are those children who
In peace to heaven are gone;
Who, cloth'd in long white garments, now
Stand singing round the throne."

The *Moravian H. Bk.* text is:—

"Happy the children who are gone
To Jesus Christ in peace,
Who stand around His glorious throne
Clad in His righteousness."

The *Rowland Hill* text is:—

"Happy the children who are gone
To live with Jesus Christ in peace,
Who stand around His glorious throne
Clad in His spotless righteousness."

[W. T. B.]

How happy every child of grace.

C. Wesley. [*The Hope of Heaven*.] Pub. in his *Funeral Hymns*, 2nd series, 1759, No. 2, in 8 st. of 8 l., and from thence into the *Supplement of the Wes. H. Bk.*, 1830. G. J. Stevenson has given interesting "Associations" in his *Methodist H. Bk. Notes*, 1883, setting forth the spiritual help this hymn has been to many. (Orig. text, *P. Works*, 1868-72, vol. vi. p. 216.) Its use with the Methodist bodies in all English-speaking countries is extensive. A cento from this hymn, beginning "A stranger in the world below," is given in H. W. Beecher's *Plymouth Coll.*, 1855, No. 1273. It is composed of st. ii. and iii. A second cento in the *American Hys. and Songs of Praise*, N. Y., 1874, is, "O what a blessed hope is ours" (sta. vii., viii.). [J. J.]

How happy is the pilgrim's lot.

[*Desiring Heaven*.] Appeared in the *Wesley Hymns for those that Seek, and those that Have Redemption*, 1747, No. 51, in 9 st. of 6 l. When given in the *Wes. H. Bk.*, 1780-1875, the fourth stanza was omitted. (*P. Works*, 1868-72, vol. iv. p. 278.) Although somewhat unreal as a hymn for general use, it has long been most popular with the Methodist bodies. Stanza v., "No foot of land do I possess," and vii., "There is my house, and portion fair," have gathered around them reminiscences, in many instances of a tenderly sacred character, some of which are noted in detail in Stevenson's *Methodist H. Bk. Notes*, 1883, p. 77. In Stevenson's *Notes* this hymn is attributed to John Wesley, and in the Index to the same work to Charles Wesley. The former is also the almost universal ascription in America,

the argument usually put forth being that the personal circumstances evidently referred to suited John Wesley rather than Charles. The editors of the *Wes. H. Bk.* are in doubt, and have left the authorship an open question. As there is no direct evidence either way, we must follow their example. [J. J.]

How happy the pair whom Jesus unites. *C. Wesley.* [*Holy Matrimony.*] Written in 1749, in contemplation of his coming marriage which took place at Garth, in Wales, on the 8th of April of the same year, and pub. in *Hys. & Sacred Poems*, 1749, in 6 st. of 4 l., as one of several hymns which were written under the same circumstances. (*P. Works*, 1868-72, vol. v. p. 427.) In its original form it is not in C. U. The hymn, "Appointed by Theo, we meet in Thy name," given in the *Wes. H. Bk.*, 1780, No. 472, and repeated in later editions, and in several other hymnals, is the same hymn in an abbreviated form. [J. J.]

How honourable is the place. *I. Watts.* [*Safety of the Church.*] This hymn, which is based on Is. xxvi. 1-6, has a two-fold history; the first English, and the second Scottish.

i. *English History.* It was first published in *Watts's Hymns*, &c., 1707 (1709, Bk. i., No. 8), in 7 st. of 4 l., and entitled "The Safety and Protection of the Church." In this form it came into extensive use with some of the Nonconformist bodies, and maintained its position until recently.

ii. *Scottish History.*—In 1745 it was included in the *Translations and Paraphrases*, No. xix. (see *Scottish Trs. and Paraphs.*) with the single alteration of st. iv. l. 4 of "trust in" for "ventur'd on his Grace." The principal changes were made in 1781, when in the *Draft* st. i., ii., and vii. were rewritten, and a word or two in the remaining stanzas altered. This text with, in st. vii. l. 2, "brave" for "prop," was given in the authorized *Trs. and Par.* of 1781, No. xx., as "How glorious Zion's courts appear." W. Cameron (q.v.) ascribes this recast of Watts in his list of authors and revisers of the *Trs. & Par.* to Dr. Hugh Blair. It has been in authorized use in the Church of Scotland for more than 100 years, and is also given in a few English and American collections. *J. E. Leeson's Par. and Hymns*, 1853, No. xlvi., "In Judah's land let Zion's sons," is a cento by Miss Leeson from the *Scottish Par.* with alterations and additions by herself. St. i., iii. Miss Leeson; st. ii., iv. as above. In the American Presbyterian *Ps. & Hys.*, Richmond, 1867, No. 560, "How glorious is the sacred place," is an altered form of Watts, 1709. [J. J.]

How long shall dreams of creature [earthly] bliss? *P. Doddridge.* [*God the Salvation of His People.*] Written Aug. 15, 1736, D. MSS., and pub. in his (posthumous) *Hymns*, &c., 1755, No. 125, in 4 st. of 4 l.; and again in *J. D. Humphreys's* ed. of the same, 1839. In one or two American collections it begins, "How long shall dreams of earthly bliss?" as in the Unitarian *Hys. for the Church of Christ*, Boston, 1853. [J. J.]

How many pass the guilty night. *C. Wesley.* [*Watchnight.*] Appeared in *Hys.*

and *Sac. Poems*, 1742, p. 135, in 6 st. of 6 l. as the first of a series of "Hymns for the Watchnight." (*P. Works*, 1868-72, vol. ii. p. 193.) In 1830 it was given in the *Supp.* to the *Wes. H. Bk.* with alterations, and the omission of st. iv. This was repeated in the revised edition, 1875. The opening line has undergone several changes, as: "How many pass this guilty night"; "How many pass this solemn night"; and "How many spend the guilty night." The original reading has by far the most extensive use. [J. J.]

How precious is the book divine. *J. Fauwett.* [*Holy Scriptures.*] Pub. in his *Hymns*, &c., 1782, No. 41, in 6 st. of 4 l., and based upon the words, "Thy Word is a lamp to my feet and a light to my path." Its use is extensive, especially in America, but usually in an abbreviated form. In the *New Cong.*, 1859, No. 466. st. iii. is by another hand. Original text in *Lyra Brit.*, 1867, p. 226. [J. J.]

How rich Thy bounty, King of kings. *P. Doddridge.* [*Divine Treasure in Earthen Vessels.*] Written Sept. 23, 1739 (D. MSS.), and pub. in his (posthumous) *Hymns*, &c., 1755, No. 175, in 5 st. of 4 l., and based upon 2 Cor. iv. 7. In 1839 it was repeated in *J. D. Humphreys's* ed. of the same, No. 300. [J. J.]

How sad our state by nature is. *I. Watts.* [*Salvation through Christ.*] 1st pub. in his *Hys. & S. Songs*, 1707 (ed. 1709, Bk. ii., No. 90), in 6 st. of 4 l., and headed "Faith in Christ for Pardon and Sanctification." In 1736-7 it was included by *J. Wesley* in his *Charlestown Ps. & Hys.* p. 52, with the change of st. v., l. 4, "With all his hellish crew," to "With his infernal crew." Wesley's alteration was repeated by *G. Whitefield* in his *Coll.* 1753; by *M. Madan*, in his *Ps. & Hys.* 1760, and others. In *Conyers's Coll.*, ed. 1774, the line reads, "And form our souls anew." In modern hymn-books the difficulty is overcome by the omission of the stanza. Several interesting "Associations" in connection with this hymn are given in *G. J. Stevenson's Methodist H. Bk. Notes*, 1883. [J. J.]

How shall a contrite [sinner] spirit pray. *J. Montgomery.* [*Lent. Prayer.*] Written Sept. 15, 1840, "M. MSS.," and pub. in an undated ed. of *T. Russell's Sel. of Hys. for Congregational Worship*, enlarged ed. with *Appendix*; and again in *Dr. Leifchildt's Original Hymns*, &c., 1842, No. 76. Subsequently it was included in the author's *Original Hymns*, 1853, No. 73. In *Common Praise*, 1879, it is given as "How shall a contrite sinner pray?" Its use, especially in its original form, is extensive. [J. J.]

How shall I follow Him I serve. *J. Corder.* [*Resignation and Suffering.*] This hymn, in 11 st. of 4 l., on the words, "If any man serve Me, let him follow Me," is in his *Star in the East*, &c., 1824, p. 62. In 1836 it was rewritten and divided into two hymns, the first in 7 st. beginning with the same first line, and included as No. 341 in the *Cong. H. Bk.*, 1836; and the second in 3 st., as "Thou Who for Peter's faith didst pray!" No. 588 in the same collection. The modern arrangements of these hymns, as in the *Bap.*

Ps. & Hys., 1858; the *New Cong.*, 1859; *Kennedy*, 1863, and others are from this 1836 text. In Conder's *Hys. of Praise, Prayer, &c.*, 1866, p. 80, the two hymns are given as one, as in the *Star in the East, &c.* [J. J.]

How should the sons of Adam's race. *I. Watts.* [*Divine Majesty.*] 1st pub. in his *Hymns, &c.*, 1709, Bk. i., No. 86, as a paraphrase of Job. ix. 2-10, in 6 st. of 4 l., and entitled "God, Holy, Just, and Sovereign." Its use is limited.

In the *Scottish Draft Trans. & Paraphs.* of 1745, it was given as No. 18 in an unaltered form; but in the revised issue of 1751 it appeared in a recast form by Dr. H. Blair. It appears, slightly altered, as No. 7 in the authorized issue of 1781, and as such has been in use in the Church of Scotland for more than 100 years. In her list of authors and revisers of the 1781 issue, W. Cameron's daughter claims these alterations of 1781 for W. Cameron (q.v.). It is given in full in all modern editions of the *Scottish Psalms*.

In the *American Prayer Bk. Coll.*, 1826, the *Scottish version* reappears as: "Ah, how shall fallen man," and this has been repeated in other hymnals, including the *Prot. Episco. Hymnal*, 1871. It was rewritten for the *P. Bk. Coll.* by Bp. Onderdonk (q.v.). [J. J.]

How still and peaceful is the grave. *Hugh Blair.* [*Burial of the Dead.*] 1st appeared as No. 39 in the *Draft Scottish Trans. and Paraphs.*, 1745, as a version of Job iii. 17-20, thus:—

- "How still and peaceful is the Grave!
that silent Bed how blest!
The Wicked there from Troubling cease,
and there the Weary rest.
- "There the freed Pris'ner groans no more
beneath Life's galling Load:
Mute is th' Oppressor's cruel Voice;
and broke the Tyrant's Rod.
- "There Slaves and Masters equal ly,
and share the same Repose:
The Small and Great are there; and Friends
now mingle with their Foes."

In the draft of 1781 it appeared as No. 4, rewritten in 5 st.; and again, with three lines altered, in the public worship ed. issued in that year by the Church of Scotland, and still in use. In the markings by the eldest daughter of W. Cameron (q.v.) the original is ascribed to Blair, and the alterations in 1781 to Cameron. It is given also in several modern hymnals in G. Britain and America. [J. M.]

How sweet and awful is the place. *I. Watts.* [*The Great Supper.*] 1st pub. in his *Hys. and S. Songs*, 1707 (ed. 1709, Bk. iii., No. 13), in 7 st. of 4 l., and based upon St. Luke xiv. 17, &c. It is given, sometimes in an abbreviated form, in several modern collections in G. Britain and America. In Dr. Alexander's *Augustine H. Bk.*, 1849, and later editions it is given as, "How sweetly awful is the place;" and in the *Bap. Hymnal*, 1879, "How sweet and sacred is the place." [J. J.]

How sweet from crowded throngs. *J. Conder.* [*For open-air Service.*] "Written for the Centenary Commemoration of Whitefield's Open-air Ministry, on Stincombe Hill, July 30, 1833," and pub. in the *Evangelical Magazine* of October the same year.

In 1856 it was also included in Conder's *Hys. of Praise, Prayer, &c.*, p. 162. Dr. Kennedy has given it in an unaltered form in his *Hymno. Christ.*, 1863, No. 1442. Although remarkably well adapted for open-air services, its use is limited. [J. J.]

How sweet the name of Jesus sounds. *J. Newton.* [*The Name—Jesus.*] 1st pub. in the *Olney Hymns*, 1778, No. 57, in 7 st. of 4 l., and entitled, "The Name of Jesus." J. Wesley brought it into notice by inserting it in the *Arminian Magazine* in 1781. Notwithstanding this, however, it did not appear in the *Wes. H. Bk.* until the revised ed. of 1875. It is found, mostly with the omission of st. iv., "By Thee my prayers acceptance gain," in nearly every hymnal of repute which has appeared in the present century. It is superior in pathos, although less jubilant than Newton's "Glorious things of thee are spoken," which is regarded by many as his finest production; and ranks with the first hymns in the English language. Its use is most extensive in all English-speaking countries, and it has been translated into several languages, including Latin, by B. Bingham, in his *Hymno. Christ. Lat.* 1871, "Quam dulce, quam mellifuum," and Macgill, in his *Songs of the Christian Creed and Life*, 1876, "Jesus! O quam dulce nomen." Its uniform excellence is broken by st. iv., which is usually omitted, and the line, "Jesus! my Shepherd, Husband, Friend," in st. v. It is urged, and not without weight, that "the Bride, the Lamb's Wife," is not the individual soul, but the collective Church; and that the expression "Husband" is unsuited to congregational use, as in no sense can it be said that Jesus is the *Husband of Men*. Various efforts have been made to overcome this difficulty, and thereby retain one of the best stanzas of the hymn. The principal changes are:—

1. "Jesus! our Leader, Shepherd, Friend." Hatchard's *Sel.*, 1833.
2. "Jesus! my Shepherd, Surety, Friend." J. H. Gurney's *Coll. of Hys.*, &c., 1838.
3. "Jesus! our Shepherd, Brother, Friend." J. A. Johnston's *English Hymnal*, 1862.
4. "Jesus! my Shepherd, Guardian, Friend." *Leeds H. Bk.*, 1853.
5. "Jesus! our Brother, Shepherd, Friend." Cooke & Denton *Church Hymnal*, 1853.
6. "Jesus! my Saviour, Shepherd, Friend." Barry's *Ps. & Hys.*, 1867.

The origin of most of the readings found in modern hymn-books may be gathered from this list. In two or three instances unsuccessful rearrangements of the order of the stanzas in the original have been made. The most notable of these appeared in the *Salisbury H. Bk.*, 1857. Cotterill's attempt in his *Sel.* (8th ed.), 1819, to get rid of the word *sweet* in the opening line by substituting, "How blest the name of Jesus sounds," has also been a failure. In Kemble's *Ps. & Hys.*, 1853, st. v.-vii. were given as "Jesus, my Shepherd, Husband, Friend," but it was omitted from his *New Church H. Bk.*, 1873; and in the *Parish H. Bk.*, 1863 and 1875, st. iii., v., vii. altered, together with the addition of a stanza by the editors were given as "Jesus, the Rock on which we build." [J. J.]

How sweetly flowed the Gospel's sound. *Sir J. Bowring.* [*Jesus the Teacher.*]

Pub. in his *Matins and Vespers, &c.*, 2nd ed., 1824, p. 234, in 4 st. of 4 l., and headed, "Jesus teaching the people." In 1837 it was included in Beard's *Unitarian Coll.*, No. 121, and subsequently in a number of hymn-books, especially modern American collections. Orig. text in *Laudes Domini*, N. Y., 1884, with, in st. i., l. 4, "And joy and gladness" for "And joy and reverence." [J. J.]

How truly do I love Thee, Lord. [*Ps. xviii.*] This paraphrase of the 18th Psalm in Kennedy's *Psalter*, 1860, is rewritten from T. Sternbold, in the *Old Version*. Kennedy's rewriting is in 39 st. of 4 l. In his *Hymnologia Christiana*, 1863, a portion is given in two parts, as No. 676, Pt. ii. being, "The Lord Himself will light my lamp." Another arrangement in C. U. is, "My God, the Rock in whom I trust." It begins with st. ii. of the 1860 version. [J. J.]

How vast the treasure we possess. *I. Watts.* [*All things in Christ.*] This hymn, as in Bickersteth's *Christ. Psalmody*, enlarged ed., 1841, the *Bap. Ps. & Hys.*, 1858, and others, in 5 st. of 4 l., is a cento from two hymns appended to *Watts's Sermons*, 1721-4, the first beginning, "How vast the treasure we possess"; and the second, "My soul, survey thy happiness." In the cento, st. i. is from the first, and st. ii.-v. are from the second of these two hymns. [J. J.]

How welcome was the call. *Sir H. W. Baker.* [*Holy Matrimony.*] Appeared in *H. A. & M.*, 1861, and the revised ed., 1875. It has attained to great popularity, especially in America, and is a favourite marriage hymn.

How, William Walsham, D.D., s. of William Wybergh How, Solicitor, Shrewsbury, was b. Dec. 13, 1823, at Shrewsbury, and educated at Shrewsbury School and Wadham College, Oxford (B.A. 1845). Taking Holy Ord-rs in 1846, he became successively Curate of St. George's, Kidderminster, 1846; and of Holy Cross, Shrewsbury, 1848. In 1851 he was preferred to the Rectory of Whittington, Diocese of St. Asaph, becoming Rural Dean in 1853, and Hon. Canon of the Cathedral in 1860. In 1879 he was appointed Rector of St. Andrew's Undershaft, London, and was consecrated Suffragan Bishop for East London, under the title of the Bishop of Bedford, and in 1888 Bishop of Wakefield. Bishop How is the author of the *S. P. C. K. Commentary on the Four Gospels; Plain Words, Four Series; Plain Words for Children; Pastor in Parochia; Lectures on Pastoral Work; Three All Saints Summers, and Other Poems*, and numerous *Sermons, &c.* In 1854 was pub. *Psalms and Hymns, Compiled by the Rev. Thomas Baker Morrell, M.A., . . . and the Rev. William Walsham How, M.A.* This was re-published in an enlarged form in 1864, and to it was added a *Supplement* in 1867. To this collection Bishop How contributed several hymns, and also to the *S. P. C. K. Church Hymns*, of which he was joint editor, in 1871. The Bishop's hymns in C. U. amount in all to nearly sixty.

Combining pure rhythm with great directness and simplicity, Bishop How's compositions arrest attention more through a comprehensive grasp of the subject and the unexpected light

thrown upon and warmth infused into facts and details usually shunned by the poet, than through glowing imagery and impassioned rhetoric. He has painted lovely images inwoven with tender thoughts, but these are few, and found in his least appreciated work. Those compositions which have laid the firmest hold upon the Church, are simple, unadorned, but enthusiastically practical hymns, the most popular of which, "O Jesu, Thou art standing"; "For all the Saints who from their labours rest," and "We give Thee but Thine own," have attained to a foremost rank. His adaptations from other writers, as in the case from Bishop Ken, "Behold, the Master passeth by," are good, and his Children's hymns are useful and popular. Without any claims to rank as a poet, in the sense in which Cowper and Montgomery were poets, he has sung us songs which will probably outlive all his other literary works.

The more important of Bp. How's hymns, including those already named, and "Lord, Thy children guide and keep"; "O Word of God Incarnate"; "This day at Thy creating word"; "Who is this so weak and helpless"; and others which have some special history or feature of interest, are annotated under their respective first lines. The following are also in C. U. :—

- i. From *Psalms & Hymns*, 1854.
 1. Before Thine awful presence, Lord. *Confirmation.*
 2. Jesus, Name of wondrous love [priceless worth]. *Circumcision. The Name Jesus.*
 3. Lord Jesus, when we stand afar. *Passiontide.*
 4. O blessing rich, for sons of men. *Members of Christ.*
 5. O Lord of Hosts, the earth is Thine. *In time of War.*
 6. O Lord, Who in Thy wondrous love. *Advent.*
- ii. From *Psalms & Hymns*, enlarged, 1864.
 7. Lord, this day Thy children meet. *Sunday & Anniversary.*
- iii. From *Supplement to the Psalms & Hymns*, 1867.
 8. Hope of hopes and joy of joys. *Resurrection.*
 9. O daughters blest of Galilee. *For Associations of Women.*
 10. O happy feet that tread. *Public Worship.*
 11. With trembling awe the chosen three. *Transfiguration.*
- iv. From *Parish Magazine*, 1871, and *Church Hymns*, 1871.
 12. O Jesu, crucified for man. *Friday.*
 13. Yesterday, with worship blest. *Monday.*
- v. From the *S. P. C. K. Church Hymns*, 1871.
 14. Bowed low in supplication. *For the Parish.*
 15. Great Gabriel sped on wings of light. *Annunciation of the B. V. M.*
 16. O blest was he, whose earlier skill. *St. Luke.*
 17. O God, enshrined in dazzling light. *Omnipresence. Divine Worship.*
 18. O heavenly Fount of Light and Love. *Whitsuntide.*
 19. O Lord, it is a blessed thing. *Week-days.*
 20. O One with God the Father. *Epiphany.*
 21. O Thou through suffering perfect made. *Hospitality.*
 22. Rejoice, ye sons of men. *Purification of the B. V. M.*
 23. Summer suns are glowing. *Summer.*
 24. The year is swiftly waning. *Autumn.*
 25. Thou art the Christ, O Lord. *St. Peter.*
 26. To Thee our God we fly. *National Hymn.*
 27. Upon the holy Mount they stood. *Transfiguration and Church Guilds.*
 28. We praise Thy grace, O Saviour. *St. Mark.*

vi. From the S. P. C. K. *Children's Hymns*, 1872.

29. Behold a little child. *Jesus the Child's Example*.
30. Come, praise your Lord and Saviour. *Children's Praises*.

31. It is a thing most wonderful. *Sunday S. Anniversary*.
32. On wings of living light. *Easter*.

Bishop How's hymns and sacred and secular pieces were collected and pub. as *Poems and Hymns*, 1886. The *Hymns*, 54 in all, are also published separately. [J. J.]

Howard, Caroline. [Gilman, C.]

Howitt, Mary, née Botham, second daughter of Samuel Botham, a member of the Society of Friends, was b. at Uttoxeter, Staffordshire, circa 1804, was married in 1823 to William Howitt, and d. Jan. 30, 1888. Her publications have little in common with hymnody. They include poems, novels, translations of Swedish and Danish works, and numerous contributions to magazines. In addition she was joint author with her husband of *Literature and Romance of Northern Europe*, 1852, &c. Her hymns include:—

1. God might have made the earth bring forth. *The Use of Flowers*. From her *Birds and Flowers, and Other Country Things*, Lond., n. d. (Preface, Sept. 28, 1871), p. 122, in 8 st. of 4 l.

2. How goodly is the earth. *Flower Services*. From her *Hymns and Friendly Verses*, Lond., 1839, p. 167.

3. O spirit, freed from earth. *Death and Burial*. Altered from her poem, "The Ascent of the Spirit," in her *Ballads and Other Poems*, 1847, p. 318. Dr. Martineau dates this poem 1834.

Mrs. Howitt also contributed "Let me suffer, let me drain" (*The Willing Disciple*), and "Clothe me with Thy saving grace" (*The Cry of the spirit*) to *Lyra Britannica*, 1867. [J. J.]

Huc ad montem Calvariae. [*Passiontide*.] This hymn is found in the Mainz G. B. (R. C.), 1661, p. 287, in 7 st., and is probably not of much earlier date. It is also in *Daniel*, ii. p. 353; Neale's *Hymni Ecclesiae*, 1851, p. 124, and other sources. Tr. as:—

1. Up to the hill of Calvary. By J. M. Neale, in his *Mediæval Hys.*, 1851, p. 154, in 7 st. of 8 l. When included in *Kennedy*, 1863, it was divided into two parts, the second beginning with st. iv., "Have wealth and honour spread their wing."

2. To Calvary ascending. By H. Kynaston, pub. in his *Occasional Hymns*, 1862, p. 70, in two parts, the second beginning with st. iv., "Divitiis exutus es" ("Art poor? in all thy toiling") The two parts were given in *Lyra Mæsonica*, 1864, and as No. 108, in the *People's H.*, 1867. [J. M.]

Hues of the rich unfolding morn. *J. Keble*. [*Morning*.] Written Sept. 20, 1822, and 1st pub. in his *Christian Year*, 1827, as the opening poem, in 16 st. of 4 l. From it the following centos have come into C. U.:—

1. Hues of the rich unfolding morn. (st. i.) In a few collections.

2. O! timely happy, timely wise. (st. v.) This is in a large number of hymn-books.

3. New every morning is the love. (st. vi.) This cento of various lengths is in extensive use in Great Britain and America, and, as a hymn, it ranks as one of the most popular of Keble's compositions. This is tr. into Latin by H. Bingham, in his *Hymno. Christ. Latina*, 1871, as "Omni oriente die lecto quum surgimus, horas."

4. If on our daily course our mind. (st. viii.) In several collections.

5. As for some dear familiar strain. (st. x.) In limited use.

The whole poem was given in Dr. Martineau's *Hymns, &c.*, 1840; and again in his *Hys. of Praise & Prayer*, 1873. [J. J.]

Hughes, Thomas, M.A., b. at Donington Priory, near Newbury, Berks, Oct. 20, 1823, and educated at Rugby, and at Oriol College, Oxford (B.A. 1845), and called to the Bar, 1848. From 1865 to 1868 he was M.P. for Lambeth, and from 1868 to 1874 for Frome. Appointed a Queen's Counsel in 1869. He has published several popular works, including *Tom Brown's School Days*, 1856; *The Scouring of the White Horse*, 1858; *Tom Brown at Oxford*, 1861, and others. His hymn:—

"O God of Truth whose Living Word," *Truth*, 9 st. of 4 l., was given to the Hon. Mrs. Norton for insertion in *Lays of the Sanctuary*, 1859, p. 98, a collection published for a charitable purpose. It is a hymn of great force, and seems to gather up and embody the distinctive thoughts and feelings which have animated his life. It was probably suggested by Maurice's sermon on "The Word of God conquering by Sacrifice," in *Doctrine of Sacrifice*. It is usually given in an abridged form, as in the S. P. C. K. *Church Hys.*, 1871 (6 st.), or W. G. Horder's *Congregational Hys.*, 1884 (7 st.). [W. G. H.]

Huie, Richard, M.D., was b. at Aberdeen, 1795, and educated at the High School, Edinburgh, and the University of Edinburgh. Entering upon the medical profession, he practised at Dundee for some time, and then removed to Edinburgh in 1822. He d. June 10, 1867. He pub.:—

The Family Hymn-Book, being a Selection of Hymns from the best authors, interspersed with a few Originals, and arranged for the purposes of Domestic Worship. By Richard Huie, M.D., Edinburgh, 1825.

To this *Sel.* he contributed 29 hymns. Of these the following are given in *Lyra Brit.*, 1867.

1. Ask, and ye shall get the blessing. *The Mercy-Seat*.

2. What is faith? It is to see. *Faith, Hope, and Charity*.

3. Ye worldly cares and themes, be gone. *Saturday Evening*.

The following cento is also from the *Family H. Bk.*, 1825, No. 250:—

4. O ye who with the silent tear. *Burial*. It is st. i., iii. slightly altered, and was given in Bickersteth's *Christ. Psalmody*, 1833, as by "Whitmore"; in the 1836 ed., as by "Huie"; and in his son's *Ps. & Hys. based on the Ch. Psal.*, 1858, as by "Hull," which is probably a misprint for "Huie." [J. J.]

Hujus diei gloria. [*St. James the Great*.] A hymn for the Festival of St. James the Great, July 25. The text, in 8 st. of 4 l., is given by *Mone*, No. 697, from a Rheinau ms. of the 11th cent., from an 11th cent. ms. at Stuttgart, and from later sources. It is also found in *Daniel*, i., No. 349, with a further note at iv. p. 176; in *Wackernagel*, i., No. 179, &c. St. v. l. 3 ("Juncto sibi Christophoro") has been interpreted as referring to St. John the Evangelist, who was *χριστόφορος* as borne on Jesus' bosom (St. John xiii. 23). But in the Breviaries of *Rome, Paris, Lyons, &c.*, St. Christopher is commemorated along with St. James at Lauds on July 25; while in the *Mozarabic* rite only St. Christopher and his companions are noticed on that day. A tr. by Dr. Littledale, "May this bright day, O Christ the King," was pub. in the *Church Times*, July 16, 1864; and again in the *People's H.*, 1867. [W. A. S.]

Hull, Amelia Matilda, daughter of William Thomas Hull, was b. at Marpool Hall, Exmouth, circa 1825. Her publications include:—

- (1) *Hymns by A. M. H.*, South Petherton, N.D. [1850];
- (2) *Heart Melodies*, 1864; (3) *The Silver Trumpet Answered*; (4) *Fruit from the Tree of Life*; (5) *A Hymn-Book for Children*; (6) *Royal Musings concerning the King and His Work*, N.D. [1884].

Miss Hull also contributed 22 hymns to Miss H. W. Soltan's *Pleasant Hymns for Boys and Girls*, N.D. [1860]. From this collection her two popular hymns are taken:—

1. And is it true as I am told. *The Good Shepherd.*
2. There is life for a look at the Crucified One. *Life in Christ.* [J. J.]

Hull, William Winstanley, M.A., s. of John Hull, M.D., an eminent physician in Manchester, was b. at Blackburn, March 15, 1794, and educated at Macclesfield and Brazenose, Oxford, where he took a first-class *Lit. Hum.* in 1814, and subsequently became a Fellow. At Oxford he made life-long friendships with some, and acquaintance with most of the foremost men of his time, including Arnold, Keble, Whately, Milman, Rickards, Card. Newman, Stanley, and others. He entered Lincoln's Inn and was called to the Chancery Bar. He took a prominent part in London and at Oxford in the religious movements of the day. On retiring from the Bar he resided first at Tickwood Hall, Much Wenlock, and then at Knowle, Hazelwood, Derby. He d. Aug. 28, 1873. He published several prose works, including *Church Inquiry*, 1828; *Reasons for continuing to Protestants the whole Legislature of Great Britain and Ireland*, 1829; *Disuse of the Athanasian Creed*, 1831; *Defence of Dr. Hampden*, 1836, &c. His hymns and poems, chiefly distinguished by their earnest piety, were:—

- (1) *A Collection of Prayers for Household Use, with a few Hymns and Other Poems*, Oxford, J. Parker, 1828;
- (2) *Poems on Various Subjects*, 1832; (3) *A Collection of Hymns for General Use, Submitted to the Consideration of the Members of the United Church of England and Ireland*, Lond., Hatchard, 1833. This *Coll.* is also known as *A Churchman's Hymns*, this title being printed on the cover; (4) A second edition of his 1828 *Coll. of Prayers, &c.*, Lond., Seeleys, 1851. Of these Nos. 1 and 2 contained 89 of his original hymns and poems. No. 3 contained 209 hymns, of which 83 were original and signed "O." In No. 4 the texts are altered in several instances, and additional hymns and poems are also given.

Very few of Hull's hymns were repeated in other collections until 1863, when Dr. Kennedy included the following in his *Hymno. Christiana*. The bracketed dates are those of publication. Several of the first lines are altered from the originals, and sometimes additions are also given:—

1. A car of fire is on the air. (1833.) *Death and Burial.*
2. Comfort ye, people of the Lord: for He. (1828.) *God merciful in Judgment.*
3. Eternal Spirit, God of all. (1833.) *Increase of Faith.*
4. Father of all, Who from Thy throne. (1833.) *God ever present.*
5. Hear, holy Father, God of heaven. (1851.) *Lent.*
6. Lord God, to Thee we pray. (1828.) *National Hymn.* Altered form of "God save the King."
7. Lord, let Thy work be done. (1833.) *Missions.*
8. Mercy triumphs, Christ is born. (1851.) *Christmas.*
9. O Thou, the woman's promised Seed. (1833.) *Christmas.*
10. Once He came, how meek and lowly. (1828.) *Advent.*

11. Our hearts worship Thee, Lord, our voices proclaim. (1833.) *Blessedness of God's People.*
12. Raise up some warning voice, O Lord. (1833.) *Lent.*
13. Son of God, we kneel before Thee. (1851.) *Christ's constraining Love.*
14. The day must come, the judgment day. (1833.) *Advent.*
15. The sinful earth was sunk in woe. (1828.) *Christmas.*
16. 'Tis darkness all, and dreariness. (1833.) *Lent.*
17. To the God of all creation, (1833.) *Divine Worship.*
18. We have a name to live. (1833.) *Life in Christ.*
19. We have heard the solemn story. (1833.) *Easter.*
20. We know the Spirit's will. (1833.) *The Holy Spirit, the Guide.*
21. When of the blazing mount the stone. (1833.) *Giving of the Commandments.*
22. Ye that would worship the Lord. (1833.) *Ps. c.*

These hymns and others by the author are worthy of the attention of hymn-book compilers. [J. J.]

Humani generis oessent suspiria. [*Annunciation.*] Appeared in the revised *Paris Missal*, 1738, for the "Feast of the Annunciation, and the Incarnation of Our Lord" (March 25). The text is also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, in 13 st. of 5 l. *Tr.* by Dr. Neale in the *H. Noted*, 1854, as "The sighs and the sorrows," and repeated in the *Hymnary*, altered to, "Now the sighs and the sorrows." [W. A. S.]

Humble souls who seek salvation. *J. Fawcett.* [*Follow the Lamb.*] The earliest date to which we have traced this hymn (although probably it previously appeared in a magazine with which we are unacquainted) is in John Fellows's *Hys. on Believers' Baptism*, 1773, No. 25, in 3 st. of 8 l. It next appeared in John Fawcett's *Hymns, &c.*, 1782, No. 117, with the heading "Invitation to follow the Lamb, Matt. iii. 15," and the following note:—

"The Author lays claim to this hymn, tho' it has appear'd under another name: he hopes the insertion of it, and the following ["Ye saints, with one accord"] will give no offence to those of his friends who are differently minded, as to the subject to which they refer."

With this note before us, we have no hesitation in ascribing this hymn to *John Fawcett*. Its use is mainly confined to America. [J. J.]

Humbly, my God, with Thee I walk. *J. Montgomery.* [*The walk of Faith.*] Written "at Dinsdale Hotel, Sept. 14, 1835," and sent in ms. to several persons from time to time (M. MSS.). It was given in his *Original Hymns*, 1853, in 6 st. of 4 l., as No. 167, and is in C. U. through a few collections. [J. J.]

Humphreys, Cecil Frances. [Alexander, O. F.]

Humphreys, Joseph, s. of Asher Humphreys, minister at Burford, Oxfordshire, was b. at Burford, Oct. 28, 1720, and educated at a grammar school at Fairford, and at an academy for the training of young men for the ministry in London. From the latter he was expelled, Dec. 25, 1739, because of his attachment to Whitefield. For a short time he associated with the Wesleys, but eventually joined G. Whitefield, and subsequently preached at Bristol, London, and Deptford. He d. in London (date unknown), and was buried in the Moravian Cemetery at Chelsea.

He was a contributor to Whitefield's *Christian History* (1741-1748), 1742, &c., and pub., 1742, *An Ac-*

count of Joseph Humphreys's Experiences, &c. As a hymn-writer he is not widely known. His hymns were contributed to J. Cennick's *Sacred Hymns for the Use of Religious Societies* (Bristol), 1743, pt. II., and are thus introduced: "These were done by Mr. Joseph Humphreys." Of these hymns, two only are in C. U.:—

1. Blessed are the sons of God. *Adoption.*
 2. Come, guilty souls, and flee away. *Invitation.*
- These are given in Spurgeon's *O. O. H. Bk.*, 1866, and other collections. No. 1 is the more popular of the two. It is sometimes abbreviated, and has the concluding lines of st. viii. added as a refrain to each stanza.

[J. J.]

Hunter, William, D.D., s. of John Hunter, was b. near Ballymoney, County Antrim, Ireland, May 26, 1811. He removed to America in 1817, and entered Madison College in 1830. For some time he edited the *Conference Journal*, and the *Christian Advocate*. In 1855 he was appointed Professor of Hebrew in Alleghany College; and subsequently Minister of the Methodist Episcopal Church, at Alliance, Stark County, Ohio. He d. in 1877. He edited *Minstrel of Zion*, 1845; *Select Melodies*, 1851; and *Songs of Devotion*, 1859. His hymns, over 125 in all, appeared in these works. Some of these have been translated into various Indian languages. The best known are:—

1. *A home in heaven; what a joyful thought. Heaven a Home.* From his *Minstrel of Zion*, 1845, into the *Meth. Scholar's H. Bk.*, Lond. 1870, &c.

2. *Joyfully, joyfully onward I [we] move. Pressing towards Heaven.* This hymn is usually dated 1843. It was given in his *Minstrel of Zion*, 1845, and *Select Melodies*, 1851, and his *Songs of Devotion*, 1859. It has attained to great popularity. Two forms of the hymn are current, the original, where the 2nd st. begins "Friends fondly cherished, have passed on before"; and the altered form, where it reads: "*Teachers and Scholars* have passed on before." Both texts are given in W. F. Stevenson's *Hymns for Church & Home*, 1873, Nos. 79, 80, c.

3. *The [My] heavenly home is bright and fair. Pressing towards Heaven.* From his *Minstrel of Zion*, 1845, into the *Cottage Melodies*, New York, 1859, and later collections.

4. *The Great Physician now is near. Christ the Physician.* From his *Songs of Devotion*, 1859.

5. *Who shall forbid our grateful [chastened] woe?* This hymn, written in 1843, was pub. in his *Minstrel of Zion*, 1845, and in his *Songs of Devotion*, 1859. [F. M. B.]

Huntingdon's Hymn-Books, Countesses of. The history of the hymn-books issued from time to time by the Connection with which Lady Huntingdon's name is associated is very involved and obscure. Apart from the rarity of the original editions, each edition differs widely in contents. There is no absolute proof that any edition before that of 1780 was collected by her ladyship, while her biographer states that her brother-in-law, W. W. Shirley (q.v.), assisted her in the compilation of that edition. If so, such co-operation dates from 1770, as in the Bath edition of that year Shirley's "Sweet the moments, rich in blessing," first appears. Whether before that date the work of compilation was entered upon by Lady Huntingdon is unknown. The Connection has never issued an edition of the authorised book with authors' names, and it is impossible to assign the parts Shirley and

Lady Huntingdon took in altering the hymns of others found therein. It remains therefore for us to give details of the various editions of the Connectional hymn-book, and to add thereto such facts of interest as have come to our knowledge. The various editions are:—

i. *A Collection of Hymns, London, Printed for William Lee at Lewes, in Sussex, MDCCCLXIV.* This contains 108 "Society Hymns" and "Doxologies," and 1 which is unnumbered, and 89 "Congregational Hymns." This edition apparently contained no originals. It is much indebted to J. Allen's *Kendal H. Bk.* of 1757 (*Inghamite Hymnody*), and to the Moravian Hymn-books.

ii. *The Collection of Hymns sung in the Countess of Huntingdon's Chapel, Bristol, Printed by E. Farley in Small Street, for Thomas Mills, Clerk, and to be had at his House in King's Mead Square, Bath, 1765.* This contained the Preface, as in No. 1, and had 127 "Society Hymns" (1 unnumbered) and Doxologies, 13 "Children's Hymns," and 91 "Congregational Hymns" with the "Doxologies" numbered as 92. A 12mo edition was also issued the same year. Many of the Inghamite and Moravian hymns were withdrawn in favour of Watts and the Wesleys.

iii. In 1770 appeared the third edition, printed at Bath by S. Hazard for Thomas Mills, Clerk, and sold at his Circulating Library, King's Mead Square [Bath]. This contained 240 hymns, including several by W. W. Shirley for the first time (see Shirley, W. W.).

iv. *A Collection of Hymns sung in the Countess of Huntingdon's Chapel, Bath, Printed by W. Oye, for T. Mills, Bookseller, and sold at his shop in Wine Street, Bristol. . . . This Hymn Book is sold in Bath by W. Oye only.* In this edition the hymns are differently arranged to any of the former editions, and are given as "Hymns" 149, "Hya. before Sermon" 20, "after Sermon" 11, "for Christmas Day" 11, "New Year's Day" 3, "G. Friday" 7, "Easter" 6, "Spring" 3, "Ascension Day" 5, "Whitsunday" 6, "on the Trinity" 6, "for the Sacrament" 51, "Funeral" 5, "Morning" 12, "Evening" 3, "Short Hya." 9, "Dismissions" 12, and Doxologies and Choruses. To it is added with special pagination an Appendix of 8 hymns. This division shows the relative importance attached by the Connection at that date to various doctrines and ordinances of religion. The position assigned to "the Sacrament" is somewhat striking. The date of this edition is not certain, but it must be very near to if not absolutely 1774. It contains additional original hymns by W. W. Shirley (q.v.). Hymns by Cowper, Grigg, and W. Williams are introduced for the first time.

v. *A Collection of Hymns sung in the Countess of Huntingdon's Chapel in Sussex. Edinburgh: Printed for William Balcombe, x.p.* The arrangement of the hymns in this edition differs from the former editions. This seems to have been No. 1 revised and altered.

vi. *The Collection of Psalms and Hymns sung in the Countess of Huntingdon's Chapel in Lincolnshire. Gainsborough: Printed by J. Masley, 1778.* This contains 399 hymns, and some doxologies. It is not of the usual small oblong shape of the Huntingdon hymn-books, has apparently nothing original, and was probably a collection independently of the usual book.

vii. These varying editions took the definite shape which has been since retained in *A Select Collection of Hymns to be universally sung in all the Countesses of Huntingdon's Chapels, Collected by her Ladyship, London, MDCCCLXXX.* This contained 289 hymns, several doxologies and the words of the Choruses in Handel's *Messiah*. To this *Supplements* were added in 1796 and 1808. In later editions the Choruses are omitted.

viii. Before the issue of the authorised book of 1780 the Countess allowed her Preachers to make their own collections if they so desired. Thomas Maxfield's *Collection*, containing hymns "never before published" appeared in 1766, 1768, and 1778; the *Collection* by Herbert Taylor and W. Jones (to which Cowper and Newton contributed) in 1777; and a *Collection* for Cumberland Street, Shoreditch, together with others which might be named.

ix. Since the issue of the authorised edition of 1780, various independent *Supplements* have been published as *The Beauties of Dr. Watts with popular Hymns from the best Authors, and Various Originals: intended as a Supplement to the Countess of Huntingdon's Hymn Book. Selected by Thomas Young, Minister in that Connection 1819, and Psalms and Hymns Selected by the Rev. Joseph Sortain, A.B., of Trinity College, Dublin, Minister of the late Countess of Huntingdon's Chapel, Brighton (and dedicated "To the Congregation"), 1842. T. Haweis's (q.v.) *Carmina Christo; or, Hymns to the**

Saviour, 1792, is also sometimes found bound up with the authorised collection.

In compiling the authorised edition of 1780 the Countess was assisted by W. W. Shirley. How far either or both were responsible for the previous editions we cannot say. It seems to us likely that they were jointly responsible for Nos. ii., iii., and iv.; that possibly Nos. i., v., and vi. were the work of others, v. and vi. being largely influenced by ii., iii., and iv.; and that vii. was certainly their combined work, in which the Countess bore the responsibility. [W. T. B.]

Huntingdon, Selina, née Shirley, Countess of, daughter of Washington, Earl Ferrera, was b. Aug. 24, 1707; married to Theophilus Hastings, 9th Earl of Huntingdon, June, 1728; and d. in London, June 17, 1791. At an early age she received serious religious impressions, which continued with her, and ruled her conduct through life. She was a member of the first Methodist Society, in Fetter Lane, London, and the first Methodist Conference was held at her house in June, 1744. Her sympathies, however, were with the Calvinism of G. Whitefield, and when the breach took place between Whitefield and Wesley she joined the former. Her money was freely expended in chapel building, in the founding of Trevecca College, South Wales (now Cheshunt), and in the support of her preachers. A short time before her death the Connection which is known by her name was founded; and at her death it numbered more than sixty chapels. For use in these chapels she compiled *A Select Collection of Hymns*, details of which and its various editions are given under *Huntingdon's Hymn-Books*, Countess of. Her own part in hymn-writing is most uncertain. The hymns, "Come, Thou Fount of every blessing," and "O when my righteous Judge shall come" (q.v.), have been specially claimed for her, but upon insufficient testimony. No mention of these hymns as being by her is made in her *Life and Times*, 1839. Miller says, "although the Countess was not much known as a hymn-writer, yet it is proved beyond doubt that she was the author of a few hymns of great excellence" (*Singers & Songs*, 1869, p. 183); but he neither names the hymns, nor submits the evidence. It is most uncertain that she ever wrote a hymn; and it is quite clear that upon reliable evidence not one has yet been ascertained to be of her composing. Her history and that of her Connexion are elaborately set forth in *The Life and Times of Selina, Countess of Huntingdon*, Lond., Painter, 1839. [J. J.]

Huntingdon, Frederic Dan, D.D., was b. at Hadley, Massachusetts, in 1819, and graduated at Amherst College, 1839, and Cambridge Divinity School, 1842. From 1842 to 1855 he was an Unitarian Minister in Boston; and from 1855 Professor of Christian Morals, and University Preacher, at Harvard. In 1859 he received Episcopal Ordination. He was for some time a Rector in Boston; and in 1869 he was consecrated Bishop of Central New York. With Dr. F. D. Hedge he edited the *Unitarian Hymns for the Church of Christ*, Boston, 1853. This collection contains three of his hymns:—

1. O Love Divine, lay on me burdens if Thou wilt supplication.
2. O Thou, in Whose Eternal Name. *Ordination.*
3. O Thou that once on Horeb stood. *God in Nature.*

The cento, "Father, Whose heavenly kingdom lies," in the *Hys. of the Spirit*, Boston, 1864, is from No. 2. Dr. Huntingdon has also edited, with Dr. Hedge, *Elim: Hys. of Holy Refreshment*, a collection of Sacred Poetry. From this work his hymn for *Burial*, "So heaven is gathering one by one," is taken. [F. M. B.]

Huntington, Emily. [Miller, E.]

Huntley, Lydia. [Sigourney, L.]

Hupton, Job, was b. in 1762, at a small village near Burton-on-Trent. He was brought up to work at a forge, but after his conversion through the preaching of the Rev. John Bradford, one of Lady Huntingdon's ministers, whom he heard at Walsall, he began to preach; and after a few months at Trevecca College, was himself employed by Lady Huntingdon for some years as one of her itinerating ministers. Having changed his views on the subject of Baptism, he became, in 1794, pastor of the Baptist church at Claxton, in Norfolk, where he laboured with much success for many years. He d. Oct. 19, 1849.

Hupton wrote much both in prose and verse, his compositions appearing in the *Gospel Magazine* under the signatures of "Ebenezer," "Ellakim," and "J. H.—n." His prose writings were collected and pub. in 1843, under the title *The Truth as it is in Jesus*. In 1861, D. Sedgwick reprinted his *Hymns & Spiritual Poems*, with a brief memoir.

Of his 22 hymns three only are in C. U.:—

1. Come ye saints and raise an anthem. *Praise.*
2. Glorious, high, and lofty One. *The Dominion of God.* In *Gospel Magazine*, June, 1806.
3. Jesus, Omnipotent to save. *Lent.*

The first of these, "Come ye," &c. (q.v.), in its altered form by Dr. Neale, is in extensive use, the rest are in a few hymn-books only. Hupton had a bold and vigorous imagination and great command of language. If in early life he had enjoyed better educational advantages, he would probably have attained to eminence as a poet. [W. R. S.]

Hurditch, Charles Russell, was b. in Exeter, Dec. 20, 1839. In 1854 he underwent a spiritual change which led him subsequently to undertake religious work in some of the villages of Devonshire, and afterwards to succeed the late Mr. Henry Hull as the Secretary of the Young Men's Christian Association, Stafford Street, London. In 1865 he published *The London H. Bk. for Prayer Meetings and Special Services*. This was revised in 1880. In 1873 he also published *The Enlarged London H. Bk., a Collection of Hymns for Public, Social, and Private Use*. Of the smaller work more than half a million copies have been sold; and of the enlarged book the 86th thousand was issued in 1881. To the first (1865) he contributed Nos. 10 and 11 given below: the rest were published in the second book (1873).

1. Arise, ye saints, arise and sing. *God is Light.*
2. Arm of the Lord, awake! Exalt the Saviour slain. *Home Missions.*
3. Come, join the hosts above. *Praise of Jesus.*
4. Farewell to the present, farewell. *Friends parting.*
5. He dies! He dies! The Son of God most holy. *Good Friday.*
6. Hear the gospel's joyful sound. *Invitation.*
7. Jesus, do Thou my vision fill. *Jesus All in All.*
8. Let us by faith draw nigh. *Holy Communion.*

9. Lord, grant Thy Spirit's mighty power. *Divine Worship.*
 10. Lord Jesus, we pray. *Second Advent desired.*
 11. O Christ, Thou heavenly Lamb. *Divine Power desired.*
 12. O God of all love! Thy presence here prove. *Divine Worship.*
 13. O sacred Name! O Name of power. *Name of Jesus.*
 14. O sinner, wilt thou further go? *Appeal and Response.*
 15. O Sovereign Lord of earth and heaven. *Holy Baptism.*
 16. Only Jesus would I see. *Jesus Only.*
 17. Rejoice, rejoice, ye saints, rejoice. *Rejoicing in the Lord.*
 18. Salvation's song be given. *Præse to Jesus.*
 19. Soon shall these eyes, my Saviour, see. *Præse to Jesus.*
 20. Soon shall we find our journey o'er. *Nearing Heaven.*
 21. Stop, thou heavy-laden stranger. *Christ's Compassion.*
 22. The atoning blood is flowing. *Redemption.*
 23. These supplications hear. *Lent.*
 24. Till we meet Thee in glory. *Constancy desired.*
 25. We bless Thy precious Name. *Name of Jesus.*
 26. What wondrous grace in Christ we see. *Christ's Humility.*
 27. Ye dying sons of men; Christ calls, &c. *Invitation.*

Of these hymns, No. 1 was written as a companion hymn to "Come, let us all unite and sing. God is love;" No. 2, "about 1859;" No. 11, when he received the invitation to proceed to London, as noted above; No. 15, for the baptism of his youngest son; and No. 25 for a Conference which was held in London. All Mr. Hurditch's hymns are characterised by great simplicity and earnestness. [J. J.]

Hurlburt, William Henry, was b. at Charlestown, South Carolina, July 23, 1827, and educated at Harvard. He also studied at Berlin, Paris, and Rome. In 1848 he contributed the following hymns to Longfellow and Johnson's *Unitarian Book of Hymns*:—

1. My God, in life's most doubtful hour. *Faith desired, or, the Power of Trust.*
 2. We pray for truth and peace. *Faith desired.*
 3. We will not weep, for God is standing by us. *The Night of Faith.* [F. M. B.]

Hurn, William, b. at Breccles Hall, Norfolk, Dec. 21, 1754. His education was superior, enabling him, in 1777 to take the post of classical tutor in the Free Grammar School, Deilham, Essex. In 1779 he entered the army, but resigning his commission in 1780, he was ordained by Bishop Young of Norwich, in 1781. After holding various curacies, including Beighton Broome, Stowmarket, &c., he was presented in 1790 to the Vicarage of Debenham, Suffolk. In October, 1822, he resigned his Vicarage, and in April, 1823, undertook the pastorate of the Congregational chapel at Woodbridge, in the same county. This he retained to his death, Oct. 9, 1820. His poetical works included:—

(1) *Health Hill*, a descriptive poem, 1777; (2) *Blessings of Peace*, a Lyric Poem, 1784; (3) *Laughter in Death*, appended to *Preparation for Death* (a Sermon), 1792; and (4) *Psalms & Hymns, the greater part original, and the selected compositions altered with a view to purity of Doctrine and General Usefulness*. By W. Hurn, Vicar of Debenham. Ipswich, J. Raw, 1813. This contained 417 hymns, and a doxology. Of these 284 were by Hurn. After seceding from the Church of England this collection was enlarged and pub. as *Hymns and Spiritual Songs, with Metrical Versions from the Psalms: designed to teach the Christian Doctrine according to the Analogy of Scripture, by combining Knowledge and Practice, or the Duties with the Principles of the Gospel*. Woodbridge, 1824. This contained 420 of his hymns.

From the first edition of Hurn's collection the following hymns are in C. U.:—

1. Angels rejoiced and sweetly sung. *Christmas.*
 2. Rise, gracious God, and shine. *Missions.* Altered in the *Salisbury H. Bk.*, 1857, to "Arise, O Lord, and shine."
 3. The God of truth His Church has blest. *God's love of the Church.*

A biographical notice of Hurn was given in the *Evangelical Magazine*, 1829, and his *Brief Memorials* were pub. in 1831. [J. J.]

Husband, Edward was educated at St. Aidan's College, Birkenhead. Taking Holy Orders in 1866, he was successively Curate of Atherstone and Folkestone; and in 1878 Vicar of St. Michael and All Angels, Folkestone. In 1874 Mr. Husband pub. *The Mission Hymnal*, in which appeared his hymns as follows:—

1. Alas! poor world, I loved thee long. *Rest in Jesus.*
 2. And dost Thou ask me, dearest Lord. *Christ's Invitation, "Follow Me."*
 3. I must have Jesus only. *Jesus only desired.*
 4. Sweet Blood, dear ransom of our souls. *The Blood of Jesus.*

These hymns are very simple, earnest, and impassioned; and bear a great resemblance to Faber's compositions. [J. J.]

Hushed the storm that lately raved. *Archbishop E. W. Benson.* [*The Annunciation.*] Written for and 1st pub. in the *Wellington College II. Bk.*, 1860, and also included the same year in the Rev. J. Moultrie's *Rugby Parish Church Collection*, and subsequently in other collections. [J. J.]

Hushed was the evening hymn. *J. D. Burns.* [*The Child Samuel.*] Pub. in his *Evening Hymn* (a small book of Prayers and Hymns), 1857, in 5 st. of 6 l. It is one of the most popular of the author's hymns, is very tender, and worthy of the position to which it has attained. [J. J.]

Huss, John. [Various.]

Hutten, Ulrich von, was b. at his ancestral castle of Steckelburg near Schlüchtern, on the Kinzig (Hesse-Cassel), April 21, 1488, and d. on the Island of Ufnau, in the Lake of Zürich, about the end of August, 1523.

He is better known as a herald of the Reformation, as a free lance, and as a satirist (he was one of the authors of the famous *Epistolæ obscurorum virorum*), than as a hymn-writer. His complete works, German and Latin, appeared in 7 vols. at Leipzig, 1859, ff. One piece is:—*Ich hab's gewagt mit Sinnen.* [*Patriotism.*] This piece is an appeal to popular sympathy for his cause, and headed by his motto, "Ich hab's gewagt" ("I have ventured it), was 1st printed on a broadsheet in 1521 (thence in *Wackernagel*, iii. p. 386, in 7 st.), and soon became a favourite song of the early adherents of the Reformation. It has been tr. as (1) "I've ventured, knowing what I risk'd," in *Madame de Pontes' Poets and Poetry of Germany*, 1859, vol. i. p. 364. (2) "I've ventured it of purpose free," by *Miss Winkworth*, 1869, p. 99. [J. M.]

Hutton, James, s. of a clergyman and cousin to Sir Isaac Newton, was b. in London, Sept. 3, 1715, and followed for some years the trade of a bookseller. In 1739 he visited the Moravian settlement at Herrnhut, where he became acquainted with Count Zinzendorf. He retired from business in 1745, and was ordained a diaconus of the Moravian Church in 1749. He d. May 3, 1795. He contributed several hymns to the *Moravian H. Bk.*, 1754.

All his hymns were included in an Appendix to his *Memoirs*, pub. by Daniel Barnham in 1856. In the English *Moravian H. Bk.*, 1886, the following hymns are by Hutton:—

1. Besprinkle with Thy blood my heart. *Holiness desired.* In the *Moravian H. Bk.*, 1742, No. 185, it begins "Stream thro' the bottom of my soul."
2. Brethren, what do you desire? *Missions. Moravian H. Bk.*, 1742.
3. Come faithful Shepherd, bind me. *Self-Consecration.*
4. How shall a young man cleanse his way? (1754) *Holy Scripture.*
5. Teach me yet more of Thy blest ways. *Good Friday.* Sometimes "O teach us more." (*M. H. Bk.*, 1742.) [J. J.]

Hyde, Abby Bradley, was b. at Stockbridge, Massachusetts, Sept. 28, 1793, and married to the Rev. Lavius Hyde, of Salisbury, Mass., Sept. 28, 1818. She d. at Andover, April 7, 1872. Her first poem, an *Address to Mr. Wolfe*, the Jewish missionary, appeared in a New Haven paper in 1822 or 1823, and from it Dr. L. Bacon (q.v.) took two hymns for his *Hys. & Sac. Songs for the Monthly Concert*, Andover, 1823. These hymns have merit, but are not now in C. U. Asahel Nettleton included 9 pieces by her in his *Village Hymns*, 1824, and 34 more were given in the revised and enlarged ed. of the same, 1851. An additional hymn appeared in Nason's *Congregational H. Bk.*, 1857. Of those hymns the following are still in C. U.:—

1. Ah, what can I a sinner do? *Lent.* From Nettleton's *Village Hys.*, 1824, in 5 st. of 4 l., into a few collections.
2. And canst thou, sinner, alight? *Grieve not the Spirit.* From Nettleton's *Village Hys.*, 1824, in 4 st. of 4 l., into a great number of American collections, and a few in G. Britain.
3. Behold the glorious dawning bright. *Second Advent.* From Nettleton's *Village Hys.*, 1824, in 4 st. of 4 l. Limited in use.
4. Dear Saviour, if these lambs should stray. *Prayer on behalf of children.* In Nettleton's *Village Hys.*, 1824, in 4 st. of 4 l. A touching hymn, and widely used.
5. Say, sinner, hath a voice within? *Exhortation to Repentance.* In a letter to Mr. Nason, dated July 10, 1857, Mrs. Hyde says that this hymn "was written down from my lips by a young sister, when I was not able to hold up my head from the pillow." It appeared in Nettleton's *Village Hys.*, 1824, in 6 st. of 4 l., and is in extensive use.

All Mrs. Hyde's pieces in the *Village Hys.* are signed "Hyde." [F. M. B.]

Hymn of Justinian. [Greek Hymnody, § x. 10.]

Hymnarium. Before the complex office book known as the *Breviary* assumed its present general order and shape at the close of the 11th and beginning of the 12th centuries, its various contents were distributed in separate volumes. One of these volumes was the *Hymnarium*, *Hymnale*, or *Hymnal*, which contained the hymns proper to the various sacred Seasons and Festivals, or assigned to the several Hours of the day. We are using the word *Hymnarium* in this article in the ancient meaning, and without reference to the many collections of hymns in modern times to which we ordinarily attach now the title of *Hymnary*.

In the first part of this article we shall

enumerate, with a necessarily brief description of them, certain ancient and important *ms. Hymnaria* which have descended to us, together with two ancient Service Books, miscellaneous in character, but akin to *Hymnaria*, and then give a complete list of the first lines of all the Hymns. In the second part are added the first lines of such later hymns as did not become incorporated in the authorized Breviaries of after times, and are therefore not included in the first lines of hymns previously given under the article *Breviary*. This second list also includes a few more first lines of hymns drawn from mediæval sources other than *Hymnaria*, for which it would be difficult to find a place elsewhere. In such cases a special reference is given to the press mark of the *ms.*

Sometimes a *Hymnarium* or *Collection of Hymns* is found as an independent volume. It was frequently (see the *ms.* described below) appended to a *Psalter*; and occasionally to an *Antiphonary*.

Part I.—In compiling the first list of first lines of hymns an exhaustive use has been made of the following *ms. Hymnaria* and *Service-books*:—

(a) **The Durham Hymnary.** A Collection of Latin Hymns used in the Anglo-Saxon Church, with an interlinear Anglo-Saxon gloss. The *ms.* is of the 11th cent., and is now preserved in the Library of the Dean and Chapter of Durham, B. iii. 32. It was probably written in the diocese of Winchester, c. 1050. It was printed in 1851 by the Surtees Society, forming vol. xxiii. of its publications, and is referred to in the annotations in this *Dictionary* as the *Latin Hymns of the Anglo-Saxon Church*, 1851.

(b) **Cottonian MS.** [Julius A. vi.] An 11th century Latin *Hymnarium*. The text of each hymn is given in its metrical form, and is followed by a prose paraphrase with an interlinear Anglo-Saxon gloss. The Hymns extend to fol. 72, and are followed by Canticles. (This *ms.* is quoted in this *Dictionary* as *Jul. A. vi.*) A late 10th century *Kalendar* is bound up with and is prefixed to this *Hymnarium*, which has perhaps led to this *Hymnarium* itself being sometimes erroneously assigned to the 10th century. This *ms.* has also two hymns without glosses: *Adruunt, o socii*, at f. 17, in a hand of the 12th cent., and *O genetriz æterni*, at f. 89, in a hand of the end of the 11th cent.

(c) **Cottonian MS.** [Vespasian D. xii.] An early 11th century Latin *Hymnarium*. Each hymn is followed by a prose version of the same, accompanied by an interlinear Anglo-Saxon translation. The *Hymnary* extends to fol. 134, and is followed by Canticles, which extend to the end of the volume, and which are duplicated in a similar way. At folios 155, 156 are two hymns ("Æterni Patriæ" and "Lauda mater") in a hand of the 12th cent., and one ("Rex Christe tu") in a hand of the 14th or later. *Eccc tempus idoneum*, at f. 122 b, is in a hand of late 12th cent. (This *ms.* is quoted in this *Dictionary* as *Vesp. D. xii.*)

(d) **Harleian MS., 2961.** This is a *Collectarium* or inchoate *Breviary*, without the *Psalter*. It was written in the 11th century, and once belonged to Leofric, first Bishop of Exeter, 1060-72. The later history of this *ms.* is given in the *Introduction to the Leofric Missal*, 1883, p. xxviii. The *Collectarium* occupies the first part of the *ms.* (ff. 1-216), and is followed by the *Hymnarium* (ff. 218-256). The Sequences of this *ms.* are indexed under *Sequences*. (This *ms.* is quoted in this *Dictionary* as *Harl. 2961.*)

(e) **The Antiphonary of Bangor.** A 7th century *ms.* Irish Service Book, originally belonging to the Monastery of Bangor, County Down. It is proved from internal evidence to have been written 680-691, during the life-time of Abbot Cronan. It is now preserved in the Ambrosian Library at Milan. It has been printed in Muratori's *Anecdota Bibliothecæ Ambrosianæ*, vol. iv. pp. 121-159; and Migne's *Patrol. Curs. Lat. lxxii.* 582. It has no claim to the title of *Antiphonary*, but it is a collection of miscellaneous devotional pieces, including several hymns.

(f) *Book of Hymns; or, Liber Hymnorum.* An Irish ms. collection of devotional pieces, including a few hymns. Two copies of this ms. are in existence, both now at Dublin, and both written about the 11th century. The Trinity College (Dublin) copy has been partly published by the *Irish Archaeological and Celtic Society*, vol. xvii. It is being edited by Dr. J. H. Todd.

(g) *C.C.C. 391.* This is a *Psalter* written soon after A.D. 1064, and now at Corpus Christi College (ccc), Cambridge (ms. No. 391). It seems to have been written at Winchester, and thence to have passed to Worcester before it fell into Archbp. Parker's hands. The *Psalter* is followed by a complete *Hymnarium*, and that again by a complete *Collectarium*, or *Inchoate Breviary*, with miscellaneous devotions at its close.

(h) *Add. 30361.* This ms. is of the 11th cent., and is now in the British Museum. It is a Service Book of the ancient Church of Spain (*Mosarabic*), and contains a *Psalter* followed by Scripture canticles; then a *Hymnarium*; and lastly, miscellaneous Offices with hymns.

Some leaves of the *Hymnarium* are missing, and so, e.g. "Psallat altitudo," begins imperfectly on f. 132; and "Hierusalem gloriosa," begins imperfectly on f. 135. The hymns found among the Offices at the end are marked in the following list as A*.

(i) *Junius 25.* This is one of the mss. bequeathed by Francis Junius to the Bodleian Library. It was probably written c. 890 A.D.; and contains 26 hymns with an interlinear Frisian gloss. Junius made several transcripts of these hymns (e.g. *Junius* 110). A good ed. by E. Sievers, from the original ms., was pub. as *Die Murbacher Hymnen*, at Halle, 1874.

(k) *Harl. 9228.* This ms., in the British Museum, is of the 12th cent., and contains a complete *Hymnarium*. Being of later date than the mss. a-1, it is not cited in the case of hymns found in three or more of the earlier mss.

In the following list of hymns the letters a, b, c, d, e, f, g, h, i, k indicate the mss. named above in which they are found. The orthography has been modernized.

First line of Hymn.	M.S.	Use.
A Patre unigenitus	a. b. c. d. g.	Epiphany. Lauds.
A solis ortus cardine, Ad usque	a. b. c. d. g. h.	Christmas. Lauds.
Ad brevem se mortis usum	A.	Sat. in Easter Week. Pt. of "Da, puer."
Ad coenam Agni providi	a. b. c. g. h. i.	Lw Sunday. Vespers.
Adest dei Christe consecratio	A.	Consecration of a Bishop.
Adest miranda passio	A.	St. Vincent.
Adesto sancta Trinitas	c.	Holy Trinity
Adstantes pariter sexus	A.	St. Eugenia.
Adsunt, O populi, festa celebrata	A.	St. Hippolytus.
Ad(s)junt, o socii, festa	b.	Victory of Heraculus.
Adsunt tenebrae primae	A*	First Watch.
Aeterna Christi munera Apostolorum	a. c. d. h.	C. of Apostles.
Aeterna Christi munera, Et martyrum	a. b. d. g. h. i.	C. of Martyrs.
Aeterna coeli gloria	a. b. c. d. g.	Friday. Lauds.
Aeternae lucis conditor	i.	Matins.
Aeternae rerum conditor	a. b. e. d. g. i.	Sunday. Lauds.
Aeternae rex altissime	a. b. c. g.	Ascension.
Aeterni Patris Unice	c.	St. Mary Magdalene.
Agnes sepulchrum est	h.	St. Agnes.
Agnoscat omne saeculum	d.	Christmas.
Ales dei nuntius	a. b. c. d. g.	Tuesday. Lauds.
Alliulus dulcis carmen	a. b. c. d. g.	Septuagesima.
Alliulus piis edite laudibus	a. b. c. d. g. h.	Septuagesima.
Alma Gregorii meritis praecipuae	a. d.	St. Gregory.
Alma prophetae progenies pia	h.	Nativ. St. John Bapt.
Almum sidereae jam patriae	a. c. d. g.	Septuagesima.
Almus pros(a)tor vetustas dierum	f.	By St. Columba.
Andreas pie sanctorum mitissime	a. b. c. d. g.	St. Andrew.
Angulare fundamentum	c.	Pt. of "Urbe beata Hierusalem."
Anni peractis mensib(us)	a. c.	Pentecost.
Anni peracto circulo	h.	Birthday of a King.
Annoe Christe saeculorum Domine	b. c. d. g.	C. of Apostles.
Antra deserti teneris sub annis	b.	St. John Bapt. Pt. of "Ut queant."
Apostolorum passio	h.	SS. Peter and Paul.
Arbor decora et fulgida	b. c. d.	Pt. of "Vexilla regis."
Arator salutis unicus	a. b. c. d. g.	Passiontide.
Audi benigne conditor	a. b. c. d. g.	Lent.
Audi Redemptor genitum	a. b. c. d. g.	Christmas at Matins.
Audite bonum exemplum	e.	St. Caemilach.
Audite omnes amantes Deum	f.	St. Patrick.
Aurea luce et decore roseo	a. b. c. g.	SS. Peter & Paul.
Aurora jam spargit potum	a. b. c. d. g. h.	Saturday. Lauds.
Aurora lucis rutilat	a. b. c. g. i.	Easter.
Ave colenda Trinitas	a. b.	Holy Trinity.
Ave Dunstane praesulum	a. c.	St. Dunstan.
Ave maris stella	a. b. c. d. g. h.	B. V. M.
Aveto placidis Praesul amabilis	a.	St. Augustine.
Barchinon laeto Cucufate vernans	A.	St. Cucufatus.
Bartholomaeae coeli sidus	a. b. c. d. g.	St. Bartholomew.
Bata nobis gaudia	a. b. c. g.	Pentecost.
Bene Simon et Taddee inclite	a. b. c. d. g.	SS. Simon & Jude.
Benchur bona regula	e.	Monks of Bangor.
Bina celestis aulae luminaria	a. b. c. d. g.	St. John Apostle.
Bis novem noster populus sub uno	A.	The 18 Martyrs.
Cantemus in omni die concinentes	f.	B. V. M.
Caterva matrum personat	d. A.	Holy Innocents. Pt. of "A solia."
Celebra Jnda festa Christi gaudia	f.	Apostles, &c.
Certum tenentes ordinem	i.	Terce.
Chorus novae Hierusalem	c.	Easter.
Christe coeli Domine	i.	To Christ.
Christe coelorum habitator alme	a.	Dedication of a Church.

First line of Hymn.	MSS.	Use.
Christe cunctorum dominator alme	a. b. c. d. A.	Dedication of a Church.
Christe hac hora tertia	c.	Christmas, at Terce.
Christe qui lux es et dies	a. b. c. d. g. A ^o . i.	Compline.
Christe Redemptor omnium, Conserva	a. b. c. d. g.	Christmas.
Christe Redemptor omnium, Ex Patre	a. b. c. d. g. A ^o	All Saints.
Christe Rex mundi Creator	A.	For the Dead.
Christe sanctorum decus angelorum	a. b. c. d. g.	St. Benedict.
Christe sanctorum decus atque virtus	a. b. c. d. g.	St. Michael.
Christe splendor gloriæ	c. d. g.	See "O Christe splendor."
Christe tu rerum opifexque operum	A.	St. Clement.
Christi caterva clamitet	A.	1st S. in Advent.
Christus est virtus Patris sapientia	A.	St. Jerome.
Christus est vita, veniens in orbem	A.	St. Stephen.
Christus in nostra insula quæ vocatur	f.	St. Bridget.
Clara magna que sanctorum præparantur gaudia (In the 1775 this begins with st. II. "Mysticum melos")	A.	SS. Faustus, Januarius and Martial.
Clara sanctorum una Hierusalem	A.	St. James Apostle.
Clarum decus jejuni	a. b. c. d. g.	Lent.
Clausus aurium meatus	A.	Th. in Easter Week. Pt. of "Da, puer."
Clementis festum celebratur hodie	A.	St. Clement.
Coelestis aulae nobilis	a.	St. Augustine.
Coeli Deus sanctissime	a. b. c. d. g.	Wednesday, at Vespers.
Coeli vernantem patriam	g.	St. Oswald.
Conditor alme siderum	a. b. c. d. g.	Advent, at Vespers.
Confessor hic probabilis	A.	C. of Confessors.
Consorter paterni luminis	a. b. c. d. g. A ^o	Tuesday. Matins.
Corde natus ex parentis	d.	Christmas. Pt. of "Da, puer."
Cultor Dei memento	d.	Lent, at Compline. Pt. of "Adeus, Pater."
De Patris ergo lumine	a. c.	Pentecost, at Sext. Pt. of "Jam Christus."
Decus sacrati nominis	A.	St. Andrew.
Dei fide qua vivimus	a. b. c. d. g. i.	Lent, at Terce.
Deus æterni luminis	i.	Matins.
Deus creator omnium Potique Rector	a. b. c. d. g.	Vespers.
Deus ignee fons animarum	A.	At burial.
Deus immensa Trinitas, Unitas	A.	C. of a Just Man.
Deus Pater piissime	k.	Vespers.
Deus qui certis legibus	i.	Midnight.
Deus qui claro lumine	i.	Vespers.
Deus qui coeli lumen es	i.	Matins.
Deus tuorum militum	a. b. c. d. g. A.	C. of a Martyr.
Dicamus laudes Domino	c.	Sext.
Dicamus omnes cernui	c.	Pt. of "Ex more docti."
Diem luce reddita	i.	Matins.
Doctor egregie Paule mores instrue	a. b. d.	St. Paul. Pt. of "Aurea luce."
Edmundus martyr inclitus	c.	St. Edmund.
Ecce jam noctis tenuatur umbra	a. b. c. d. g.	Sunday. Lauda.
Ecce micantia veluti sidera	A.	St. Euphemia.
Ecce quem vates vetustis	A.	Pt. of "Da, puer." Easter Monday.
Ecce te Christe tibi cara semper	A.	Dedication of a Church.
Ecce tempus idoneum	c.	Lent.
En martyris Laurentii	A.	St. Lawrence.
En pater gloriæ rutilum gaudis cunctis	A.	St. Martin.
Enixa est puerpera	a. b. c. d.	Pt. of "A solis ortus."
Ex more docti mystico	a. c. d.	Lent.
Exaudi Christe nos pueris	A.	St. Bartholomew.
Extimum vestis sacratae	A.	Easter Tuesday. Pt. of "Da, puer."
Exultet aula coelica	k.	St. Nicholas.
Exultet coelum laudibus	a. b. c. d. g. A.	C. of Apostles.
Faeno jacere pertulit	A.	Pt. of "A solis." Christmas.
Favens redemptis vota abstinentiæ	A.	Mid Lent.
Felix per omnes festum mundi cardines	c. g. k.	SS. Peter and Paul.
Festiva lux emicuit	k.	St. Martial.
Festiva sacellis collitur	a. b. c. d. g.	All Saints.
Festum Christe rex, per orbem	A.	St. Thomas.
Festum colentes celebre	g.	St. Mary Magdalene.
Fit porta Christo pervia	a. c. d. A.	Assumption of B. V. M.
Fons Deus æternæ pacis	A.	SS. Fucundus and Primitivus.
Fons Deus vitæ perennis	A.	St. Felix.
Fratres unanimes foedere nexilli	d.	St. Martin.
Fulgentis auctor ætheris	i.	Matins.
Gabriel Dei archangelus	a. c. d.	Assump. of B. V. M.
Gallo canente venimus	A ^o	Pt. of "Noctis tempus." Cockcrow.
Gaudete flores martyrum	A.	Saints' Days in Advent.
Gaude visceribus mater in Intimis	d.	Nativity of B. V. M.
Germine nobilis Eulalia	A.	St. Eulalia.
Hac noctis hora præscius	A ^o	Pt. of "Noctis tempus." Cockcrow.
Hic duorum cara fratrum	A.	Pt. of "Scripta sunt." SS. Emeterus, and Chelidonius.

First line of Hymn.	MSS.	Use.
Hic est dies verus Dei	i.	Easter.
Hic Johannes nire natus	h.	Decoll. St. John Baptist.
Hic salus segris medicina fessis	a. b. c. d.	Dedication of a Church. Pt. of "Christe cunctorum."
Hierusalem gloriosa	h.	St. Adrian.
Hinc functionis dies est	h.	Of the Dead.
Hora nona quae canimus	c.	None.
Hostis H-rotas impie	a. b. c. d. g. h.	Epiphany. Pt. of "A solis."
Huc vos gratificæ plebs pia convocat	h.	SS. Vincent, Sabina and Chrysteta.
Hymnum canamus Domino Hymni novi	a.	Ascension.
Hymnum canamus gloriæ Hymni novi	b. c. g. k.	Ascension.
Hymnum cantemus Domino Hymnum	a. b. c. d. g.	St. Stephen.
Hymnum dicat turba fratrum	e.	To Christ (by St. Hilary),
Ignis Creator igneus	c.	Benediction of Candles.
Immense coeli conditor	a. b. c. d. g.	Tuesday. Vespers.
In te Christe, credentium	f.	By St. Columba.
In Trinitate spes mea fixa	f.	St. Michael.
Inclite Pater super	g.	St. Oswald.
Inclite Rex magne regum	h.	Coronation of a King.
Inclite festum pudoris	h.	St. Cecilia.
Inclite regi pokorum	h.	St. Primitius.
Instantum meritis inclita gaudia	d.	Holy Innocents. Pt. of "Sanctorum meritis."
Inventor rutili dux bone luminis	c. h.	Easter.
Iste confessor Domini sacratus	a. b. c. d. g.	Com. of a Confessor.
Jacobe juste, Jesu frater Domini	a. b. c. d. g.	St. James the Less.
Jam hunc pastor Petro	a. b. d.	St. Peter. Pt. of "Aurea luce."
Jam, Christe, sol justitiæ	c. k.	Easter.
Jam Christus astra ascenderat	a. b. c. g.	Pentecost.
Jam lucis orto sidere	a. b. c. d. g.	Prime.
Jam rutilat sacra dies	a. b. c. d. g.	St. Stephen.
Jesu corona virginum	a. b. c. d. g. h.	Com. of Virgins.
Jesu defensor omnium	h*	Midnight.
Jesu nostra redemptio	a. b. c. g.	Easter.
Jesu quadragenariæ	a. b. c. g.	Lent.
Jesu redemptor omnium. Perpes corona	a. b. c. d. g. h.	C. of a Confessor.
Jesu redemptor sæculi, Verbum Patris	d.	Vespers.
Jesu refulsit omnium	a. b. c. d. g.	Epiphany.
Jesu Saviour sæculi, Redemptis ope	h* k.	All Saints.
Jucunda pangat sæcula	k.	St. Martial.
Jucundum nobis hunc diem	h.	SS. Maximus and Julia.
Judeas tunc incredula	a. b. c.	Pentecost. Pt. of "Jam Christus."
Læta hoc festum colat universus	g.	St. Mary Magdalene.
Largitus Christi veniam	g.	St. Mary Magdalene.
Lauda mater ecclesia	c.	St. Mary Magdalene.
Laudem beatae Eulaliæ	h.	St. Eulalia.
Laudem Christo plebs dicata	h.	Festival of a Bishop.
Laurea regni redimitis olim	c.	St. Edmund.
Læta et corona militum	h*	St. Edmund.
Læta suctor clemens, lumen immensum	h*	First Watch.
Læta creator optime	a. b. c. d. g.	Vespers.
Lustra sex qui jam peracta	c. k.	Paschontide. Pt. of "Pange l. g. praelium."
Lux Deus Christe, pietas redundans	h.	St. Augustine.
Lux ecce surgit aurea	a. b. c. d. g.	Thursday. Matins.
Magne Deus potentia	a. b. c. d. g.	Thursday. Vespers.
Magno canentes annua	a. b. c. d. g.	St. Benedict.
Magnus miles mirabilis	a. b. c. d. g.	St. Cuthbert.
Maria coeli regina	a. c. d.	B. V. M. Pt. of "Gabriel Dei."
Maria mater Domini, Aeterni Patris	a. c. d.	Assumption of B. V. M.
Maria virgo virginum	a. c. d.	B. V. M. Pt. of "Gabriel Dei."
Martialis pontifici Aquitanorum principi	k.	St. Martial.
Martine confessor Dei	a. h.	St. Martin.
Martine te deprecor	f.	St. Martin.
Martinus magnus pontifex	a. h.	St. Martin.
Martyr Dei qui unicum	a. b. c. d. g. h.	Com. of a Martyr.
Martyris Christi colimus triumphum	a. c.	St. Lawrence.
Martyris ecce dies Agathæ	k.	St. Agatha.
Matthæe sancte bino pollens munere	a. b. c. d. g.	St. Matthew.
Matthæe sancte duodeno solio	a. b. c. d. g.	St. Matthias.
Meridie noctis tempore	e. i.	Midnight.
Meridie orandum est	a. b. c. d. g. i.	Lent, at Sext.
Mysteriorum signifer	a. b. c. d. g.	St. Michael.
Nobis ecce dies ordine congruo	a. c.	St. Andrew.
Nocte surgentes vigilemus omnes	a. b. c. d. g.	Nocturns.
Noctis tempus jam præserit	h*	Cockcrow. 4th Sun. in Lent.
Noctis tetrae prinordia	h*	First Watch.
Noli, Pater, indulgere	f.	By St. Columba.
Nox atra rerum contigit	a. b. c. d. g.	Thursday. Nocturns.
Nox et tenebrae et tūbia	a. b. c. d. g.	Wednesday. Lauds.

First line of Hymn.	MSS.	Use.
Nunc sancte nobis Spiritus	a. b. c. d. g.	Terce.
Nunc tibi virgo virginum	c. d. g.	B. V. M.
Nuntium vobis fero de supernis	k.	Epiphany.
O beata Hierusalem, prædicanda civitas	A.	Restoration of a Church.
O beate mundi auctor	A.	St. Christopher.
O Christe splendor gloriæ	a. b.	Of Confessors.
O coeiorum alme princeps	A.	St. Michael.
O Dei perenne verbum	A.	SS. Justus and Pastor.
O Dei Verbum Patris ore proditum	A.	St. James brother of St. John.
O genitrix æterni virgo Maria verbi	b.	B. V. M.
O gloriosa domina	k.	Pt. of "Quem terra."
O gloriosa femina	a. b. c. d.	Pt. of "Quem terra."
O lux beata Trinitas	a. c. d. g.	Holy Trinity.
O magne rerum Christe Rector inclite	A.	St. Aemilian.
O Nazarene lux Bethlehem Verbum Patris	d. A.	Lent, at Compline.
O Pater sancte mitis atque pie	a. b. c.	Holy Trinity.
O Petre, petra ecclesiae	A.	St. Peter's Chair.
O quam glorifica luce coruscas	a. b. c. d. g.	Assumption B. V. M.
O rerum Domine, conditor omnium	A.	St. Genesis.
O sacerdotum inclita corona	A.	St. Babilas.
O Thoma Christi perustrator lateris	a. b. c. d. g.	St. Thomas.
O triplex honor, o trifforme culmen	A.	St. Fructuosus. Pt. of "Felix Tarraco."
O veneranda Trinitas laudanda	a. b.	Holy Trinity.
Obduxere polum nubila coeli	A.	In time of rain.
Obdiones obvias	A*	First Watch.
Omnium Christe pariter tuorum	a. b. c. d. g.	All Saints.
Optatus votis omnium	a. b. c. g.	Ascension.
Pange lingua gloriosi; Prælium certaminis	c. d. k.	Passiontide.
Parce, Domine, parce populo tuo	f.	By St. Mugint.
Perfecto trino numero	a. b. c. d. g. i.	Lent, at None.
Plasmator hominis Deus	a. b. c. d. g.	Friday, at Vespers.
Plaudat polorum laudibus	k.	St. Mary Magdalene.
Plebs Deo dicata pollens	A.	SS. Cosmas and Damian.
Poculum esto vitæ sitientibus	A.	Pt. of "Favens redemptis." Mid Lent.
Post matutinas laudes	i.	Lauds.
Post ut occasum resolvit	A.	Pt. of "Da, puer." Sat. in Easter Week.
Præco benignæ et decus ecclesiae	a. c. d.	St. Barnabas
Prænuntiatrix usque Eximia	k.	St. Mary Magdalene.
Præcamur Patrem Regem	e.	The Apostles.
Primo dierum omnium	a. b. c. d. g. A*	Nocturns. Sunday.
Prompta cuncta Catholicae	A.	St. Michael.
Proni rogamus Philippe os lampadis	a. b. c. d. g.	St. Phillip.
Psallat altitudo coeli	A.	Pt. of "Da, puer." Low Sunday.
Puer hic sonat Johannes	A.	St. John Baptist.
Qua Christus hora sistit	c. k.	Lent, at Sext.
Quæsumus ergo, Deus ut sereno	a. b. c.	Dedic. of a Church. Pt. of "Christe cunctorum."
Quarta die jam foetidus	A.	Pt. of "A solis." 3rd S. in Lent.
Quem terra pontus æthera	a. b. c. d. g.	Annun. B. V. M.
Quietè tempus adest	A.*	First Watch.
Quod chorus vatium venerandus olim	a. b. c. d. g.	Purification B. V. M.
Quod, quod volutis (convolutis) artibus	A.*	Midnight.
Recordemur justitiæ	e.	St. Comgill.
Rector potens verax Deus	a. b. c. d. g.	Sext.
Rerum Creator optime	a. b. c. d. g. A*	Nocturns.
Rerum Deus tenax vigor	a. b. c. d. g.	None.
Restant nunc ad Christi fidem	A.	SS. Nunilo and Alodia.
Rex æternæ Domine Creator Rerum	a. i. k.	Saturday, at Matins.
Rex angelorum dominator orbis	g.	St. Oswald.
Rex angelorum præpotens	d.	Passiontide.
Rex Christe factor omnium	d.	Passiontide.
Rex Christe Martini decus	k.	St. Martin.
Rex Christe tu mirificas	c.	St. Martin.
Rex gloriose martyrum	a. b. c. d. g. A	C. of Martyrs.
Romane Christi fortis assertor Dei	A.	St. Romanus.
Sacratissimi martyres	e.	C. of Martyrs.
Salve crux sancta salve mundi gloria	c.	Holy Cross.
Salvator mundi Domine	k.	Vespers.
Sancta sanctorum opera	e.	Abbots of Bangor.
Sancte Dei pretiose protomartyr Stephane	a. c. d.	St. Stephen.
Sancti venite Christi corpus sumite	e.	Communion of Priests.
Sanctissimæ Leocadiæ	A.	St. Leocadia.
Sanctorum meritis inclita gaudia	a. b. c. d. g. A.	C. of Martyrs.
Scripta sunt coelo duorum	A.	SS. Emeterius, Chelidonius.
Sed cur vetustæ gentis exemplum	A.	Pt. of "O Nazarene." Fridays in Lent.
Sexta ætate virgine	c.	Christinas, at Sext.
Sic ter quaternis trahitur	a. c. d. i.	Lent. Vespers or None.
Solve vocem mens sonoram	A.	Pt. of "Da, puer." Friday in Easter Week.
Somno refectis artibus	a. b. c. d. g. A*	Monday, at Matins.

First line of Hymn.	MSS.	Use.
Spiritus divinae lucis	c.	Sunday at Matins.
Splendor paternae gloriae	a. b. c. d. g. i.	Tuesday at Matins.
Squalent arva soli pulvere multo	A.	For Rain.
Suetus antro bustualis	A.	Wed. in Easter Week. Pt. of "Da, puer."
Summa Dei bonitas	A.	St. Augustine.
Summae Deus clementiae	a. b. c. d. g. A*	Saturday. Nocturns.
Summe confessor, sacer et sacerdos	A.	C. of Confessors.
Summe largitor praemil	a. c. d.	Lent.
Summe Salvator omnium	a.	Lent.
Surgentes ad te, Domine	a. c. A*	Christmas. Nocturns.
Te centies mille legionum angeli	A.	Saturday before Easter.
Te deprecamur Dominum	A*	A prayer in stanzas for chanting.
Te lucis ante terminum	a. b. c. d. g.	Compline.
Te lucis auctor personent	c.	Easter.
Telluris ingens conditor	a. b. c. d. g.	Tuesday, at Vespers.
Tellus ac aether jubilent	a. c.	Maundy-Thursday.
Tempus noctis surgentibus	i.	Matins.
Tempus sopori congruum	A*	First Watch.
Ternis ter horis numerus	c. k.	(No heading or title).
Tibi, Christe, splendor Patris	a. b. c. d. g.	St. Michael.
Tu Rex Redemptor omnium	A*	Saturday. Matins.
Tu Trinitas Unitas, Orbem	a. b. c. d. g. A*	Friday, at Nocturns.
Tunc ille Judas carnifex	A.	Pt. of "A solis." Maundy-Thursday.
Urbs magister Tasciae	A.	St. Cyprian.
Urbs beata Hierusalem	c. A. k.	Anniv. of Dedication of a Church.
Ut queant laxis resonare fibris	a. b. c. g.	St. John Baptist.
Ut tuae vitae Benedicte laudes	a. b. c. d. g.	St. Benedict.
Veni Creator Spiritus, Mentis	a. b. c. g.	Pentecost.
Veni redemptor gentium	a. b. c. d. g. A	Christmas.
Verus Redemptor Christe lumen luminis	A.	Consec. of a Bishop.
Verbum supernum prodiens A Patre	a. b. c. d. g. h.	Advent, at Nocturns.
Vexilla regis prodeunt	a. b. c. d. g.	Passiontide.
Virginis proles opifexque matris	a. b. c. d. g. A.	C. of Virginia.
Vocis auditaev novitates refulsit	A.	St. Saturninus.
Votiva cunctis orbita	k.	St. Mary Magdalene.
Vox clara ecce intonat	a. b. c. d. g. A.	Advent, at Matins.

Part II.—In this second part are given the first lines of hymns which are not included in the list in the first part of this article; and which are not (with a few exceptions) in the lists given under the article *Breviary*. In compiling this second list the following MS. *Hymnaria* are principally cited:—

(g) *Ashmole MS., 1525*. This is in the Bodleian, and formerly belonged to the monks at Canterbury. It is of the 13th cent., and contains a Psalter, Litany, Collects and Canticles; with a complete *Hymnarium* for the ecclesiastical year.

(r) *Ashmole MS., 1525*. Also in the Bodleian. A Coptic Bromholm ms., and of a similar nature as (g), but of the early 14th cent.

(s) *Additional MS., 18,201*. A ms. in the British Museum. This includes a *Hymnarium* of the 12th cent.

(t) *Cambridge University Library, Mn. iv. 11*.

This is a paper *Hymnarium* of the beginning of the 16th cent.

(u) *Liturg. Misc., 370*. This is in the Bodleian. It is a Psalter with a *Hymnarium* of the 13th cent.; apparently written for use at Padua.

(x) *Harleian MS., 4664*. A ms. of the beginning of the 14th cent., now in the British Museum. It contains a *Hymnarium* apparently written for use at Durham.

(y) *Arundel, 340*. A ms. of the 14th cent., now in the British Museum, and containing a *Hymnarium*.

The following list also includes a number of first lines drawn from mediaeval sources other than *Hymnaria*, for which it would be difficult to find a place elsewhere. In such cases references are given to the press marks of the mss. The mss. marked *(Coll., Harl., Arundel, Reg., Add.)* are in the British Museum. Those marked *Laud, Rawlinson, Digby, Ashmole, Canon*, are in the Bodleian. Those marked *c.c.c.* are in the Library of Corpus Christi College, Cambridge.

First line of Hymn.	MS. used, and where found.	Use.
Ad preces nostras Deitatis	<i>Add.</i> , 30,014	Lent.
Adest dies sanctissima	<i>s.</i>	St. Nicholas.
Adesto nobis inclite confessor	<i>s.</i>	St. Cuthbert.
Alma Christi quando fides	<i>s. y. Laud. Mis.</i> , 468	St. Maurice.
Alma lux siderum	<i>s. y.</i>	St. Dionysius.
Alpha et Omega magne Deus	<i>Arundel</i> , 201. <i>Canon. Mis.</i> , 266	To God.
Amorem se suus erige	<i>y.</i>	Lent.
Andrea Christi familie	<i>r.</i>	Trans. of St. Andrew, pt. of "Summi Regis."
Angelus ad Virginem	<i>Laud. Mis.</i> , 748	B. V. M.
Anglorum populi plaudite cuncti	<i>s.</i>	St. Cuthbert.
Anna partu solvitur	<i>Rawlinson</i> , C. 510	St. Anne.
Assertor aequi non ope regia	<i>s. y.</i>	Pt. of "Almi prophetae." Decoll. St. John Baptist.
Astra polorum superascendens	<i>s. y.</i>	Ascension.
Audi virgo mater Christi	<i>Canon. Script.</i> , 131	B. V. M.
Audite fratres facta	<i>Cott. Cloop. A.</i> , ii.	St. Monenna.

First line of Hymn	MS. used, and where found.	Use.
Audite sancta studia . . .	<i>Cott. Cleop. A., ii.</i>	St. Monenna.
Augustine lux doctorum . . .	<i>Canon. Scriptt., 89</i>	St. Augustine.
Aula superna poli . . .	<i>Camb. Univ. Lib. Gg., v. 35</i>	All Saints.
Aurea lux patriæ Wentana . . .	<i>Cott. Nero E., 1.</i>	St. Swithin.
Aures ad nostras, Deltatis preces . . .	<i>u.</i>	Lent.
Ave dies præfulgida . . .	<i>c.c.c. 371</i>	St. Edward.
Ave gemma pretiosa . . .	<i>(Cott. Cleop. C. vi.)</i>	St. Esheldreda.
Ave gloriosa Agnes . . .	<i>t.</i>	St. Agnes.
Ave Katherina, Martyr et Regina . . .	<i>y.</i>	St. Katharine.
Ave maris stella, vera mollis stilla . . .	<i>Rawlinson, C., 510</i>	B. V. M.
Ave mater salvatoris, Vas . . .	<i>Canon. Mis., 95.</i>	B. V. M.
Ave regina coelorum Pia . . .	<i>Canon. Lat., 112</i>	B. V. M.
Ave stella maris Virgo . . .	<i>Laud. Mis., 368.</i>	B. V. M.
Ave stella matutina . . .	<i>Rawlinson, C., 108</i>	B. V. M.
Ave Sunamitis lux Maria . . .	<i>Rawlinson, C., 510</i>	B. V. M.
Ave verbum ens in principio . . .	<i>Laud. Mis., 368.</i>	To Christ.
Ave virgo generosa . . .	<i>Canon. Mis., 100</i>	St. Barbara.
Ave virgo mater Christi . . .	<i>Digby, 166</i>	B. V. M.
Ave virgo speciosa . . .	<i>Digby, 19</i>	B. V. M.
Ave virgo stella maris . . .	<i>Canon. Mis., 95.</i>	B. V. M.
Beate martyrs prospera . . .	<i>r.</i>	St. Pancras.
Bonum simplex et perfectum . . .	<i>Rawlinson, C., 510</i>	Holy Trinity.
Cantemus Domino grandia munera . . .	<i>Add., 30,014</i>	St. Monica.
Cantemus socii Domino . . .	<i>Harl. 3072</i>	To Christ.
Cara parens pare carens . . .	<i>Digby, 166</i>	B. V. M.
Ceteri tantum occidere vatium Chori plaudant alacriter . . .	<i>r. Canon. Bibl., 30</i>	Pt. of "Ut queant." St. John Bap.
Chorus noster plaudat odis . . .	<i>t.</i>	St. Anne.
Christe fili Jesu summi . . .	<i>Laud. Mis., 240.</i>	B. V. M.
Christe præsul pretiose . . .	<i>s. y.</i>	St. Benedict.
Christe qui virtus sator et vo- caris . . .	<i>Laud. Lat., 95</i>	St. Richard.
Christe Salvator, pietatis auc- tor . . .	<i>s. y.</i>	All Saints.
Christi fidelis armiger . . .	<i>y.</i>	St. Nicholas.
Christo coelorum agmina . . .	<i>x.</i>	St. Oswald.
Cives coelestis patriæ . . .	<i>s. y.</i>	St. Maurice.
Clara coelorum celebret . . .	<i>(Camb. Univ. Lib., Gg. v., 35</i>	Of the 12 precious stones.
Coelestem regem veneremur . . .	<i>Add., 26,788</i>	St. Heribert.
Coeli cives applaudite . . .	<i>Canon. Lat., 273</i>	St. Augustine.
Coeli gemma bona . . .	<i>Laud. Lat., 5</i>	St. Augustine.
Confiteor Dominum nunc . . .	<i>Digby, 100</i>	St. Katharine
Conjubilando coeli . . .	<i>(Camb. Univ. Lib., Gg. v., 35</i>	Nicene Creed.
Conscendat usque sidera . . .	<i>Add., 26,788</i>	St. Heribert.
De Patre Verbum prodrens . . .	<i>s. t. y. Laud. Mis., 463</i>	St. Lawrence.
De profundis criminum . . .	<i>y.</i>	St. John Evangelist.
De sacro tabernaculo . . .	<i>Digby, 166</i>	Lament of a Sinner.
Dei testis egregius . . .	<i>Canon. Scriptt., 523</i>	Visit. B. V. M.
Denum ter annorum cyculis . . .	<i>r.</i>	St. Pancras.
Deus, deorum Domine . . .	<i>y.</i>	Epiphany. Pt. of "Jesus refulsit."
Dens, qui mundum crimine Jacentem . . .	<i>Laud. Mis., 468</i>	Invent. of St. Stephen.
Diem sacrati hominis . . .	<i>Canon. Bibl., 30</i>	Annunc. B. V. M.
Dies aboluti prætereunt . . .	<i>s.</i>	St. Andrew.
Dulcis Jesu memoria . . .	<i>y.</i>	Septuagesima.
Dunstanus en coelestia . . .	<i>Laud. Mis., 663; Rawlinson, C., 510..</i>	To Christ.
Dux gregis egregie . . .	<i>q.</i>	St. Dunstan
Excelsæ princeps omnium . . .	<i>Digby, 166</i>	St. Thomas à Becket.
Festa præsentis celebret diei. Festum nunc celebre magna- que gaudia . . .	<i>Add., 30,014</i>	St. Monica.
Fons totius bonitatis . . .	<i>q.</i>	St. Benedict.
Fontem misericordiae . . .	<i>s. n. y. Canon. Bibl., 30</i>	Vigil of Ascens. B. V. M.
Gaude flore virginall . . .	<i>Add., 22,601</i>	R. V. M.
Gaude Gabriëlis ore salutata . . .	<i>Canon. Bibl., 1.</i>	St. Mary Magdalene.
Gaude mundi gaudium . . .	<i>Rawlinson, C., 552</i>	R. V. M.
Gaude quæ cuncta transisti . . .	<i>Rawlinson, C., 510</i>	R. V. M.
Gaude virgo concipiens . . .	<i>Digby, 86</i>	R. V. M.
Gaude virgo laudabilis . . .	<i>Digby, 19</i>	R. V. M.
Gaude virgo mater Christi . . .	<i>Ashmole, 1399</i>	R. V. M.
Gaudens in verbo sed turbata . . .	<i>Laud. Mis., 269</i>	R. V. M.
Gemma Dei speciosa . . .	<i>Cott. Cleop. A., ii.</i>	R. V. M.
	<i>Canon. Bibl., 30</i>	Annunc. B. V. M. Pt. of "Deus qui mundum."
	<i>Canon. Bibl., 40</i>	St. Katharine.

First line of Hymn.	MS. used, and where found.	Use.
Hic est verus Christicola	s. y.	One Confessor.
Hoc in templo summe Deus	l.	Pt. of "Urbs beata."
Hora novissima tempora pes-	<i>Digby</i> , 65.	The New Jerusalem.
sima		
Hujus diei gloria	s. y.	St. James.
Hymnum Deo vox jucunda	l.	St. Elizabeth.
Imbuit post hinc homines	r. z.	Pt. of "Christe sanctorum." St. Be-
teatos		nedict.
In te concipitur o virgo regia	<i>Digby</i> , 2	B. V. M.
Jesu Christe auctor vitæ	s. y.	St. Mary Magdalene.
Jesu ex Deo genitus	<i>Camb. Univ. Lib., Gg. 1, 32</i>	To Christ.
Jesu redemptor omnium	l.	St. Martin.
Jesu vena dulcedinis	<i>Laud. Mis., 368</i>	To Christ.
Juste judex Jesu Christe	<i>Laud. Mis., 216; Arundel, 201</i>	To Christ.
Katharine collaudemus Vir-	u.	St. Katharine.
tutum insignia		
Laudes Christo cum canticis	r.	St. Mary Magdalene.
Laudibus summis, celeberrimis	<i>Add., 30,014</i>	St. Nicholas (Tolent.).
omnes		
Læus angelorum inclita	s. y.	St. Andrew.
Lavacra puri gurgitis	l.	Pt. of "A solis."
Lux Deus æterna	<i>Digby</i> , 65	Holy Trinity.
Lux et decus ecclesiae	u.	St. Proscodimus.
Lux maris gaude	y.	Purif. B. V. M.
Macte summe confessorum	y.	St. Rupert. Pt. of "Eja fratres, ex-
Magne pater Augustine	<i>Laud. Lat., 5</i>	tollanus." (<i>Mon.</i> , No. 1145.)
Magno salutis gaudio	r.	St. Augustine.
Magno salutis gaudio	l.	St. Mary Magdalene.
Mare, fons, ostium atque ter-	<i>Laud. Mis., 468</i>	Passiontide.
rarum		St. Willibald.
Maria Mater Domini, Maria	u.	St. Mary Magdalene.
soror		
Maria stella maris	<i>Digby</i> , 86; <i>Laud. Mis., 368</i>	B. V. M.
Mariæ virginis fecundat	<i>Add., 22,604</i>	B. V. M.
Martine par apostolis	r. z.	St. Martin. Pt. of "Rex Christo
Martyr egregie, Deo dilecte	y.	Martinl."
Me similem cineri	<i>Reg. 2, A. xxx.</i>	St. Blasius.
Mente canam Domini	<i>Reg. 2, A. xxx.</i>	To God.
Miserere mei Deus	<i>Digby</i> , 166	Holy Trinity.
Mundi creator maxime	<i>Add., 30,014</i>	Lament. of a sinner.
Mysterium ecclesiae	<i>Add., 31,385</i>	St. Nicholas (Tolent.).
Mysterium mirabile	<i>Add., 31,385</i>	B. V. M.
Nate Rex summe	y.	Pt. of "Hic est dies." Easter.
Novum sidus emicuit	l.	
O beata Trinitas	<i>Laud. Mis., 468</i>	Holy Trinity.
O crucifer bone, lucifera	<i>Harl., 3072</i>	Passiontide.
O cunctis excelsior	l.	B. V. M.
O deo cunctipotens	<i>Camb. Univ. Lib., Gg. v., 35</i>	To God and Christ.
O grande cunctis gaudium	<i>Add., 31,385</i>	Pt. of "Optatus votis." Ascension.
O inclite confessor Christi	<i>Coll. Nero., A. ii.</i>	St. Dunstan.
O mira creatura	<i>Laud. Mis., 368</i>	B. V. M.
O Pater æternæ	<i>Digby</i> , 65	Holy Trinity.
O quam beata femina	<i>Laud. Lat., 95</i>	St. Mary Magdalene.
O redemptor summe carmen	ccc. 190, and 473	To Christ.
O sancta mundi domina	s. y.	Nativ. B. V. M.
O sepulchrum Jesu Christi	<i>Canon. Mis., 528</i>	Sepulchre of Christ.
O Trinitas laudabilis	l. <i>Add., 30,014</i>	Holy Trinity.
O vere digna hostia	l.	Pt. of "Ad coenam."
O virgo beatissima	y.	Assump. B. V. M.
Olivæ binæ pietatis unice	l.	Pt. of "Aurea luce."
Omnes superni ordines	<i>Laud. Mis., 468</i>	All Saints.
Omnipotens solus regnas	<i>Camb. Univ. Lib., Gg. v., 35</i>	To God.
Optata sæculis gaudia	<i>Add., 26,788</i>	St. Heribert.
Ortum Modwennæ dat Hiber-	<i>Coll. Cleop., A. ii.</i>	St. Monenna.
nia		
Panditur mundus simul om-	q.	St. Benedict.
nis illi		
Pange lingua gloriosæ virginis	l.	St. Agnes.
Pange lingua gloriosi præsulis	<i>Laud. Lat., 95</i>	St. Richarl.
Pange lingua Magdalene	<i>Ravolinson, A., 420</i>	St. Mary Magdalene.
Pastis visceribus ciboque	<i>Harl., 3072</i>	After food.
sumpto		

First line of Hymn.	MS. used, and where found.	Use.
Pater noster qui es in coelis .	<i>Digby</i> , 166	A metrical version.
Peccatrix quaedam femina .	<i>u.</i>	St. Mary Magdalene.
Per te nitecat Rex Deus .	<i>q.</i>	St. Dunstan.
Petrus beatus catenarum .	<i>s.</i>	Pt. of "Felix per omnes." St. Peter.
Phoebus astris cum omnibus phoebae .	<i>u.</i>	St. Justina.
Pie colamus annua .	<i>Laud. Lat.</i> , 95; <i>Laud. Lat.</i> , 5	St. Mary Magdalene
Præfulgens sidus anglicum .	<i>Digby</i> , 166	St. Thomas à Becket.
Psallat hæc concio sonora carmina .	<i>Cott. Cleop.</i> , <i>C. vi.</i>	St. Nicholas.
Quasi tñus ardens in igne .	<i>Laud. Mis.</i> , 240	St. Thomas à Becket.
Rector æterni metuende sæculi Regalis ostro sanguinis .	<i>Add.</i> , 21,170	St. Othmar.
Regina clementiæ Maria .	<i>s.</i>	St. Oswald.
	<i>Digby</i> , 66; <i>Harl.</i> 524	B. V. M.
Salamonicæ mysteria .	<i>Rawlinson, C.</i> , 938	St. Edith.
Salve de qua Deo gratum .	<i>Digby</i> , 19	B. V. M.
Salve festa dies felix octava .	<i>Digby</i> , 53	Easter tide.
Salve festa dies qua Christus Salve festa dies quam .	<i>Digby</i> , 53	Ascension.
Salve mater misericordiæ .	<i>Digby</i> , 53	Pentecost.
Salve mater misericordiæ .	<i>Camb. Univ. Lib.</i> , <i>Gg. v.</i> , 35	B. V. M.
Salve per quam fit sodalis .	<i>Digby</i> , 19	B. V. M.
Salve sancta dies celebri .	<i>c.c.c.</i> , 371	St. Dunstan.
Salve sancta facies nostri .	<i>Ashmole</i> , 1291	Face of Christ.
Salve sancta parens .	<i>l.</i>	St. Anne.
Salve virgo gloriosa .	<i>Canon. Bibl.</i> , 40	B. V. M.
Salve virgo virginum .	<i>Digby</i> , 86	B. V. M.
Sancte Blasii plebi tue subveni .	<i>y.</i>	St. Blasius.
Sancte Pater summa .	<i>Camb. Univ. Lib.</i> , <i>Gg. v.</i> , 35	The Lord's Prayer.
Sancte sator, legis .	<i>Camb. Univ. Lib.</i> , <i>Gg. v.</i> , 35	To Christ.
Sidus solare revehit .	<i>l.</i>	St. Mary Magdalene.
Signum crucis mirabile .	<i>l. Add.</i> , 30,848	Holy Cross.
Sion devotæ filia .	<i>l.</i>	St. Agnes.
Sollemnis dies advent .	<i>s. y.</i>	St. John Evang.
Spiritus alme Dei .	<i>Digby</i> , 65	Holy Trinity.
Stella maris quæ sola parisi .	<i>Digby</i> , 65	B. V. M.
Stephano primo martyri .	<i>s. y.</i>	St. Stephen.
Summe summi tu Patris Unice Summi regis potentia .	<i>Canon. Mis.</i> , 95	Holy Trinity. Transl. of St. Andrew.
Te canunt omnes Nicolæ gentes Te ferant linguæ celebrentque omnes .	<i>Add.</i> , 30,014 <i>Add.</i> , 30,014	St. Nicholas (Tolent). St. Monica.
Te matrem laudamus .	<i>Rawlinson, B.</i> , 214	B. V. M.
Te nunc laudamus .	<i>Camb. Univ. Lib.</i> , <i>Gg. v.</i> , 35	The Te Deum.
Te nunc sancte speculator .	<i>c.c.c.</i> , 390	St Hedda.
Tortoris risit verbera .	<i>r.</i>	St. Pancras. Pt. of "Dei testis."
Ut fons fecundus	<i>Laud. Lat.</i> , 95	To Christ.
Venter puellaris experts tamen maris .	<i>Digby</i> , 166	B. V. M.
Vera regni perfruens .	<i>Arundel</i> , 201	St. Guthlac.
Vere gratia plena es .	<i>Add.</i> , 31,385	Pt. of "Mysterium ecclesiæ."
Virens ave virgula .	<i>Laud. Mis.</i> , 240	B. V. M.
Virgo decus coeli .	<i>Add.</i> , 17,281	B. V. M.
Virgo Templum Trinitatis .	<i>Laud. Mis.</i> , 352	B. V. M.
Virgo vincens vernancia .	<i>Laud. Mis.</i> , 368	B. V. M.
Vita sanctorum decus angelo- rum .	<i>s.</i>	Easter.
Vita sanctorum via spes sa- lusque .	<i>s. y. Add.</i> , 21,170	St. Gall.

The hymns in the above lists are mostly of unknown authorship. They are of varying merit, many, especially those in the second list, hardly rising above the level of doggerel. Many of them have never been printed and hence have escaped observation, and are not to be found in the collections of *Daniel* and *Mone*. The index of first lines may be of use to persons who are interested in the obscure Latin hymns of the later middle ages. An examination of other MSS. than those specified as made use of in this article would no doubt swell the list. Private libraries and the libraries of separate colleges at

Oxford and Cambridge remain to be searched for such a purpose. [F. E. W. and J. M.]

Hymnus canamus Domino [glorias]. *Venerable Bede*. [Ascension.] This hymn, usually ascribed to Bede, is found in two MSS. of the 11th cent. in the British Museum (*Vesp. D. xii. f. 72 b*; *Jul. A. vi. f. 50*), and in the *Lat. Hys. of the Anglo-Saxon Church* (Surtees Society), 1851, is printed from an 11th cent. MS. at Durham, in 11 st. of 4 l. (B. iii., 32 f. 25 b). In an 11th cent. MS. in the British Museum (*Add. 30848 f. 153 b*) it begins, "Hymnus canamus glor. ae." and this

reading is followed by *Thomasius*, ii. p. 372; by *Daniel*, i. No. 172; by Card. Newman in his *Hymni Ecclesiae*, 1838 and 1865; and others. [J. M.]

Translations in C. U. :—

1. The hymn of glory sing we. By W. J. Blew, in his *Church Hym. and Tune Bk.*, 1852-5; and again in Rice's *Sel.* from the same 1870.

2. Sing we triumphant hymns of praise. By B. Webb, in the *H. Noted*, 1854, in 7 st. of 4 l., and again in the *Hymner*, 1882.

3. A hymn of glory let us sing. By Elizabeth Charles in her *Voice of Christian Life in Song*, &c., 1858, p. 141, in 6 st. of 4 l. It was repeated in the *People's H.*, 1867; Schaff's *Christ in Song*, 1869 and 1870; and the *Hymnary* (much altered), 1872.

Translation not in C. U. :—

Sing we triumphant hymns of praise. *J. D. Chambers*, 1867.

All these *trs.* are from the "Hymnum canentes gloriae" form of the text. [J. J.]

Hymnum canentes martyrurum. *Venerable Bede.* [*The Holy Innocents.*] Included, ascribed to Bede, in Cassander's *Hymni Ecclesiastici*, Cologne, 1556, and repeated by *Ellinger*, 1578, p. 256; *Büssler*, No. 63, and others. Also in Dr. Giles's ed. of *Bede's Opera*, vol. i., Lond., 1843, p. 81, in 8 st. of 8 l. *Daniel*, i., No. 176, quotes only st. i. The first and last lines of each stanza are identical, a device which here produces a somewhat unnatural effect, and rather spoils an otherwise fine hymn. [See *Bede.*] [J. M.]

Translations in C. U. :—

1. The hymn for conquering martyrs raise. By J. M. Neale, in his *Mediaeval Hys.*, 1851, p. 15, in 6 st. of 8 l., with short critical and historical notes. It was repeated in the *People's H.*, 1867, and in an abridged form in the *Hymnary*, 1872.

2. A hymn for martyrs sweetly sing. This in *H. A. & M.*, 1861, is Dr. Neale's *tr.* altered by the compilers.

3. A voice from Ramah was there sent. In *Kennedy*, 1863, No. 198, begins with st. iii. of Dr. Neale's *tr.* as above.

Translation not in C. U. :—

A hymn of martyrs let us sing. *Mrs. Charles*, 1858. (*Tr.* of 3 lines only.) [J. J.]

I

L., in *Bristol Bap. Coll.* of Ash & Evans, 1st ed., 1769, i.e. W. Jesse.

I. A. E., in H. V. Elliott's *Ps. & Hys.*, 1835, i.e. Julia A. Elliott.

I. D., in *Ash & Evans*, 1769, i.e. I. Dixon.

I. L., in *Beard's Coll.*, 1837, i.e. John Lag Niel.

I. S., in *Ash & Evans*, i.e. J. Stennett.

I am not worthy, Holy Lord. *Str H. W. Baker.* [*Holy Communion.*] Written for and first pub. in *H. A. & M.*, 1875. It is also in several other hymnals.

I am, saith Christ, your glorious Head. *J. Newton.* [*Easter.*] 1st pub. in the *Olney Hymns*, 1779, Bk. i., No. 116, in 7

st. of 4 l. and headed "The Resurrection and the Life." The most popular form of the hymn is that given to it by Cotterill in the 8th ed. of his *Sel.*, 1819, No. 18. This is composed of st. iv., ii., v.-vii. in the order named, and altered to, "Pour down Thy Spirit, gracious Lord." It is in extensive use, and sometimes as: "Pour out Thy Spirit," &c. Another form was given in *Stowell's Manchester Sel.*, 1831, p. 87, and is still in C. U. It begins, "Fulfil Thy promise, gracious Lord," and is composed of st. iv.-vi., and slightly altered. [J. J.]

I am the man who long have known. *C. Wesley.* [*Temptation.*] Pub. in *Hys. & Sac. Poems*, 1740, p. 84, in 20 st. of 4 l., and headed, "Written in stress of Temptation." (*P. Works*, 1868-72, vol. i. p. 273.) In 1780, J. Wesley included a cento in 8 st. from this hymn in the *Wes. H. Bk.*, No. 151, as:—"My sufferings all to Thee are known." This has been repeated in several collections in G. Britain and America. Mr. G. J. Stevenson has given in his *Meth. H. Bk. Notes*, 1883, many pleasing associations of this hymn. [J. J.]

I asked the Lord that I might grow. *J. Newton.* [*The Sinner's Prayer Answered.*] Pub. in his *Twenty-six Letters on Religious Subjects, &c.*, by *Omicron*, 1774, in 7 st. of 4 l., and headed "The Converted Sinner," again in R. Conyers's *Coll.*, 1774, No. 353, and again in the *Olney Hymns*, 1779, Bk. iii., No. 36, with the heading changed to "Prayer answered by Crosses." Although of a specially personal and subjective character, it has been somewhat extensively adopted for congregational use, both in Great Britain and America. [J. J.]

I cannot call affliction sweet. *J. Montgomery.* [*Affliction.*] The origin of this hymn is thus given by Holland in his *Memoirs of Montgomery* :—

"On the 24th May [1832] the poet returned to Sheffield from Bristol, where he had been attending religious meetings. An album was immediately put into his hands from a lady in London who had long been an admirer of his poetry, and although now on her death-bed, could not repress an intense desire to see his handwriting in her book. He was affected by her appeal, and inscribed the lines beginning 'I cannot call affliction sweet.'" *Memoirs*, v. 43.

This hymn is amongst the M. MSS., but is undated. It was pub. in *Montgomery's Poet's Portfolio*, 1835, p. 252, in 4 st. of 4 l., and headed "An After-Thought." It was repeated in his *Original Hys.*, 1853, and is in several modern collections. [J. J.]

I gave My life for thee. *Frances R. Havergal.* [*Christ desiring the entire devotion of His Servants.*] Miss M. V. G. Havergal's ms. account of this hymn is :—

"In F. R. H.'s ms. copy, she gives this title, 'I did this for thee; what hast thou done for Me?' Motto placed under a picture of our Saviour in the study of a German divine. On Jan. 10, 1858, she had come in weary, and sitting down she read the motto, and the lines of her hymn flashed upon her. She wrote them in pencil on a scrap of paper. Reading them over she thought them so poor that she tossed them on the fire, but they fell out untouched. Showing them some months after to her father, he encouraged her to preserve them, and wrote the tune *Baca* specially for them. The hymn was printed on a leaflet, 1859, and in *Good Words*, Feb., 1860. Pub. also in *The Ministry of Song*, 1869. Though

F. R. H. consented to the alterations in *Church Hymns*, she thought the original more strictly carried out the idea of the motto, "I gave My life for thee, What hast thou done for Me?" (H. M.S.).

Miss F. R. Havergal also refers to this hymn in a letter quoted in her *Memoirs*, p. 103:—

"I was so overwhelmed on Sunday at hearing three of my hymns touchingly sung in Perry Church, I never before realized the high privilege of writing for the 'great congregation,' especially when they sang 'I gave My life for thee' to my father's tune *Baca*."

The recast of this hymn for the S. P. C. K. *Church Hymns*, 1871, referred to above, begins, "Thy life was given for me." The original appeal of Christ to the disciple is thus changed into an address by the disciple to Christ. This recast has not become popular. The original, as in Snapp's *Songs of G. & G.*, 1872, is in extensive use in Great Britain and America. [J. J.]

I give immortal praise. *I. Watts.* [*Praise. A Doxology.*] Appeared in his *Hys. & Spiritual Songs*, 2nd ed., 1709, Bk. iii., No. 38, in 4 st. of 8 l., and entitled, "A Song of Praise to the Blessed Trinity." In its original form it is not often found; but as "We give immortal praise," it is in C. U. in all English-speaking countries. This slightly altered text was given in G. Whitefield's *Ps. & Hys.*, 1753; in M. Madan's *Ps. & Hys.*, 1760; in A. M. Toplady's *Ps. & Hys.*, 1776, and others to modern hymn-books. In *Kennedy*, it is recast as "To God the Father yield," but this form is in limited use. [J. J.]

I have a home above. *H. Bennett.* [*Heaven.*] Pub. in the *Bap. Ps. & Hys.*, 1858, No. 598, in 5 st. of 8 l. (in later eds. it is dated 1851), and in the author's *Hymns by H. B.* in 1867, in 10 st. of 4 l., and headed, "The Christian's Home." It has come into extensive use in G. Britain and America. [J. J.]

I have renewed, O Lord, my vow. *J. M. Neale.* [*First Communion.*] Pub. in his *Hys. for the Young*, 1814, No. 9, in 11 st. of 4 l., and headed, "The First Holy Communion." In the S. P. C. K. *Church Hys.*, 1871, No. 202, "Behold Thy servant drawing near," is composed of st. iv., v., viii. and x., slightly altered from this hymn. [J. J.]

I hear a sound [voice] that comes from far. *T. Kelly.* [*The Voice of Mercy.*] Pub. in the 2nd ed. of his *Hymns on Various Passages of Scripture*, 1806, in 6 st. of 4 l. (ed. 1853, No. 327). It is usually given in an abbreviated form, and sometimes as, "I hear a voice that comes from far," as in Hatfield's *Church H. Bk.*, N. Y., 1872, &c. [J. J.]

I hear the words of love. *H. Bonar.* [*Good Friday—Holy Communion.*] Appended in the 2nd series of his *Hys. of Faith & Hope*, 1864, in 10 st. of 4 l., and headed, "He died and lives." Two centos from this hymn are in C. U., both beginning with st. i. The first, suitable for Passiontide, is in Nicholson's *Appendix Hymnal*, 1866; and the second, for Holy Communion, in *Laudes Domini*, N. Y., 1884. [J. J.]

I heard the voice of Jesus say. *H. Bonar.* [*Christ's Invitation.*] Written at Kelso, and pub. in his *Hys. Original and Selected*, 1846, and in the 1st series of his

Hymns of Faith & Hope, 1857, in 3 st. of 8 l., and headed, "The Voice from Galilee." It has come into extensive use, and is one of the most popular of the author's hymns. It is often used in Home Mission Services, and is suited thereto. It has been rendered into Latin by Dr. Macgill in his *Songs of the Christian Creed and Life*, 1876, as "Loquentem exaudivi." [J. J.]

I know not if the dark or bright. *H. Alford.* [*Resignation.*] Written in 1862, and printed in *Macmillan's Magazine*, 1863, in 7 st. of 4 l. In 1865 it was included in the author's *Poetical Works*, and in 1884 in *Horler's Cong. Hymns*. [J. J.]

I know that my Redeemer lives, And ever prays for me. *C. Wesley.* [*Rejoicing in hope.*] Pub. in *Hys. & Sac. Poems*, 1742, p. 180, in 23 st. of 4 l., and entitled, "Rejoicing in Hope." (*P. Works*, 1868-72, vol. ii. p. 242.) Two centos from this hymn, both beginning with st. i., are in C. U.:—

1. In Toplady's *Ps. & Hys.*, 1776, No. 290, in 8 st. This is in use in the Church of England.

2. In the *Wes. H. Bk.*, 1780, in 9 st., No. 373 (ed. 1875, No. 384). This is the arrangement commonly found in the Methodist hymn-books (but sometimes abbreviated) in G. Britain and America. Stevenson has an interesting note on this cento in his *Meth. H. Bk. Notes*, 1883, p. 265. [J. J.]

I know that my Redeemer lives, He lives, and on the earth, &c. *C. Wesley.* [*Resurrection.*] Appeared in *Hys. & Sac. Poems*, 1742, in 4 st. of 8 l., and based on Job xix. 25. (*P. Works*, 1868-72, vol. ii. p. 182.) It was included in the 1830 suppl. to the *Wes. H. Bk.*, and retained in the 1875 ed. This hymn was included in Toplady's *Ps. & Hys.*, 1776, No. 64, with an additional stanza from Wesley's *Funeral Hys.*, 1st series, 1746, No. 9, st. xiii., "Ev'n now I taste that bliss divine." [J. J.]

I know that my Redeemer lives. What comfort this, &c. *S. Medley.* [*Easter.*] This hymn is found in the 21st ed. of G. Whitefield's *Ps. & Hys.*, 1775, in 9 st. of 4 l., and in the 4th ed. of De Courcy's *Coll.*, 1793, No. 258, but in each case without signature. Medley included it in the London ed. of his *Hymns*, 1800. It was also repeated in the Cambridge ed., 1839. In an abbreviated form it is in somewhat extensive use, and is easily known by the frequent repetition of the words "He lives!" The cento, "The Saviour lives, no more to die," is also popular; but that in the American *Bapt. Praise Book*, 1871, "He lives, my kind, wise, heavenly Friend," is limited in use. Both forms of the text are in C. U. in G. Britain and America. [J. J.]

I lay my sins on Jesus. *H. Bonar.* [*Jesus, the Substitute.*] 1st pub. in the 1st series of his *Songs in the Wilderness*, 1843, in 4 st. of 8 l., and headed, "The Fulness of Jesus." It was repeated in his *Bible H. Bk.*, 1845, No. 122, and in the 1st series of his *Hys. of Faith & Hope*, 1857. In the *Hys.*, &c., it is entitled "The Substitute." In the American *Bapt. H. [& Tune] Bk.*, 1871, it is given as two hymns, the second beginning "I rest my soul on Jesus." In various forms the hymn is very popular for Home Mission

Services, and is in extensive use in G. Britain and America. [J. J.]

I left the God of truth and light. *J. Montgomery.* [*Repentance.*] In 1795, Montgomery commenced in his paper, the *Sheffield Iris*, a series of essays under the title of "The Whisperer, or Hints and Speculations, by Gabriel Silvertongue Gent." These essays, which were afterwards republished in a volume, abounded in the irreverent use of Holy Scripture. The state of mind which prompted him thus to write continued, he says, "for the space of ten years." (*Memoirs*, vol. ii. p. 116.) On seeing clearly the wrong which he had done, he destroyed all the copies of the work which he could find, and penned this hymn, in 1807, in token of his true repentance. (*Memoirs*, vol. v. p. 364.) It was first pub. in the *Evangelical Magazine*, subsequently in *Cotterill's Selection*, 8th ed., 1819, No. 295; and then by Montgomery as the first of his hymns in his *Christian Psalmist*, 1825. It is also in his *Original Hys.*, 1853, No. 171. In the *Christian Psalmist*, st. ii., l. 3, reads: "Through all His bonds of love I broke." In all his other works we find "bands" for "bonds." In his marked copy of the *Ch. Psalmist*, he has changed "bonds" to "bands" in the margin. This is the authorized reading. In the *Hys. & Songs of Praise*, N. Y., 1874, No. 479, "Heart-broken, friendless, poor, cast down," is composed of st. vii., viii. of this hymn. [J. J.]

I lift my soul to God. I. Watts. [*Ps. xxv.*] Part i. of his version of *Ps. xxv.* in his *Psalms of David*, &c., 1719, in 6 st. of 4 l., headed "Waiting for Pardon and Direction." In the *Church Pastorals*, Boston, 1864, and other American collections, st. iii.-vi. are given as, "From the first dawning light." A cento in the *Leeds H. Bk.*, 1853, No. 31, begins with the same stanza. It is composed of st. ii., iv. of Pt. i.; st. i., vii., viii. of Pt. iii. The American arrangement is the more popular of the two. [J. J.]

I love the sacred book of God. T. Kelly. [*Holy Scripture.*] This hymn is in two forms, and both by Kelly. The first form was pub. in the 1st ed. of his *Hys. on Various Passages of Scripture*, 1804, in 7 st. of 4 l.; and the second in the Dublin ed., 1836, No. 391. Both forms are in C. U.; the first in *Windle*, and the revised in *Snepp's Songs of G. & G.*, 1872. Various collections in G. Britain and America, some in the original, and others in the revised form. These can be tested by *Windle* and *Snepp*. [J. J.]

I need Thee, precious Jesus. F. Whitfield. [*Longing for Jesus.*] This hymn first appeared as a hymn-sheet in 1855, in 6 st. of 4 double lines. It was then included in the author's *Sacred Poems and Prose*. On the publication of this volume in 1861, the author found that his first stanza, which began,

"I need Thee, precious Jesus, for I am full of sin," was omitted without his sanction, and the hymn began with st. ii. :-

"I need Thee, precious Jesu, for I am very poor."

Although the author at once reprinted the full text in self-defence, the mutilated hymn

came into C. U., and was generally received as the original. Both it and the original (usually in 4 sts.) are in extensive use in all English-speaking countries. In a more or less complete form it has also been tr. into numerous languages, including French, Dutch, German, Arabic, &c. The author specially desires that his original text may be followed, as in *Bp. Kyle's Hys. for the Church*, 1860. [J. J.]

I once was a stranger to grace and to God. R. M. McCheyne. [*The Lord our Righteousness.*] Appeared in the *Scottish Christian Herald*, March, 1836, in 7 st. of 8 l., and entitled "Jehovah Tsaidkenu," "The Lord our Righteousness—The watchword of the Reformation," and signed "Larbert . . . R. McC." In 1844 it was included by A. Bonar in his *Memoir & Remains* of McCheyne, p. 582, and dated "November, 18, 1834." Its use, especially in America, is extensive. [J. J.]

I prais'd the earth in beauty seen. Bp. R. Heber. [*Flower Services.*] Pub. in his posthumous *Hymns*, &c., 1827, p. 92, in 3 st. of 6 l., and appointed for the 4th S. after Trinity. It is well suited for Flower Services, and is found in several modern collections. [J. J.]

I sing the Almighty [Mighty] power of God. I. Watts. [*Praise for Creation and Providence.*] Appeared in his *Divine Songs for Children*, 1715, in 8 st. of 4 l., and headed, "Praise for Creation and Providence." Although seldom used in its complete form, arrangements of the text, varying in the number of stanzas taken, are in C. U. in all English-speaking countries. It is sometimes given as "I sing the mighty power of God," but this reading is not popular. [J. J.]

I sojourn in a vale of tears. J. Mason. [*Hope.*] 1st pub. in his *Songs of Praise*, &c., 1683, No. 30, in 9 st. of 8 l., as the "Song of Praise for the Hope of Glory," and repeated in *D. Sedgwick's* reprint, 1859, p. 46. From it three centos are in C. U. :-

1. I sojourn in a vale of tears. In use in America specially.

2. And dost Thou come, O blessed Lord. In *Bickersteth's Christian Psalmist*, 1833, No. 535, and others.

3. My Saviour is gone up to heaven. In *Bickersteth*, 1833, No. 536, and others.

The text of all these centos is slightly altered from the original. [J. J.]

I thank Thee, Lord, for using me. H. Bonar. [*Joy in the Service of God.*] Appeared in the 3rd series of his *Hys. of Faith and Hope*, 1867, in 15 st. of 4 l., and headed, "Forget not all His Benefits." In the *Cong. Church Hyl.*, 1887, 12 st. are given as one hymn in two parts, Pt. ii. beginning, "I thank Thee, gracious God, for all." Several arrangements from this hymn, all opening with st. 1., are in C. U. Sometimes these are given as, "We thank Thee, Lord, for using us." The us thus made of this hymn is somewhat extensive. [J. J.]

I that am drawn out of the depth. J. Mason. [*Deliverance from Spiritual Affliction.*] 1st pub. in his *Songs of Praise*, &c., 1683, No. 23, in 5 st. of 8 l. and 1 st. of 4 l., and entitled "A Song of Praise for Deliverance

from *Spiritual Troubles*." It was repeated in D. Selgwick's reprint, 1859, p. 43. From this hymn the cento, "God's furnace doth in Zion stand," in Alexander's *Augustine H. Bk.*, 1849 and 1865, Spurgeon's *O. O. H. Bk.*, 1866, and others, is taken. It begins with st. iv. The cento in the American Unitarian *Hy. [& Tune] Bk. for the Church and Home*, Boston, 1868, "The world can neither give nor take," is composed thus:—st. i. from Mason's "My God, my reconciled God"; and st. ii., iii. from this hymn. [J. J.]

I thirst, but not as once I did. *W. Cooper. [Thirsting for God.]* Given in the *Olney Hymns*, 1779. Bk. iii., No. 61, in 5 st. of 4 l., and headed, "My soul thirsteth for God." It is found in several American collections, and in a few also in G. Britain.

I thirst, Thou wounded Lamb of God. [*Union with Christ.*] This hymn, by John Wesley, first appeared in *Hys. & Sacred Poems*, 1740 (*P. Works*, 1868-72, vol. i. p. 265), thus—

1. "I thirst, Thou wounded Lamb of God,
To wash me in thy cleansing Blood,
To dwell within thy Wounds; then Pain
Is sweet, and Life or Death is Gain.
2. "Take this poor Heart, and let it be
For ever clos'd to all but Thee!
Seal Thou my Breast, and let me wear
That Pledge of Love for ever there.
3. "How blest are they who still abide,
Close shelter'd in thy bleeding Side!
Who Life and Strength from Thence derive,
And by Thee move, and in Thee live.
4. "What are our Works, but Sin and Death,
Till Thou thy quick'ning Spirit breathe?
Thou giv'st the Power thy Grace to move;
O wondrous Grace! O boundless Love!
5. "How can it be, Thou heavenly King,
That Thou should'st us to Glory bring;
Make Slaves the Partners of thy Throne,
Deck'd with a never-fading Crown?
6. "Hence our Hearts melt, our Eyes overflow,
Our Words are lost; nor will we know,
Nor will we think of ought beside
My Lord, my Love is crucify'd!
7. "Ah! Lord, enlarge our scanty Thought,
To know the Wonders Thou hast wrought;
Unloose our stammering Tongues, to tell
Thy Love immense, unsearchable.
8. "First-born of many Brethren, Thou!
To Thee, lo! all our Souls we bow,
To Thee our Hearts and Hands we give,
Thine may we die, Thine may we live!"

This hymn is made up from four German hymns, all of which appeared in *Appendix vii.* to the *Herrnhut G. B.*, 1735. (See notes on their first lines.) Of Wesley's hymn st. i., ii., are based on st. i., iii. of *N. L. von Zinzendorf's*

1. "Ach! mein verwunder Fürste!
Nach dessen Blut ich dürste,
In dem mein Sehnen ruht,
An dessen Liebesherze
Mir wohl ist, und der Schmerz
Selbst belüsm, gut und sanfte thut.
3. "Nimm mich mit Liebeserbarmen
Beim Herz und bei den Armen,
Und setz ein Siegel drauf,
Laß mich verschlossen werden
Von dem Geräusch der Erden,
Dir aber mache selber auf."

Stanzas iii.—vi. are based on *J. Nitschmann's*

1. "Du blutiger Versüßner!
Der Kreuz-meine Diener!
Du unser Seelenmann!
Wir fall'n zu deinen Füßen,
Und wollen sie umschleusen,
So gut ein Arm des Glaubens kann.

2. "Wir sind ja kleine Kinder,
Erlösete arme Sünder,
Die deinen Lebensaft,
Der aus der Seitenhöhle
Geflossen auf die Seele,
In sich gesaugt zur Gotteskraft.
3. "Das ist der Heil'gen Stärke,
Dass gar nicht unsre Werke
Das blutfreundte Lamm,
Uns (nade zu er-zigen,
Bewegen oder neigen;
Die Liebe dringt es wundersam.
4. "Wir wissen nichts zu sagen,
Als dich erstaunt zu fragen,
Ists möglich? Königssohn!
Dass du gebornen Sklave:
Hilfst in den Freiheitshafen,
Und sie bestimmst zu Kron und Thron.
5. "Das macht uns Liebesachmerzen,
Wie Wachs sind unsre Herzen,
Ja wie die Stäublein gar;
Wir lassen Thränen fließen,
Und wollen sonst nichts wissen,
Als dass ein Lamm geschlachtet war."

Stanza vii. is based on st. i., ii. of *Zinzendorf's*

1. "Der Gott von unserm Bunde,
Der sein Lob in dem Munde
Der Säuglingen bereit,
Der lass uns kräftig fühlen,
Wie die Register spielen
Der Gotteslieb in dieser Zeit.
2. "Er geb uns muntre Kehlen,
Die Wunder zu erzählen,
Die seine Treue thut:
Ein an den Wunden trinken:
Ein inniges Versinken,
Und einen kindlich frohen Muth."

Stanza viii. is based on st. xiv. of a hymn by *Anna Nitschmann*, which begins "Mein König deine Liebe."

14. "Nun, erstgeborner Bruder!
Nun Meister an dem Ruder
Des Schiffleins der Gemein:
Ich geb dir Herz und Hande
Dass ich bis an mein Ende
Will deine treue Seele seyn."

Wesley's *tr.* was first adopted for congregational use as No. 61 in the *Moravian H. Bk.*, 1742, in full and unaltered. In the 1789 and later eds. it is abridged and begins "We pray Thee, wounded Lamb of God." In 1753 Wesley's full text was given in his *H. & Spiritual Songs*, No. 14, and repeated in the *Wes. H. Bk.*, 1780. It is also in the *Leeds H. Bk.*, 1853, *People's Hymn*, 1867, and others. It is found in the following abridged or altered forms:—

1. *Jesu, Thou wounded Lamb of God* (i. alt.). *The Hymn Companion*, and others.
2. *O come, Thou wounded Lamb of God* (i. alt.). *Whitefield's Hymns*, &c., 1763; *Madan's Ps. & Hymns*, 1760, and others.
3. *O come, Thou stricken Lamb of God* (i. alt.). *Walker's Ps. & Hymns*, 1855, &c.
4. *Jesus, Thou holy Lamb of God* (i. alt.). *Rugby Church H. Bk.*, 1839.
5. *We pray Thee, wounded Lamb of God* (i. alt.), in *Robinson's Songs for the Sanctuary*, N. Y., 1865, &c.
6. *Take my poor heart, and let it be* (ii. alt.), in *Saupp's Songs of G. & G.*, 1872.
7. *Lord! take my heart, and let it be* (ii. alt.). *Amer. Presb. Hymn*, 1874, &c.
8. *How can it be, Thou heavenly King* (v.). *American Meth. Epis. South Coll.*, 1847, &c. [J. M.]

I too, forewarned by Jesus' love. *C. Wesley. [Death Anticipated.]* The two closing hymns of the Official *Hymnal of the Meth. Episcopal Church*, N. Y., 1878, are, "I too, forewarned by Jesus' love," and "In age and feebleness extreme." They are introduced by the following special note:—

"The following hymns were composed by Charles Wesley in extreme old age. The second hymn was his

last utterance in verse, and was dictated on his death-bed.

With regard to "I too, forewarned by Jesus' love," it was pub. in C. Wesley's *Short Hymns*, &c., 1762, vol. ii. p. 397, No. 783, on 2 Peter i. 14, and in 2 st. of 4 l. (*P. Works*, 1868-72, vol. xiii. p. 191.) As C. Wesley was b. in 1707, and d. in 1788, this gives his age as 55 when the hymn was pub., that is 26 years before he died: The hymn therefore was not written by him "in extreme old age." The statement concerning "In age and feebleness extreme" (q.v.), however, is correct. [J. J.]

I travel all the irksome night. *J. Montgomery.* [*Journey of Life.*] In *Montgomery's Greenland, and other Poems*, 1819, this poem of 21 st. of 4 l. is given as:—

"A night in a stage-coach: being a Meditation on the way between London and Bristol, Sept. 23, 1815."

It was repeated in his *P. Works*, 1828, vol. iii. p. 189, and again in later editions. In the *Plymouth Coll.*, N. Y., 1855, st. i., xix.-xxi. are given as No. 1116. In the *Boston Unitarian Hys. of the Spirit*, 1864, the arrangement is, st. i. from this poem, and st. ii. and iii. from another source. [J. J.]

I want a Sabbath talk with Thee. *Jane Creudson, née Fox.* [*Sunday.*] This plaintive hymn for private use rather than public worship, appeared in *A Little White and other Poems*, Manchester, Tubbs & Brook, 1864, p. 14, and entitled, "Sabbath Musings for a Sick Chamber." It is based on the words, "Jesus Himself drew near, and went with them," St. Luke xxiv. 15. It is given in *Snepp's Songs of G. & G.*, 1872, No. 823, without alteration. [J. J.]

I want that adorning divine. *Charlotte Elliott.* [*For Purity.*] This poem on "The Pilgrim's Wants" appeared in the *Christian Remembrancer* pocket book, cir. 1846, and as one of J. Groom's leaflets, 1846, in 9 st. of 4 l. Each stanza is based upon a passage of H. Scripture.

i. Col. iii. 12-17; ii. Rom. vii. 11, 16; iii. 1 John iii. 2, 3; iv. Rev. ii. 17; v. John iv. 2, 5; vi. 1 John ii. 15; vii. Matt. vi. 19, 21; viii. Heb. xiii. 5, 6; ix. Philip iii. 8, 9.

It is also given in *Leaves from the Christian Remembrancer*, 1871, and in *Leaves from Unpublished Journals, Letters and Poems of Charlotte Elliott*, Lond., n.d. (cir. 1870). In *Snepp's Songs of G. & G.*, 1872, it is given in two parts, Pt. ii. being, "I want Thine own hand to unbind." [W. T. B.]

I want to be an angel. *Sidney P. Gill.* [*For Purity.*] In the s. mss. (W. 50) there is a letter from Mrs. Anna Reed Wilson, of Newark, New Jersey, to Mr. Randolph, of New York, respecting this hymn and its authorship. It is dated "Newark, N.J., Feb. 6th, /73," and in it Mrs. Reed says:—

"My sister's full name is Miss Sidney P. Gill. (An odd name for a woman, but coming down from a Welsh ancestress.) The hymn was written in Philadelphia when my sister, then a very young lady, taught the Infant Sunday School of Dr. Joel Parker's Church, of which she was a member. She had been teaching a lesson on *Angels* (I believe), when a lovely little girl exclaimed 'Oh I want to be an angel.' The child within a few days was attacked by a fatal disease and died; and under the strong impression of the circumstance, the little hymn was written, and sung in the S. School. The first knowledge we had of its being in print was

finding it in a Dayton, Ohio, newspaper . . . I cannot give you the exact date of its composition, but think it must have been about /54."

This hymn has become a great favourite with children. It is in use in all English-speaking countries, and has been translated into several languages. In some collections it is given as "I would be like an angel." This is especially the case in G. Britain. In the *Presbyterian Ps. & Hys. for the Worship of God*, Richmond, U. S. A., 1867, the opening line is again altered to "I want to be with Jesus," but this change is not so popular as the former. [J. J.]

I was a wandering sheep. *H. Bonar.* [*The Lost Sheep.*] Pub. in the 1st series of his *Songs in the Wilderness*, 1843, No. 1, in 5 st. of 8 l., and headed, "Lost but Found, 'Ye were as sheep going astray; but are now returned unto the Shepherd and Bishop of your souls, 1 Pet. ii. 25.'" It was repeated in his *Bible H. Bk.*, 1845, No. 264, and in his *Hys. of Faith and Hope*, 1857. It ranks with the most popular of Dr. Bonar's hymns, and is in C. U. (usually in an unaltered form), in all English-speaking countries. [J. J.]

I was wandering and weary. *F. W. Faber.* [*The Lost Sheep.*] 1st pub. in his *Jesus and Mary*, &c., 1849, in 7 st. of 9 l., and entitled, "The True Shepherd. For the Ragged School." Also found in his *Hymns*, 1862. It is a hymn of great beauty and pathos, admirably suited for private use, but from its peculiar quaintness cannot be popular with the general public. It is sometimes given as, "I was weary and wandering," to the manifest injury of the hymn. [J. J.]

I weep, but do not yield. *H. Bonar.* [*Lent. Chastisement.*] Appeared in the 1st series of his *Hys. of Faith and Hope*, 1857, in 22 st. of 4 l., and entitled "The Rod." From this poem the following centos are in C. U.:—

1. I weep, but do not yield. The original text abridged.

2. Come nearer, nearer still. In Newman Hall's *Christ Church Hymnal*, 1876.

3. I did Thee wrong, my God. In several collections in G. Britain and America.

4. I said, my God, at length. In the 1874 *Suppl. to the New Cong. H. Bk.*

5. My sky was once noon-bright. In the American *Sabbath H. Bk.*, 1868.

Through these centos the poem has become well known and widely appreciated. [J. J.]

I will praise Thee every day. *W. Cooper.* [*Praise for Salvation.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 58, in 5 st. of 4 l., and headed, "O Lord, I will praise Thee." It is found in a few modern collections, including the *Cong. Church Hyl.*, 1887. [J. J.]

I will take refuge in my God. *J. Conder.* [*Resignation.*] In his *Hys. of Praise, Prayer, &c.*, 1856, p. 173, this is given in 3 st. of 8 l., and is based on Phil. i. 24, "To abide in the flesh is more needful." As a whole it is not in C. U., but st. ii. is in the *American Church Pastorals*, Boston, 1864, as, "And shall I shun the sacred fight." [J. J.]

I worship thee, sweet will of God. *F. W. Faber.* [*Will of God.*] 1st pub. in his *Jesus and Mary: or Catholic Hymns*, &c., 1849, in 14 st. of 4 l., entitled "The Will of

God," and repeated in his *Hymns*, 1862. In its full form it is not usually found in C. U.; but broken up into centos it is found as:—

1. He always wins who sides with God. In the American Unitarian *Hys. of the Spirit*, Boston, 1864.
2. I worship Thee, sweet Will of God. In several collections in G. Britain and America.
3. I bow before Thy will, O God. In Dr. Dale's *English H. Bk.*, 1876.
4. I bow me to Thy will, O God. In Spurgeon's *O. O. H. Bk.*, 1866, and others.
5. I love to kiss each print where Thou. In the *Church Praise Bk.*, N.Y., 1882.
6. I worship Thee, O blessed God. In one or two minor collections.

Through these centos the hymn is widely known in G. Britain and America. [J. J.]

Ich armer Sünder bin auch heilig. [*Sanctification.*] Included as No. 394 in the Ohio *G. B.*, 1870, in 9 st. of 6 l., without name of author. *Tr.* as, "Who knew no sin and no deceiving," by E. Cronenwett, as No. 402 in the Ohio *Luth. Hyl.*, 1880. [J. M.]

Ich bin ein Gast auf Erden. *P. Gerhardt.* [*Eternal Life.*] A beautiful Pilgrim hymn of Homesickness for the Heavenly Fatherland; founded on Ps. cxix. 19, and Heb. xi. 13-16. First pub. in Ebeling's ed. of his *Geistliche Andachten* Berlin, 1666, *Ander Dutzet*, No. 17, in 1st. of 8 l.; reprinted in Wackernagel's ed. of his *Geistliche Lieder*, 1843, No. 112, and Bachmann's ed., No. 98; and included as No. 824 in the *Unv. L. S.*, 1851.

The hymn is an echo of the thoughts that sustained Gerhardt in the many trials of his earthly pilgrimage. *Lauermann*, in *Koch*, viii. 556, relates that on the first Sunday of May, 1852, the retired and aged schoolmaster of Altdorf, near Calw, in Württemberg, was requested by his successor to act as organist for the day. He consented with joy, and sang with the congregation the first stanza of this hymn; but in the middle of the second his head fell on the tune-book, and his spirit departed. With the strains of this hymn his body was laid to rest a few days after.

Translations in C. U.:—

1. A pilgrim here I wander, a good *tr.*, omitting st. iv.-viii., by Miss Winkworth, in her *Lyra Ger.*, 2nd ser., 1858, p. 173, and in her *C. B. for England*, 1863, No. 148. Included in varying centos in *Ps. & Hys.*, Bedford, 1859; *Kennedy*, 1863; *People's H.*, 1867. In *Holy Song*, 1869, it begins, "As pilgrims here we wander."

2. A pilgrim and a stranger, a free *tr.* in 7 st., by Miss Borthwick, in *H. L. L.*, 3rd series, 1858, p. 13 (1884, p. 139). Included in full in the Schaff-Gilman *Library of Rel. Poetry*, and in varying centos in the Pennsylvania *Luth. Ch. Bk.*, 1868, Hatfield's *Ch. H. Bk.*, 1872, &c.

Other *tr.* are, (1) "On earth I'm but a pilgrim," by G. Wade, in the *U. P. Juvenile Miss. Magazine*, 1850, p. 252; (2) "A rest here have I never," by J. Kelly, 1867, p. 316. See also note on "In exile here we wander."

[J. M.]

Ich bin getauft auf deinem Namen. *J. J. Rambach.* [*Holy Baptism.*] 1st pub. as one of the 8 hymns which form pt. iii. of his *Erbauliches Handbüchlein für Kinder*, Giessen, 1734, in 7 st. of 6 l., entitled "Daily Renewal of the Baptismal Covenant" (*Bode*, p. 286). Included as No. 363 in his *Geistreiches Haus G. B.*, 1735, and recently as No. 457 in the Berlin *G. L. S.*, ed. 1863. It is one of the finest of his hymns. *The trs.* in C. U. are:—

1. I am baptized into Thy name. In full, by Miss Winkworth, in her *Lyra Ger.*, 2nd series, 1858,

p. 91. Repeated more or less abridged in *Holy Song*, 1869, and in America in Boardman's *Selection*, 1861; *Bapt. Service of Song*, 1871; and *Meth. Epis. Hyl.*, 1878.

2. Baptized into Thy name most holy. A good *tr.*, omitting st. vi., by Miss Winkworth, as No. 92 in her *C. B. for England*, 1863. Repeated in full, and with a *tr.* of st. vi. added, in the Ohio *Luth. Hyl.*, 1880. With st. iv. omitted it is found in the 1880 *Suppl.* to the *Bapt. Ps. & Hys.*, and in Allon's *Cong. Psalmist Hyl.*, 1886.

3. Father, Son, and Holy Spirit, I'm baptized in Thy dear Name. A good *tr.*, omitting st. vi., as No. 323 in the Pennsylvania *Luth. Ch. Bk.*, 1868, marked as *tr.* by Charles William Schaeffer, D.D., 1860. [J. M.]

Ich rühme mich einzig der blutigen Wunden. [*Love to Christ.*] These words are given on the frontispiece of the *Herrnhut G. B.*, 1735, as the motto of that collection. They are not however by N. L. von Zinzendorf, but are taken from st. ii. of a hymn beginning "Ach alles was Himmel und Erde umschliesset," which is No. 847 in the *Vollständiges G. B.*, Hamburg and Ratzburg, 1679, in 8 st. of 4 l., and repeated as No. 69 in Porst's *G. B. ed.*, 1855. *Tr.* as:—

"I glory in nothing, but in the Wounds bloody," as No. 632, in pt. i. of the *Moravian H. Bk.*, 1754. In the 1789 and later eds. (1886, No. 451) it begins, "I'll glory in nothing but only in Jesus." [J. M.]

Ich singe dir mit Herz und Mund. *P. Gerhardt.* [*Thanksgiving.*] 1st pub. in the *Crüger-Runge G. B.*, Berlin, 1633, No. 186, in 18 st. of 4 l. Thence in Wackernagel's ed. of his *Geistliche Lieder*, No. 85, and Bachmann's ed., No. 27. Included in Crüger's *Praxis*, 1656, and most later collections, as recently in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

O Lord! I sing with mouth and heart. In full in J. Kelly's *P. G.'s Spir. Songs*, 1867, p. 255. A cento in 6 st. is found in the Ohio *Luth. Hyl.*, 1880, No. 364.

Other *tr.* are, (1) "He never yet has made mistakes," of st. xviii., xviii., as No. 476, in pt. i. of the *Moravian H. Bk.*, 1754. (2) "I sing to Thee with Heart and Tongue," in the *Suppl. to Ger. Psalmody*, ed. 1765, p. 65. Included in the *Moravian H. Bk.*, 1789, No. 802 (1886, No. 647), altered, and beginning, "I'll praise Thee with my heart and tongue." (3) "I sing to Thee with mouth and heart," by *Miss Cox*, 1864, p. 154. (4) "I'll sing to Thee with heart and mouth," by *Miss Manington*, 1863, p. 108. (5) "My heart's warm gush breaks forth in mirth," by *E. Massie*, 1867. [J. M.]

Ich weiss mir ein Blümlein, ist hübsch und fein. [*Holy Communion.*] This is No. 278 in the *Unv. L. S.*, 1851 (*mir* being omitted for metrical reasons), and is there (as also by Miss Winkworth) erroneously ascribed to Basilius Förtsch (b. at Rossa in Thuringia, d. as pastor of Gumperta, near Orlamünde, in 1619). *Wackernagel* gives it as anonymous, and at v. p. 10 includes four forms, the oldest being from "Drey schöne geistliche Lieder," printed separately in 1579. In his *Bibliographie*, p. 309, he had cited a broadsheet *Zwey schöne neue geistliche Lieder*, which he dated Nürnberg, c. 1560. The form *tr.* by Miss Winkworth is that in the Leipzig *G. B.*, 1586, in 8 st. *Tr.* as, "I know a flower so sweet and fair," by Miss Winkworth in *Lyra Eucharistica*, 1863, p. 197, repeated in the Schaff-Gilman *Lib. of Rel. Poetry*, ed. 1883.

[J. M.]

Ich will dem Herren, meinem Gott, lobsingén. *Thanksgiving.* Included, as No. 564, in Freylinghausen's *Neues geistreiches G. B.*, 1714, in 14 st. of 2 l. *Tr. us.*—

(1) "I'll sing unto my God, the Lord of nature," as No. 678, in pt. i. of the *Moravian H. Bk.*, 1754. (2) "To Thee, the Lord of all, I'll humbly sing," as No. 1103 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801 (1866, No. 654). [J. M.]

Ich will dich lieben, meine Stärke. *J. Scheffler.* [*Love to Christ.*] One of the finest of his hymns, breathing a deep spirit of ardent devotion to the Saviour. 1st pub. as No. 10 in Bk. i., 1657, of his *Heilige Seelenlust (Werke)*, 1862, i. p. 41, in 8 st. of 6 l., entitled, "She [the Soul] promises to love Him even unto death." It passed through Freylinghausen's *G. B.*, 1704, into many recent collections, and is No. 317 in the *Unv. L. S.*, 1851. *Tr. us.*—

1. *Thee will I love, my strength, my tower, Thee will I love, my joy, my crown, a fine tr.*, omitting st. ii., by J. Wesley, in *H. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 176), two lines, "That all my powers," &c., being taken from Bp. Ken. Included in the Wesley *H. & Spir. Songs*, 1753; *Wes. H. Bk.*, 1780 and 1875; and recently in many English and American collections. The form beginning, "I thank Thee, uncreated Sun," in the Amer. Meth. Epis. *Hymns*, 1849, and the *Plymouth Coll.*, 1855, commences with Wesley's st. iv.

2. *Thee will I love, my strength, my glory, a free tr.* of st. i., by A. T. Russell, as No. 57 in the Dalston Hospital *H. Bk.*, 1848. In his own *Ps. & Hys.*, 1851, No. 186, he added free *trs.* of st. v., vi.

3. *I will love Thee, all my treasure!* by Mrs. Findlater, in the 2nd ser., 1855, of the *H. L. L.*, p. 13 (ed. 1884, p. 80), omitting st. ii. Included, more or less altered or abridged, in *Cantate Domino*, Boston, U.S., 1859, Andover *Sabbath H. Bk.*, 1858, &c.

4. *Thee will I love, my strength, my tower, Thee will I love, my Hope, my Joy, a good tr.*, omitting st. ii., vii., by Miss Winkworth, as No. 150 in her *C. B. for England*, 1863.

Other trs. are. (1) "Alas that I not earlier knew Thee" (beginning with st. iii.) in the *Christian Examiner*, Boston, U. S., Sept., 1860, p. 246. (2) "Thee will I love, my Strength, my Tower, Thee will I love, my Joy, my Peace," by R. Massie, in the *British Herald*, April, 1866, p. 56, repeated in *Reid's Praise Bk.*, 1872, No. 384. (3) "Thee will I love, my crown, my treasure," by R. Massie, in the *Day of Rest*, 1879, p. 277. [J. M.]

Ide, George Barton, D.D., Baptist Minister, was b. at Coventry, Vermont, in 1806; educated at Middlebury College, Vermont; was pastor successively at Boston, Philadelphia, and Springfield, Massachusetts, and d. in 1872. He edited the *Baptist Harp*, Philadelphia, 1849. To that work he contributed 9 hymns. Of these, "Son of God, our glorious Head (*On behalf of ministers*)" is still in C. U. [J. J.]

Ide, Mary. [Terrey, Mary.]

Idiomela. [Greek Hymnody, § x. 11.]

Idiomelon. [Greek Hymnody, § xvi. 9.]

Ἰδὸν ὁ Νύμφιος ἔρχεται. [*Midnight.*] This midnight hymn of the Eastern Church is taken from the Ferial Midnight Offices of the Greek Church, where it is given

at the beginning of the Horologion. The *tr.* "Behold the Bridegroom cometh," by G. Moultrie, was pub. in *Lyra Messianica*, 1864, p. 50; and again in Moultrie's *Hys. & Lyrics*, 1867, p. 18. It was brought into congregational use through the *People's H.*, 1867. It is in extensive use in America. [J. J.]

Ἰησοῦ γλυκύτατε. [Theocistus, St.]

Ἰησοῦς ὁ ζωοδότης. [*Ἀνάστης τριήμερος.*]

Ἰησοῦς ὑπὲρ τοῦ κόσμου. *St. Andrew of Crete.* [*Palm Sunday.*] This is a cento from a canon of three odes, sung at Compline on Palm Sunday. The canon dates cir. 660-782, and is found in the Greek Office for Palm Sunday, in the *Triodion*. (See *Daniel*, iii. p. 50.) The cento therefrom translated by Dr. Neale, "Jesus, hastening for the world to suffer," is composed of the 3rd and 6th Troparia of the first ode; the 4th of the second Ode, and the 6th and 7th of the third Ode. It was pub. in *The Ecclesiastic and Theologian*, 1853, p. 349, and in his *Hys. of the Eastern Church*, 1862 (ed. 1882, p. 16). [J. J.]

If God is mine, then present things. *B. Beddome.* [*Security in God.*] This hymn is in C. U. in two forms:—

1. *If God is mine, then present things.* This appeared in the 10th ed. of *Rippon's Sel.*, 1800, No. 287, pt. ii., in 6 st. of 4 l., and is in somewhat extensive use in America, but usually in an abridged form.

2. *If Christ is mine, then all is mine.* This was given from Beddome's mss. in his (posthumous) *Hymns, &c.*, 1817, No. 564, in 6 st. of 4 l. This is also in C. U., and more especially in America. [J. J.]

If human kindness meets return. *G. T. Noel.* [*Gratitude. Holy Communion.*] Given as No. 45 in 4 st. of 4 l. in the 1st ed. of his *Ps. & Hys.*, 1810. In the 3rd ed., 1820, it is No. 61. It is also in the author's *Arc-en-ciel, or Sketches in Italy and Switzerland*, 1826. It is in extensive use in G. Britain and America, and usually unaltered, as in the *New Cong.*, 1859; and others. [J. J.]

If I must die, O let me die. *B. Beddome.* [*Death Anticipated.*] This hymn was pub. in Dr. Rippon's *Baptist Register*, 1794, p. 819, in 4 st. of 4 l., in an obituary notice of Beddome. It there began:—

"If I must die, O let me die
Trusting in Thee alone."

In the *Bapt. Register*, 1800, p. 312, it is given as:

"Lord, must I die? O let me die
Trusting in Thee alone."

This text was repeated in the 10th ed. of *Rippon's Sel.*, 1800, No. 550 (pt. iii.), and is found in a few modern collections, with sometimes two additional stanzas (ii. and v.), which were added in the 27th ed. of *Rippon*, 1827. In Beddome's (posthumous) *Hymns, &c.*, 1817, No. 778, it is given in 4 st. from Beddome's mss. as:—

"If I must die—Oh let me die,
Trusting in Jesus' blood."

The American *Sabbath H. Bk.*, 1858, and others are from this text. [W. T. B.]

If Paul in Cæsar's court must stand. *J. Newton.* [*St. Paul's Voyage.*] Given in the *Olney Hymns*, 1779, Bk. i., No. 125, in

8 st. of 4 l. It is not usually found in C. U. in its full form. A part of the hymn beginning with st. v., "Believers now are tossed about," was given in the Edinburgh *Hys. for the Tabernacles*, 1800, and in Dr. Alexander's *Augustine H. Bk.*, 1849 and 1865. [J. J.]

If Solomon for wisdom prayed. *J. Newton.* [*Lent.*] 1st pub. in the *Olney Hymns*, 1779, Bk. i., No. 32, in 8 st. of 4 l., as the second hymn on 1 Kings iii. 5, "Ask what I shall give thee." In its original form it is unknown to the hymnals; but st. v.-viii., as "And dost Thou say, Ask what thou wilt," is well known, and in extensive use. It appeared in this form in the *Arminian Magazine*, 1781, p. 281. It is given in many modern collections in G. Britain and America, and usually with slight alterations, which vary in different hymnals. In the Presbyterian *Sel. of Hys.*, Philadelphia, 1861, it begins, "Lord, dost Thou say," &c. [J. J.]

If the Lord [my] our Leader be. *J. Newton.* [*Jacob's Ladder.*] Josiah Bull, in his *John Newton of Olney and St. Mary Woolnoth*, 1868, says, under date of June, 1774:—

"Writing about this time to his sister-in-law, Mrs. Cunningham, who had removed to Scotland, he sends her a copy of his hymn, entitled 'Jacob's Ladder,' saying, 'Your removal led my thoughts to the subject of the following hymn, and therefore you ought to have a copy.'" (2d ed. p. 202.)

In 1779, the hymn was given in the *Olney Hymns*, Bk. i., No. 9, in 5 st. of 8 l., with the title "Jacob's Ladder." It is found in a few modern collections in America. [J. J.]

If there be any special thing. *E. Caswall.* [*Ingratitude.*] 1st pub. in his *Masque of Mary*, &c., 1858, in 6 st. of 4 l., and again in his *Hymns & Poems*, 1878, p. 247. It is in C. U. in three forms, (1) the original in the 1862 *Suppl.* to the *H. Noted*; (2) as, "O Jesu Christ, if aught there be," in the *Appendix to H. A. & M.*, 1868, and the revised ed., 1875; and, (3) "O Jesu Christ, if sin there be." This last is in the *Hymnary*, 1872, and was made by the author's permission by the editors. It changes a meditative piece into a hymn and prayer to Our Blessed Lord. [J. J.]

Iisdem creati fluctibus. *C. Coffin.* [*Thursday.*] Appeared in the *Paris Breviary*, 1736, at Matins on Thursdays, and again in his *Hymni Saori*, p. 22, of the same year. The text is also in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 26, and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* ss:—

1. **The deep a two-fold offspring bore.** By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 23, in 6 st. of 4 l. This was repeated in the *Hymnal for the use of St. John the Ev., &c., Aberdeen*, 1870.

2. **This day behold the waters bear.** By J. D. Chambers, in his *Lauda Syon*, 1857, p. 24.

3. **The fish in wave, the bird on wing.** *This tr.*, as given in *H. A. & M.*, 1861 and 1875; Allon's *Suppl. Hys.*, 1868; *Kennedy*, 1863 (altered), and others, is by the Compilers of *H. A. & M.*, based upon J. Chandler as above, and the opening line from I. Williams's *tr.*, 1839.

4. **O praise the Lord, the King of kings.** This in the *Hymnary*, 1872, is by the editors, based upon I. D. Chambers's *tr.* as above.

Another tr. is:—

The fish in wave, and bird on wing, From selfsame waters spring. I. Williams, in *Brit. Mag.*, 1834, and his *Hys. tr. from the Parisian Brev.*, 1838. [J. J.]

I'll praise my Maker with my [while I've] breath. *I. Watts.* [*Ps. cxlvi.*] 1st pub. in his *Psalms of David*, &c., 1719, in 6 st. of 6 l., and headed, "Praise to God for His Goodness and Truth." It is sometimes given in this form: but the more popular arrangement, which is in extensive use in all English-speaking countries, is that by J. Wesley, beginning, "I'll praise my Maker while I've breath." This is composed of st. i., iii., iv. and vi. somewhat altered. It appeared in Wesley's *Ps. & Hys.*, Charlestown, South Carolina, 1736-7; was repeated in the *Wesley Ps. & Hys.*, 1743, and in the *Wes. H. Bk.*, 1780. Another arrangement is, "Happy the man whose hopes rely." This is composed of st. iii., iv., and vi. somewhat altered, and was given in Cotterill's *Sel.*, 1810. Neither the original nor the arrangements by Wesley and by Cotterill have the doxology which is found in some collections. [J. J.]

I'm but a stranger here. *T. R. Taylor.* [*Heaven, the Home.*] This hymn, written apparently during his last illness, was pub. in his *Memoirs and Select Remains*, by W. S. Matthews, 1836, in 4 st. of 8 l., and headed "Heaven is my home. Air—Robin Adair." In 1853 it was included in the *Leeds H. Bk.*; and later in numerous collections in G. Britain and America, sometimes as "We are but strangers here." Orig. text in *Bap. Ps. & Hys.*, 1858 and 1880, with *tempest* for "tempests" in st. ii. l. 1. [J. J.]

I'm kneeling at the threshold, aweary, faint, and sore. *W. L. Alexander.* [*Death Anticipated.*] "I wrote it," writes Dr. Alexander, "after an evening spent with my venerable father then near the end of his earthly pilgrimage, and when he spoke much of his longing to depart to and join those who had been the companions of his pilgrimage, but had preceded him into the better land." (E. vs.) In 1860 it was printed in the *Sunday Magazine* in 5 st. of 8 l. From that magazine it first passed into a few American hymnals, and then into the 1874 *Suppl.* to the *New Cong.*; the *Hy. Comp.*, 1876, and others. It is the most popular of Dr. Alexander's hymns. [J. J.]

I'm not ashamed to own my Lord. *I. Watts.* [*Not ashamed of the Gospel.*] Pub. in his *Hys. & S. Songs*, 1709, Bk. i., No. 103, in 4 st. of 4 l., and based on 1 Tim. i. 12. Two forms of the hymn are in C. U. The first is the original as in the *New Cong.*, 1859; and the second is that in the *Scottish Translations and Paraphrases*. In the *Draft Trs. and Paraphs.*, 1745, Watts's text was given with the alteration of st. i., ll. 3, 4, to

"Maintain the glory of his cross
And honour all his laws."

In the authorized issue of the *Trs. and Paraphs.*, 1781, this alteration was retained, and others were introduced by W. Cameron (q. v.). This recast has been in use in the Church of Scotland for more than 100 years, and is easily distinguished from the original by the alteration noted above. [J. J.]

Immense coeli Conditor. *St. Gregory the Great?* [Monday.] This hymn, on the Second Day of the Creation, has been frequently ascribed to St. Ambrose, but the Benedictine editors do not acknowledge it as his, nor is it claimed for him by Luigi Biraghi in his *Inni sinceri e carmi de Sant Ambrogio*, Milan, 1862. *Mone* thinks it is by St. Gregory, but it is not included in the Benedictine edition of *St. Gregory's Opera*. It is found as a Vesper hymn in almost all old Breviaries and hymnaries, generally assigned to Monday, as in the *Roman, Sarum, York, Aberdeen, Mozarabic* and other Breviaries.

Mone, No. 273, gives the text from a ms. of the 9th cent. at Trier, &c., and says the first verse is in an 8th cent. ms. at Trier. *Daniel* gives it at l., No. 50, and iv. p. 50, from a Rheinau ms. of the 10th cent., &c. It is in four mss. of the 11th cent. in the *British Museum* (Vesp. D. xii. f. 14 b.; Jul. A. vi. f. 24 b.; Harl. 2961, f. 221 b.; Add. 30,848, f. 72 b.), and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 17, is printed from an 11th cent. ms. (B. iii. 32, f. 6) at Durham. Among the St. Gall mss. it is found in No. 20, of the 9th cent., and Nos. 387, 413 of the 11th cent. Also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, &c. [J. M.]

Translations in C. U. :—

1. **Floods of water, high in air.** By T. Whytehead, in his *Poems*, 1842, p. 72, in 5 st. of 5 l. This is a paraphrase rather than a tr. of "Immense coeli Conditor." In 1872 it was given in the *Hymnary* as "Lo! the firmament doth bear."
2. **Lord of immensity sublime.** By E. Caswall, 1st pub. in his *Lyra Catholica*, 1849, p. 17, in 5 st. of 4 l., and again in his *Hys. & Poems*, 1873, p. 11. It was repeated in the *People's H.*, 1867.
3. **O Great Creator of the sky.** By J. M. Neale. Appeared in the enlarged ed. of the *H. Noted*, 1854, in 5 st. of 4 l., and thence into the *Hymner*, 1882, &c.

Translations not in C. U. :—

1. All present Framer of the sky. *Bp. Mant*, 1837.
2. Almighty Maker of the heaven. *A. J. B. Hope*, 1844.
3. Maker of Heaven! Who spread'st you proud. *Hymnarium Anglicanum*, 1844.
4. God of the boundless space. *W. J. Copeland*, 1848.
5. Thou Whose almighty Word, The firmament, &c. *R. Campbell*, 1850.
6. Lord of unbounded space. *W. J. Hew*, 1852-55.
7. Lord of unbounded space. Card. Newman, *Verses on Various Religious Subjects*, 1863, and the Marquess of Bute's *Rowe. Brw. in English*, 1879.
8. Creator of the heavens, Whose arm. *J. D. Chambers*, 1857.
9. Great Creator of the sky. *J. Wallace*, 1874.
10. Creator, God Immense and wise. *Primer*, 1736.

[J. J.]

Immortal spirit! wake, arise. *Charlotte Elliott*. [Morning.] Printed in her *Hymns for a Week*, 1839, and pub. in the same 1842, in 10 st. of 4 l., and appointed for Tuesday Morning. It is based on Heb. xii. 1, "Let us run with patience the race that is set before us." In *Whiting's Hys. of the Ch. Catholic*, 1882, it is given in 6 st., and in the *Presb. Sch. of Hys.*, Philadelphia, 1861, No. 400, in 5 st. The latter begins, "Lord, I to Thee commit my way," that is, st. v. and vi. re-written, while st. ii.-v. are the original st. vi.-x. [J. J.]

In a land of strange delight. *J. Montgomery*. [Midnight.] Pub. in *Collyer's Coll.*, 1812, No. 920, in 4 st. of 4 l., and headed, "A Midnight Thought." In 1819 it was repeated in *Cotterill's Sel.*, No. 343, and *Montgomery's Greenland and Other Poems*;

in 1825, in his *Christian Psalmist*; and in 1853, in his *Original Hymns*. Various readings of st. iv., ll. 3, 4, are in C. U. These are all by Montgomery, and appeared as follows :—

1. In *Collyer's Coll.*, 1812 :—
"When I wake to meet my doom,
I will hide in His embrace."
2. In *Cotterill's Sel.*, 1819, and in the *Christian Psalmist*, 1825 :—
"Fearless in the day of doom,
May I see Him face to face."
3. In *Greenland, &c.*, 1819 :—
"Fearless in the day of doom,
May I stand before His face."
4. In *Original Hymns*, 1853 :—
"When I wake to meet my doom,
May I see Him face to face."

Of these readings No. 2 is the finest, and is also the most popular. [J. J.]

In age and feebleness extreme. *C. Wesley*. [Trust in Jesus.] This stanza of 6 l. was the last of the magnificent series of hymns and spiritual songs associated with the name of Charles Wesley. Dr. Whitehead, his physician, seems to have been the first to give the details to the public. This he did in his *Life of John Wesley*. In *Jackson's Official Memoirs of the Rev. Charles Wesley*, small ed., 1848, p. 455, the details are :—

"Hence it appears that Mr. John Wesley still entertained a hope of his brother's recovery. The decree, however, was gone forth, and no means could avail for the preservation of his life. While he remained in a state of extreme feebleness, having been silent and quiet for some time, he called Mrs. Wesley to him, and requested her to write the following lines at his dictation :—

'In age and feebleness extreme,
Who shall a sinful worm redeem?
Jesus, my only hope Thou art,
Strength of my falling flesh and heart;
O could I catch a snail from Thee,
And drop into eternity.'

"For fifty years Christ as the Redeemer of men had been the subject of his effective ministry, and of his loftiest songs: and he may be said to have died with a hymn to Christ upon his lips. He lingered till the 29th of March, 1788, when he yielded up his spirit into the hands of his God and Saviour, at the advanced age of seventy-nine years and three months."

The stanza was included in the *Wes. H. Bk.* in 1875, but it had previously appeared elsewhere. It is not suited for congregational use. Its interest lies in its origin and its after associations. In G. J. Stevenson's *Meth. H. Bk. Notes*, 1883, pp. 522-30, these after associations are gathered together in a long and interesting note. [J. J.]

In Christ I've all my soul's desire. [*Christ All in All.*] Appeared in the *Christian Magazine*, 1790, and signed "W. G. Bristol." In 1806, it was transferred, with alterations, to John Dobell's *New Selection*, No. 55, in 5 st. of 4 l. This, the recognized form of the text, is in C. U. in G. Britain and America, including *Snepp's Songs of G. & G.*, 1872, and the *Dutch Reformed Hys. for the Church*, N. Y., 1869. [J. J.]

In domo Patris summae majestatis. [*Eternal Life.*] The text of this hymn is given by *Mone*, No. 302, from a 15th cent. ms. at Karlsruhe, and with the title "A hymn of the various mansions and rewards of the Elect in the Heavenly Jerusalem." The tr. by J. M. Neale, "My Father's home eternal," was pub. in his *Hys. chiefly Mediaeval*

on the Joys and Glories of Paradise, 1865, p. 38, and repeated in the *People's H.*, 1867. Dr. Neale says of his *tr.* that it "is little more than an imitation and abbreviation of the Latin." Also *tr.* as "In my Father's house on high," in *Lyra Mystica*, 1865, by "H. R. B." [W. A. S.]

In dulci jubilo singet und sit vro. [*Christmas.*] This hymn is a macaronic, partly Latin and partly German. It was a great favourite in Germany till comparatively recent times. It has been often ascribed to Peter of Dresden, who d. cir. 1440, but is certainly older. *Wackernagel*, ii. pp. 483-486, gives 8 versions, varying from 3 to 7 st. of 8 l. (See *Hoffmann von Fallersleben's* monograph *In dulci jubilo*, Hannover, 1861, p. 46.)

The *trs.* are, (1) "In dulci jubilo, now let us sing with mirth and joy," in 3 st. (as in the *Psaltes Ecclesiasticus*, Mainz, 1550), in the *Gude and Godly Ballades*, ed. 1568, f. 28 (1868, p. 47). (2) "Let Jubil trumpets blow, and hearts in rapture flow," in 4 st. (as in *Klug's G. B.*, Wittenberg, 1529), in *Lyra Davidica*, 1708, p. 7. (3) "In dulci jubilo—to the house of God we'll go" (as in *Klug*, 1529), by Sir J. Bowring, in his *Hymns*, 1826, No. 21. (4) "In dulci jubilo, sing and shout, all below," in 4 st. (as in a Breslau 15th cent. ms.), by *Miss Winkworth*, 1859, p. 94. (5) "In dulci jubilo, Let us our homage shew," by R. L. de Peersall, first in the *Musical Times*, and then in *Novello's Part Song Book*, 2nd Series, vol. x., 1887, No. 296 (as in *Klug*, 1529).

It has also passed into English through a recast (from the text of *Klug*, 1529), entirely in German, which begins "Nun singet und seid froh." This is in 4 st., and was 1st pub. in the *Hannover G. B.*, 1646, p. 222, and has been repeated in many subsequent collections as in the Berlin *G. L. S.* ed., 1863, No. 174.

Tr. as "Now sing we, now rejoice," a good and full *tr.* by A. T. Russell, as No. 48 in his *P. & Hys.*, 1861. Another *tr.* is, "We all indeed were perish'd," a *tr.* of st. iii., as No. 302 in pt. i. of the *Moravian H. Bk.*, 1754. [J. M.]

In every object here I see. *J. Newton*. [*Nature lifting the soul to God.*] Printed in the *Gospel Magazine*, June, 1774, and included in the *Olney Hymns*, 1779, in 2 st. of 6 l., and headed, "A Thought on the Seashore." It was given in the Leeds *S. S. U. H. Bk.*, 1833 and 1879, as No. 128. [J. J.]

In exile here we wander. *W. Cooke*. [*Septuagesima.*] This hymn. pub. in the *Hymnary*, 1872, under the signature "A. C. C." was suggested to Canon Cooke by P. Gerhardt's "Ich bin ein Gast auf Erden" (q. v.), but it is not a *tr.* of that hymn. It was written for the *Hymnary*. The alteration in Thring's *Coll.*, 1882, of st. iii., ll. 4-8, to

"And we shall rise in that great day
In bodies like to Thine,
And with Thy saints, in bright array,
Shall in Thy glory shine."

is the author's authorized text. [J. J.]

In evil long I took delight. *J. Newton*. [*Looking at the Cross.*] Pub. in the *Olney Hymns*, 1779, Bk. ii., No. 57, in 7 st. of 4 l., and headed, "Looking at the Cross." Although not referred to by Josiah Bull in his account of Newton (*John Newton*, &c., 1868), it seems to be of special autobiographical interest as setting forth the great spiritual change which Newton underwent. In its full form it is rarely found in modern hymn-books. Two arrangements are in C. U. (1) "In evil long I took delight," abridged, and

(2) "I saw one hanging on a tree." The latter is mainly in American use. [J. J.]

In Gottes Namen fahren wir. [*Travellers' Hymn.*] This is found in varying forms from the 14th to 16th century, and was very much used by travellers on land and water, by the crusaders, at pilgrimages and processions, &c. *Wackernagel*, ii. pp. 515-517, gives 6 versions, and at iii. pp. 1229-33, gives 5 versions, varying from 2 to 29 st., the oldest being from a Munich ms. of 1422. (See also *Hoffmann von Fallersleben*, 1861, pp. 70-73. 212-215, &c.) The forms *tr.* into English are:—

i. *Wackernagel*, ii., No. 680, from the *Psaltes Ecclesiasticus*, Mainz, 1550, in 4 st. *Tr.* as, "Now in the name of God we go," by *Miss Winkworth*, 1869, p. 43.

ii. *Wackernagel*, ii., No. 682, from M. Vehe's *Gesangbüchlein*, Leipzig, 1537, in 12 st., and altered, in *H. Bone's Cantate*, 1847, No. 365. *Tr.* as, "Onward in God's name we wend," by R. F. Littledale, for the *People's Hyl.*, 1867, No. 137, omitting st. v. vi. It is appointed for Rogationtide, and signed "F. R." Repeated in Dale's *English H. Bk.*, 1875.

iii. *Wackernagel*, iii., No. 1437, in 3 st., from the *Bonn G. B.*, 1561; included as No. 1194 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as, "In God's name, let us on our way," by *Miss Winkworth*, in her *Lyra Ger.*, 2nd ser., 1858, p. 107. Repeated as No. 180 in her *C. B. for England*, 1863, and in the *Ohio Luth. Hyl.*, 1880. Another *tr.* is, "In God's name we our way do go," as No. 323 in pt. i. of the *Moravian H. Bk.*, 1754.

In Knapp's *Ev. L. S.*, ed. 1865, No. 2744, this third form is ascribed to Johann Hiltstein, 1557. Hiltstein's hymn (*Wackernagel*, iii. p. 1140, and *Unv. L. S.*, 1851, No. 648) is essentially different. [J. M.]

In grief and fear, to Thee, O Lord. *W. Bullock*. [*In time of Trouble.*] Appeared in his *Songs of the Church*, Halifax, N. Scotia, 1854, pp. 221-222, in 5 l. of 4 st., entitled, "The Church in Plague or Pestilence," and based upon the words, "God is our Refuge and Strength, a very present help in trouble." In 1861 it was given in *H. A. & M.*; in 1863 in Kennedy, and again in many other collections, and usually with the omission of st. iii., which reads:—

"Our sins Thy dreadful anger raise,
Our deeds Thy wrath deserve;
But we repent, and from Thy ways
We never more will swerve."

The *H. A. & M.* text, with st. i., l. 3, thus: "And while Thy judgments are abroad," and the stanza above quoted, will give the orig. text. Its use is somewhat extensive. [J. J.]

In humble faith, and holy love. *T. Rennell*. [*Holy Trinity.*] These stanzas by Dean Rennell form the words of the anthem known by the above first line, No. 304 of the *Musical Times* series, the music being by Dr. George M. Garrett. In its original form the hymn is not used as such in the collections, but rewritten by Dr. Kennedy as, "A triple light of glory shines," it was included in his *Hymno. Christ.*, 1863. [J. J.]

In latter days, the mount of God. [*The Church the House of God.*] In the *Scottish Translations and Paraphrases* of 1745, this is given as No. xxviii. on Is. ii. 2-6, as follows:—

1.
"In latter Days, the Mount of God,
his sacred House, shall rise
Above the Mountains and the Hills,
and strike the wond'ring Eyes.

2.
 "To this the joyful Nations round,
 all Tribes and Tongues shall flow;
 Up to the House of God, they'll say,
 to Jacob's God, we'll go.
3.
 "To us he'll point the Ways of Truth:
 the sacred Path we'll tread:
 From Salem and from Zion-Hill
 his Law shall then proceed.
4.
 "Among the Nations and the Isles,
 as Judge supreme, he'll sit:
 And, vested with unbounded Pow'r,
 will punish or acquit.
5.
 "No Strife shall rage, nor angry Feuds,
 disturb these peaceful Years;
 To plow-shares then they'll beat their swords,
 to Pruning-hooks their Spears.
6.
 "Then Nation shan't 'gainst Nation rise,
 and slaughter'd Hosts deplore:
 They'll lay the useless Trumpet by,
 and study War no more.
7.
 "O come ye, then, of Jacob's house,
 our Hearts now let us join:
 And, walking in the Light of God,
 with holy beauties shine."

The author of this piece is unknown, and the piece itself has passed out of use. From it, however, there has grown a hymn concerning the authorship of which much discussion has arisen. The details of this controversy are given under Bruce, M. (q. v.). From evidence there adduced we hold that the revision of the above, known as, "Behold the mountain of the Lord," was written by M. Bruce about 1764; that after his death in 1767, the ms. was given to J. Logan for publication; that in 1781 Logan published it in his *Poems* as his own; and that the same year, as one of the revisers of the *Scottish Translations and Paraphrases*, he secured, after some alterations and the addition of a stanza, also altered from the original of 1745, its insertion therein.

2. The text as given in Logan's *Poems*, 1781, p. 106, No. 5, and which is the nearest approach to Bruce's original that can be attained, is as follows:—

1.
 "Behold! the mountain of the Lord
 In latter days shall rise,
 Above the mountains and the hills,
 And draw the wondering eyes.
2.
 "To this the joyful nations round
 All tribes and tongues shall flow;
 Up to the hill of God, they'll say,
 And to His house we'll go.
3.
 "The beam that shines on Zion's Hill
 Shall lighten every land,
 The King who reigns in Zion's towers
 Shall all the world command.
4.
 "No strife shall vex Messiah's reign,
 Or mar the peaceful years;
 To ploughshares soon they beat their swords,
 To pruning-hooks their spears.
5.
 "No longer hosts encountering hosts,
 Their millions slain deplore;
 They hang the trumpet in the hall
 And study war no more.
6.
 "Come then—O come from every land,
 To worship at His shrine;
 And, walking in the light of God,
 With holy beauties shine."

3. As already indicated, this text with slight alterations, and the original st. iv. as above, altered to "Among the nations," &c., was

given in the *Scottish Translations and Paraphrases*, 1781, No. xviii., as follows:—

St. i., as above, 1781, with l. 3. "On mountain tops, above," &c. St. ii., as above, 1781. St. iii., as above, 1781. St. iv., from 1745, st. iv. altered. St. v., "No strife shall rage, nor hostile feuds disturb those peaceful years," &c. 1781. St. vi., l. 1, as 1781; 2, "Shall crowds of slain deplore"; ll. 3 and 4 as 1781. St. vii., "Come, then, O house of Jacob! come"; ll. 2, 3, 4 as 1781. Modern editions are somewhat different from this.

4. In this last form the hymn has been in authorized use in the Church of Scotland for more than 100 years, and is found in the hymnals of most English-speaking countries. It should be designated as *Scottish Trs. & Paraphs.*, 1745, *rewritten by M. Bruce, and altered by J. Logan.*

5. In Miss J. E. Leeson's *Par. and Hymns*, &c., 1853, this hymn is given as rewritten by her for that collection as, "The mountain of Jehovah's house." It is in 5 st. of 4 l. An other form, dating from Belknap's *Ps. & Hymns*, Boston, 1795, beginning "O'er mountain tops, the mount of God," is in C. U. in America. [J. J.]

In *life's gay dawn, when sprightly youth*. *T. Blacklock*. [*Children*.] 1st appeared as No. 16 in the Draft *Scottish Translations and Paraphrases*, 1781, as a version of Eccles. xii. 1, in 4 st. of 4 lines. In the public worship ed. issued in that year by the Church of Scotland, and still in use, *dawn* in st. i., l. 1, was altered to *morn*, and 8 other lines rewritten. In the markings by the eldest daughter of *W. Cameron* (q. v.) ascribed to Blacklock. Included in *Paterson's Coll.*, Glasgow, 1867, and in America in the *Springfield Coll.*, 1835. In the American Prot. Episcopal *Coll.*, 1826, No. 92, it was altered to "O, in the morn of life, when youth." This was followed in America in the *Bap. Psalmist*, 1843; *Cheshire Association Christian Hymns*, 1844; and further altered to "In the glad morn of life, when youth," in *Adams & Chapin's Coll.*, 1846, or to "In the bright morn of life, when youth," as in the *Bap. Praise Bk.*, New York, 1871. [J. M.]

In *natali Domini*. [*Christmas*.] This hymn probably is of the 14th or 15th cent. *Wackernagel*, i. pp. 202-203, gives five versions varying from 2 to 6 st., the oldest being from a 15th cent. ms. at Munich. The form tr. into English is his No. 323—which appeared with the German in 6 st. of 7 l. in the *Enchiridion geistlicher leder*, Wittenberg, 1571. *Daniel*, i., No. 474, quotes it from *Wackernagel's* 1st ed. (1841). It has passed into English through the German "Do (Da) Christus geboren war Fröwden sick der Engel schar," which appeared with the Latin, 1571, as above, and thence in *Wackernagel*, iv. p. 790, in 6 st. of 7 l., repeated as No. 26 in the *Unc. L. S.*, 1851. Tr. as:—

Hark! the heavenly hosts proclaim. A good tr. of st. i., ll., iv., by A. T. Russell, as No. 50 in his *Ps. & Hys.*, 1851. Slightly altered and beginning "Hark, the angel choirs," as No. 101 in *Kennedy*, 1863. Another tr. is "On the birthday of the Lord." By Dr. Little-dale in *Lyra Messianica*, 1864. [J. M.]

In *never ceasing songs of praise*. *B. Beddome*. [*The overruling of all for Good*.] Pub. in his (posthumous) *Hymns*, &c., 1817, No. 34, in 5 st. of 6 l. In this form it is not in C. U.; but the hymn "Temptations, trials,

doubts and fears," included in the 1800 ed. of Rippon's *Sel.*, No. 286, pt. ii., has many lines in common. Whether Beddome's 1817 text is Rippon's 1800 text expanded from 3 st. of 4 l. to 5 st. of 6 l., or whether the 1800 text was abridged by Rippon from Beddome's ms., we cannot say. [J. J.]

In noctis umbrā desides. *C. Coffin.* [*Advent.*] Appeared in the *Paris Breviary*, 1736, for Compline in Advent; and again in Coffin's *Hymni Sacri*, 1736, p. 93. The text is also in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 12, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

1. While we our weary eyelids close. By J. Chandler, in his *Hys. of the Prim. Ch.*, 1837, p. 10. It is repeated in a few collections.

2. When shades of night around us close. By the Compilers of *H. A. & M.* 1st printed in their trial copy, 1859, and then in the 1st ed., 1861.

3. When night has veiled the earth in shade. By the Editors of the *Hymnary*, 1872, principally from the *trs.* by J. Chandler and J. D. Chambers.

Translations not in C. U. :—

1. And now with shades of night opprest. *I. Williams.* 1839.

2. When clouds of darkness veil the sky. *R. Campbell.* 1850.

3. In Night's dim shadows lying. *W. J. Blew.* 1852-5.

4. In shadowy night, whilst droway sleep. *J. D. Chambers.* 1857. [J. J.]

In passione Domini, qua datur salus homini. *St. Bonaventura.* [*Passiontide.*] This is ascribed to St. Bonaventura, and is given in his *Opera*, Mainz, 1609, vol. vi. p. 417, as a hymn for a *Little Office of the Passion at Matins.* *Mone*, No. 84, gives the text from three mss. of the 14th cent., one at Strassburg, and two (one of which belonged to the abbey of Reichenau) at Karlsruhe. He mentions another ms. at Karlsruhe as assigning it to Compline on the festival of the Crown of Thorns; and *Daniel*, iv. p. 219, in giving the text of *Mone*, cites it as a hymn at Matins on this festival in the *Constanz Breviary*, 1516. [W. A. S.]

Translations in C. U. :—

1. In the Lord's atoning grief. By F. Oakeley. Written in 1841 for use in Margaret Street Chapel, London, of which the translator was then the Incumbent, and pub. in his *Devotions Commemorative of the Passion of Our Lord*, &c., 1842. In 1852 it was included, with alterations, in *Hys. and Inroits*, and thence, in 1861, into *H. A. & M.*, in 5 st. of 4 l. This text has been repeated in several collections, and sometimes abridged to 3 st. as in Thring's *Coll.*, 1882.

2. In our Lord's atoning grief. This arrangement of Canon Oakeley's *tr.* appeared in the *Cooke & Denton Hymnal*, 1853, No. 68, and was repeated in *Chope's Hymnal*, 1864. St. i., ii., iv. are from *Oakeley*, and iii. is new.

Translation not in C. U. :—

Thy wondrous passion life, O Lord. *J. D. Chambers.* 1857. [J. J.]

In streets and openings of the gates. *J. Logan.* [*Voice of Wisdom.*] 1st pub. in the *Scottish Translations and Paraphrases*, 1781. No. x., in 7 st. of 4 l. We have ascribed

this paraphrase to J. Logan on evidence given in the memoir of *M. Bruce* in this work (q.v.). In *Miss J. E. Leeson's Paraphs. and Hys.*, 1853, No. 43, this hymn opens with the same first line; but it is a rewritten form of the hymn in 4 st. by *Miss Leeson*. [J. J.]

In the beginning God said "Be!" *J. Montgomery.* [*Creation.*] This hymn is dated in the original ms. "Written at Dinsdale, Sep. 22, 1835." In 1853 it was included in *Montgomery's Original Hymns*, No. 2, in 4 st. of 4 l., and entitled "The Creation and Dissolution of all Things." Its use is limited. [J. J.]

In the Cross of Christ I [we] glory. *Sir J. Bourging.* [*Glorying in the Cross.*] Pub. in his *Hymns*, 1825, in 5 st. of 4 l., and based upon Gal. vi. 14. It has passed into numerous collections in G. Britain and America, and is one of the most widely known of the author's hymns. It is sometimes given as "In the Cross of Christ we glory." [J. J.]

In the fields with their flocks abiding. *F. W. Farrar.* [*Christmas Carol.*] Written in 1871 for one of the Harrow Concerts, and subsequently embodied by Mr. John Farmer in his Oratorio *Christ and his Soldiers*. From the Oratorio it was transferred, together with the original music, to *Mrs. Brock's Children's H. Bk.*, 1881. It is also in several other collections. [J. J.]

In the hour of my distress. *R. Herrick.* [*Litany to the Holy Spirit.*] This litany was pub. in his *Noble Numbers*, &c., 1647, in 12 st. of 4 l.; and in *Dr. Grosart's Early English Poets*, 1869, vol. iii. p. 132. The form in which it is found in C. U. is that of a cento. The stanzas chosen vary in the hymnals, those usually omitted being too quaint for congregational use. In some collections it begins "In the time of my distress." It is also sometimes given as "In the hour of deep distress," with the refrain "Good Spirit, comfort me." This form of the text appeared in *Cotterill's Sel.*, 1819, where it was given as a sequel to "O Thou from Whom all goodness flows." It is in extensive use in G. Britain and America. Orig. text in *Lyra Brit.*, 1867, p. 306. [See *English Hymnody*, Early, § ix.] [J. J.]

In the hour of trial. *J. Montgomery.* [*In Trial and Temptation.*] *Montgomery's* original ms. of this hymn is dated "October 13, 1834;" and on it the names of twenty-two persons are written to whom he sent ms. copies, together with the dates on which they were sent [M. MSS.]. The text is the same as that given in *Montgomery's Original Hymns*, 1853, No. 193, in 4 st. of 8 l., with the exception of st. iii., l. 4, which reads, "O'er the sacrifice." Four forms of the text (besides minor alterations, are in C. U. :—

1. The authorized text of 1853. This was given in *Mercer's Ch. Ps. & H. Bk.*, 1854, and has become exceedingly popular in G. Britain and America. This text is that given in the *H. Comp.* with st. i., l. 2, *Jesus* for "Jesus," and Bp. Bickersteth's note (in 1876) on his text: "This hymn, by J. Montgomery (1835) is given, as varied by F. A. Hutton (1861)," is in error both with regard to date and text.

2. An altered text by Mrs. Frances A. Hutton, given in *Prebendary H. W. Hutton's (Lincoln) Supplement and Litanies*, s.d. This text is easily recognised by

comparing the concluding stanza with that by Montgomery —

Montgomery.
 "When, in dust and ashes,
 To the grave I sink,
 While heaven's glory
 flashes
 O'er the shelving brink,
 On Thy truth relying,
 Through that mortal
 strife,
 Lord, receive me, dying,
 To eternal life."

Mrs. Hutton.
 "When my last hour
 cometh, [and pain;
 Praught with strife
 When my dust returneth
 To the dust again;
 On Thy truth relying
 Through that mortal
 strife,
 Jesus, take me, dying,
 To eternal life."

3. The text as in Thring's *Coll.*, 1882, which is Mrs. Hutton's text slightly altered.

4. The text in *Church Hys.*, 1871. The alterations in st. iii., iv., are by the editors. This text may be easily recognised in any other collection by st. iv., ll. 1, 2:—

"When my lamp low burning
 Sinks in death's last pain," &c.

The opening lines of this hymn have been the subject of much controversy, it being held by many that the petition,

"In the hour of trial,
 Jesus, pray for me,"

is unscriptural. That Montgomery himself was not at one time quite satisfied with the petition is evident from the fact that a copy of the hymn in his handwriting, dated "Sheffield, Apl. 25, 1835," (Wincobank Hall mss.) reads:

"In the hour of trial,
 Jesus, stand by me."

The outcome of this difficulty is found in the following readings of this line:—

1. Jesus, pray for me. Original ms.
2. Jesus, stand by me. Wincobank Hall ms.
3. Jesus, pray for me. Montgomery, *O. Hys.*, 1853.
4. Jesus, help Thou me. Mrs. Hutton
5. Jesus, plead for me. Thring's *Coll.*

When these various forms of the text are taken into account, it is found that this hymn ranks in popularity with the best of Montgomery's productions. [J. J.]

In the morning hear my voice. *J. Montgomery.* [*Daily Prayer.*] Montgomery's original ms. of this hymn is dated "Jany. 7, 1831," and on it are given the names of fifteen persons to whom copies were sent. Montgomery pub. the hymn in his *Original Hymns*, 1853, No. 80, in 5 st. of 4 l., as "A Prayer for every day and all day long." Its use is mainly confined to America. [J. J.]

In the night of my solitude kneeling alone. *J. D. Burns.* [*Night.*] Appeared in his little book of prayers and hymns, *The Evening Hymn*, 1857, No. 22, in 6 st. of 4 double lines, and headed "In the night His song shall be with me." It deals with the "night" of "solitude," "sorrow," "temptation," "sickness," "desertion," and "life," a stanza being devoted to each. It is a most effective hymn for private devotion. It is in Dale's *English H. Bk.*, 1875. [J. J.]

In the sun and moon and stars. *Bp. R. Heber.* [*Advent.*] Appeared in the *Christian Observer*, Oct. 1811, in 4 st. of 4 l., and headed "2nd Sunday in Advent—*Luke xxi.*" It was repeated with some changes in the text in Heber's posthumous *Hymns*, &c., 1827, p. 9. This text is that usually followed in the hymn-books in G. Britain and America. [J. J.]

In Thee we live, and move, and are. *John Mason.* [*Providence.*] This is a most successful cento compiled by Dr. Kennedy

for his *Hymno. Christ.*, 1863, No. 1409, in 5 st. of 4 l. It is from various "Songs" in Mason's *Spiritual Songs*, or *Songs of Praise*, first pub. in 1683 as follows:—

St. i. From "Song of Praise for Preservation," st. iii., l. 1-4. St. ii. From "Song of Praise for Providence," st. iii., l. 1-4. St. iii. From "Song of Praise for Protection," st. i., l. 5-8. St. iv. From "Song of Praise for Protection," st. ii., l. 1-4. St. v. From "Song of P. for Family Prosperity," st. v., l. 5-8.

These "Songs" are Nos. iv., v., vi. and viii. respectively, and are found in full in D. Sedgwick's reprint of Mason's *Songs of Praise*, 1859. [J. J.]

In Thy Name, O Lord, assembling. *T. Kelly.* [*Public Worship.*] 1st pub. in his *Hymns* . . . *Not before Published*, 1815, No. 24, in 3 st. of 6 l. (*Hymns*, 1853, No. 371.) In its original form it is in extensive use, and as "In Thy courts, O Lord, assembling," it is also found in several collections. The latter text was given in Martineau's *Hymns*, 1840 and 1873, and others. [J. J.]

In token that thou shalt not fear. *H. Alford.* [*Holy Baptism.*] In Mrs. Alford's *Life of Dean Alford* the origin of this hymn is thus stated:—

"Some lines on 'The Sign of the Cross in Baptism' (suggested by *Hooker's Eccl. Policy*, Bk. v., sec. 65) were written at this time. They were sung four years afterwards in Wymeswold Church as a hymn when his first child was christened, and since their publication they have come to be used not infrequently on the occasion of a Baptism." *Life*, ii. p. 78.

The passage from *Hooker* here referred to by Mrs. Alford is:—

"Seeing therefore that to fear shame which doth worthily follow sin, and to bear undeserved reproach constantly, is the general duty of all men professing Christianity; seeing also that our weakness while we are in this present world doth need towards spiritual duties the help even of corporal furtherances, and that by reason of natural intercourse between the highest and the lowest powers of man's mind in all actions, his fancy or imagination carrying in it that special note of remembrance, than which there is nothing more forcible where either too weak, or too strong a conceit of infamy and disgrace might do great harm, standeth always ready to put forth a kind of necessary helping hand; we are in that respect to acknowledge the good and profitable use of this ceremony, and not to think it superfluous that Christ hath His mark applied up-on that part where basiffulness appeareth, in token that they which are Christians should be at no time ashamed of His ignominy."

The hymn was written at Heale, during Alford's stay from June 5 to July 17, 1832, with his uncle, Mrs. Alford's father, and was first printed in the *British Magazine*, Dec. 1832. In 1833 it was repeated in Alford's anonymous *Poems & Poetical Fragments*, and subsequently in most of his poetical works and collections of hymns, including his *Year of Praise*, 1867. In the numerous collections in which it is found, both in G. Britain and America, it is usually given in a correct form. It is sometimes found "In token that we should not fear." It is given in a greater number of hymn-books than any other hymn for Holy Baptism, and in popularity it ranks amongst the Dean's hymns as second only to his "Come, ye thankful people, come." [J. J.]

In vain Apollus' silver tongue. *B. Beddome.* [*Before Sermon.*] Appeared anonymously in Rippon's *Bap. Sel.*, 1787, No. 360, in 2 st. of 4 l. In Beddome's (posthumous) *Hymns*, 1817, No. 588, there is a hymn in 3 st of 4 l. beginning "In vain does Paul's

persuasive tongue." The former hymn is either the latter rewritten from 3 st. to 2, or the latter is the former expanded. As Beddome supplied Rippon with many of his hymns in ms., probably the 1817 text is the original.

[J. J.]

Incarnate God! the soul that knows. *J. Newton.* [*Safety of the Believer.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 47, in 8 st. of 4 l., and headed "The Believer's Safety. Psalm xci." It is in use in its original form, and also as, "O God most high, the soul that knows." This altered form of st. i., vi.-viii. was made by W. J. Hall for his *Mitre H. Bk.*, 1836, No. 83. Sometimes, as in the *New Mitre*, 1875, a doxology is added.

[J. J.]

Incarnate Word, Who, wont to dwell. *Bp. R. Heber.* [*Epiphany.*] Appeared in his (posthumous) *Hymns, &c.*, 1827, p. 32, in 4 st. of 4 l., and appointed for the 2nd S. after Epiphany. It is given in several collections in an unaltered form. Another form, "Messiah, Lord, Who, wont to dwell," is also in C. U. This was given in Martineau's *Hymns*, 1840.

[J. J.]

Indulgent God, to Thee I raise. T. Coles. [*Praise for Salvation.*] Included anonymously in the 10th ed. of Rippon's *Bapt. Sel.*, 1800, No. 299 (Pt. iii.), in 6 st. of 4 l., and headed "Happy in the Salvation of God." In some copies of the 1827 edition of Rippon the blank is filled in with "Coles." After Dr. Rippon's death in 1836, three editions of his *Sel.* appeared: (1) his original *Sel.* as revised in 1827; (2) an edition pub. by Hall, Virtue & Co., which was a reprint of Rippon's 1800 edition with additions; and (3) *The Comprehensive Rippon*, 1844. In No. 2 this hymn is ascribed to "B. Francis," and in No. 3 to "Francis." That No. 1 in giving it to "T. Coles." is right is evident from a communication from B. F. Flint, grandson of B. Francis, to D. Sedgwick, dated "Jan. 26, 1859," in which he says "'Indulgent God, to Thee I raise,' ascribed to my Grandfather, is not his, but was written by the late Rev. Thomas Coles of Bourton."

[J. J.]

Indulgent Sovereign of the skies. *P. Doddridge.* [*Fast Day.*] In the D. mss., this hymn, No. 76, is headed "God intreated for Jerusalem. A hymn for a Fast Day, from Isa. lxii., 6, 7," and is dated "Jan. 4, 1731." It is also in the Brooke mss. It was pub. in Doddridge's (posthumous) *Hymns, &c.*, 1755, No. 120, in 10 st. of 4 l., with the heading changed to "God intreated for Zion; Isaiah lxii., 6, 7. For a Fast Day; or, A Prayer for the revival of Religion;" and repeated in J. D. Humphreys's ed. of the same, 1839, No. 136. It is usually given in the hymn-books in an abridged form, and sometimes as "Thou glorious Sovereign of the Skies." [J. J.]

Ingemann, Bernhard Severin, was b. at Thor Kildstrup, Island of Falster, May 28, 1789. From 1822 to his death in 1862, he was Professor of the Danish Language and Literature at the Academy of Sorø, Zealand, Denmark. He was a poet of some eminence. His collected works were pub. in 1851, in 34 volumes. Seven of his hymns tr. into English

are given in Gilbert Tait's *Hymns of Denmark*, 1868. The only hymn by him in English C. U. is:—

Ingemann Nat og Trængsel. Unity and Progress. It is dated 1825, and is given in the *Ent Tilloeg til Evangelisk-christelig. Psalmebog*, Copenhagen, 1859, No. 602. In its tr. form as "Through the night of doubt and sorrow," by the Rev. S. Baring-Gould, it has become widely known in most English-speaking countries. The tr. was pub. in the *People's H.*, 1867. It was greatly improved in *H. A. & M.*, 1875, and has been specially set to music by several composers. [J. J.]

Ingham, Benjamin, M.A. The details of the life of this hymn-writer are given in the article on *Inghamite Hymnody*. Ingham's hymns appeared in the *Kendal H. Bk.*, 1757, and in various editions of the *English Moravian H. Bk.* The 1886 ed. of the *Moravian H. Bk.* contains the following hymns by him:—

1. Jesus, my Saviour, full of grace. *Jesus All in All.*
2. The one thing needful, that good part. *Mary's Choice.*

[J. J.]

Inghamite Hymnody. The Inghamite Society was founded by the Rev. Benjamin Ingham, brother-in-law to the Countess of Huntingdon. He was b. at Ossel, Yorkshire, June 11, 1712, and educated at Queen's College, Oxford. At Oxford he made the acquaintance of Whitefield and the Wesleys, a circumstance which greatly influenced his after life. In 1735 he was ordained by the Bishop of Oxford (Dr. John Potter), and in October of the same year he sailed with C. Wesley to Georgia, in America. On the voyage he made the acquaintance of several Moravian missionaries, who were also proceeding to America, and on his arrival in that country he joined them in their work. Returning to England in 1738, he began preaching in various churches and chapels in Wakefield, Leeds, and Halifax; but in June, 1739, he was inhibited from preaching in any of the churches in the diocese of York. He continued to labour with the Moravians in Bedfordshire, Nottinghamshire, Lancashire, and Yorkshire, &c., where several Moravian settlements were subsequently established, that at Fulneck, near Leeds, being on ground given to the Society by Ingham. Ingham's Society and chapels were, however, distinct from the Moravians, and his preachers looked to him as their head. In 1755, at a general meeting of his preachers, at Winewall, near Colne, in Lancashire, he was elected General Overseer of the Societies, and William Batty (q.v.), and James Allen (q.v.) were chosen as his fellow-helpers, who were set aside for their work by prayer and the laying-on of hands by Ingham. At about that time the Inghamites had upwards of eighty chapels, but mainly through internal dissensions they have dwindled to a very small number. The first hymn-book published for the use of this society was printed at Leeds, and was drawn mainly from the Lady Huntingdon Coll. The most important collection was that known as the *Kendal Hymn Book*, which was published in 1757, and to it an *Appendix* was added in 1761. The editor of this book was James Allen, who contributed about one-half of the contents. The other contributors were Christopher Batty, William Batty, John Green, Benjamin Ingham, and four or five others. Ingham seems to have written Nos. 3 and 85

[s. ms.]. Half-a-dozen hymns from this book are all that are found in modern hymn-books, outside the Inghamite official collection. (For further details concerning Ingham and the Inghamites see *Life and Times of Selina, Countess of Huntingdon*, Lond., Painter, 1839.) [J. J.]

Inglis, Charlotte H. [Various.]

Inglis, Margaret Maxwell, née Murray, was b. at Sanquhar, Dumfriesshire, Oct. 1774, and was married first to Mr. Finlay, and secondly to Mr. John Inglis, an officer of the Excise, who d. in 1826. Her *Miscellaneous Poems* were pub. at Edinburgh in 1838 (Bogers's *Sacred Minstrel*, p. 75.) [J. J.]

Ingolstätter, Andreas, was b. at Nürnberg, April 9, 1633, where he became superintendent of the market, and where he d. June 7, 1711. In 1672 he was admitted a member of the Pegnitz Shepherd and Flower Order, and was in 1674 crowned as a poet. Of his seven or eight hymns (of which six were contributed to the Pegnitz *Andachtsklang*, 1673-91) one has passed into English:

Hinab geht Christi Weg. [Humility.] 1st pub. in the *Poetischer Andachtsklang*, Nürnberg, 1673, No. 39, in 7 st. of 8 l.; and is founded on meditation, No. 261, of Dr. H. Müller's *Geistliche Erquickstunden*. Included in Knapp's *Ev. L. S.*, 1837, No. 2198, in 6 st. *Tr.* as:—

Christ's path was sad and lowly. A good *tr.* from Knapp by Mrs. Findlater in the 3rd Ser., 1858, of the *H. L. L.*, p. 8 (1884, p. 135), repeated in the Irvingite *H. for use of the Churches*, 1871. In Bp. Ryle's *Coll.*, 1860, it begins "Lowly, my soul, be lowly."

Another *tr.* is "Still downward goes Christ's way," by J. D. Burns, in the *Family Treasury*, 1859, p. 192 (*Remains*, 1869, p. 248). [J. M.]

Instantis adventum Dei. *C. Coffin*. [Advent.] Given in the *Paris Brev.*, 1736, as the hymn at Matins for Sundays, and Ferial-days in Advent. It was also included in the author's *Hymni Sacri*, 1736, p. 32; in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 36; and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. It is *tr.* as:—

1. *The Advent of our God. Our Prayers, &c.* By J. Chandler. 1st pub. in his *Hys. of the Prim. Church*, 1837, p. 34, and subsequently included in numerous collections, and sometimes with considerable alterations as noted below. Its use is more extensive than any other *tr.* of this hymn.

2. *Our God approaches from the skies.* By I. Williams. 1st pub. in his *Hys. Tr. from the Parisian Brev.*, 1839, p. 43. This was given in the *Salisbury H. Bk.*, 1857, as "God cometh! and e'en now is near;" and was repeated, with further alterations, and the introduction of some lines from Chandler, in the *Sarum Hyl.*, 1868, as "The Advent of our God! Behold, the Lord is near."

3. *The coming of our God, our Prayers, &c.* This *tr.* in R. Campbell's *Hys. and Anthems* (*St. Andrews Hymnal*), 1850, is based upon J. Chandler, st. i.-iii. being repeated almost word for word. The *tr.* by R. Campbell in Mr. O. Shipley's *Annus Sanctus*, 1884, is this text of 1850, partly rewritten, specially st. iii., but several of Chandler's lines are still retained.

4. *Leet the Comer tarry long.* By W. J. Blew. 1st printed for use in his own Church cir. 1851, and then in his *Ch. Hy. and Tune Book*, 1852 and 1855. It is repeated in Rice's *Hymns*, 1870.

5. *The Advent of our God. Let us with prayers.* By J. A. Johnston, in his *English Hyl.*, 1856 and 1861.

6. *The Advent of our King. Our prayers, &c.* This *tr.* appeared in the trial copy of *H. A. & M.*, 1859, and again in the 1st ed., 1861, and the revised ed., 1875. It is J. Chandler's *tr.* very much altered by the Compilers of *H. A. & M.*

7. *Lift up the Advent strain.* This rendering appeared in the *Parish H. Bk.*, 1863 and 1875, and the *Hymnary*, 1872. It is J. Chandler's *tr.* slightly altered.

8. *To hail Thine Advent, Lord, we lift.* In Mercer's *Ch. Psalter and Hy. Bk.*, Ox. ed., 1864, No. 75, is J. Chandler's *tr.* rewritten from S. M. into L. M. This was probably done by Mercer.

9. *The Advent of our King! For this prepare the way.* This is the Rev. F. Pott's revision of J. Chandler's *tr.* in *Hys. fitted to the Order of Con. Prayer*, 1861.

10. *The Advent of our God, Behold the Lord, &c.* This in the S. P. C. K. *Church Hys.*, 1871, is a cento from J. Chandler, I. Williams, the *Sarum Hyl.*, 1868, and some lines newly rendered by the Editors of *Church Hys.*

Translations not in C. U.:—

1. To haste Thine Advent from the skies. *J. D. Chambers*, 1857.

2. The advent of our God and King. *G. Moultrie*, 1870.

3. The Advent of our God at hand. *J. C. Earle*, in *O. Shipley's Annus Sanctus*, 1884. [J. J.]

Interval of grateful shade. *P. Doddridge*. [Evening.] In the "D. MS." this hymn is given in full, but without date. In 1755, it was included in Doddridge's (posthumous) *Hymns*, as the second of the "Hymns on Particular Occasions and in Uncommon Measures," being No. cccxliii. of the volume, in 70 lines, and entitled "An Evening Hymn, to be used when composing oneself to sleep." It is also in J. D. Humphreys's ed. of the *Hymns*, 1839, No. 309. In 1812, Dr. Collyer gave the complete hymn in his *Collection*, dividing the same, as in Doddridge's *Hymns*, into three parts, and using each part as a separate hymn. He also divided the unbroken lines of the original into stanzas. The three hymns thus made were:—

"Interval of grateful shade."
"What though downy [peaceful] slumbers flee."
"What if death my sleep invade."

This arrangement was repeated in Bickersteth's *Christian Psalmody*, 1833, Nos. 489, 490, 491, in Elliott's *Ps. & Hys.*, 1835, No. 327, and other collections. In this manner these three hymns were handed down to modern collections. A cento from the poem is also in C. U. It begins: "Heavenly Father, gracious Name." [See Eng. Hymnody, Early, § xiv.] [J. J.]

Into the heav'n of the heav'ns hath He gone. *H. Bonar*. [Ascension.] Given in the 3rd Series of his *Hys. of Faith & Hope*, 1867, in 8 st. of 4 l., and headed, "The Song of the Lamb." The cento, "Blessing, and honour, and glory, and power," in 3 st. in *Laudes Domini*, N. Y., 1884, and others, is taken from this hymn. [J. J.]

Iota. In W. Carus Wilson's *Friendly Visitor*, and in *The Children's Friend* this is the *nom de plume* of Dorothy A. Thrupp.

Ira justa Conditoris. [*Passiontide.*] In the Office of the Most precious Blood of our Lord Jesus Christ this is the hymn at Matins.

This Office is one of those added to the *Roman Breviary* since 1735. In the Bologna ed., 1827, it is given in the *Appendix* to the *Pars Vernalis* as one of the festivals of March, and as a double of the first class; but by a decree of Pope Pius IX., Aug. 10, 1849, it is ranked as a double of the second class and appointed for the 1st Sunday in July.

The text is found as above in the *Appendix*, 1827, p. 233, in 6 st., and is repeated in subsequent editions of the *Roman Breviary*. Also in *Daniel*, ii. p. 355. [J. M.]

Translation in C. U. :—

He Who once in righteous vengeance. By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 85, in 6 st. of 6 l.; and again in his *Hys. & Poems*, 1873, p. 47. In 1853, st. i., iv.—vi. were given in the Cooke & Denton *Hymnal*, No. 6. This arrangement of the text has been repeated in a large number of hymn-books in G. Britain and America, and is the popular form of the hymn. In the 1862 *Appendix* to the *H. Noted*, No. 298, the full text is given; and in the *Hymnary*, 1872, st. iii. is omitted. [J. J.]

Irish Hymnody. Although there are numerous hymns and sacred poems of great excellence in the Irish, Latin, and English languages which are the production of writers of Irish birth, yet Ireland does not possess a distinctive hymnody as is the case with England, Scotland, France, Germany, and America, &c. The best and fullest account of what was done in the earliest days of Irish history is contained in *The Book of Hymns of the Ancient Church of Ireland*, by J. H. Todd, D.D., 2 vols., 1855-69. These hymns are taken from the *Liber Hymnorum*, a ms. in the Library of Trinity College, Dublin; with various readings from the well-known *Antiphonarium Benchorene* in the Ambrosian Library, Milan; and other ancient sources. Dr. Todd accompanies the hymns with translations. Another work of interest is the *Lyra Hibernica Sacra, Compiled and edited by Rev. W. MacIlwaine, D.D., Canon of St. Patrick's, Dublin*: Belfast, 1878. This work has an interesting Preface; nearly 230 pieces, divided into "Sacred Poems," "Hymns," and "Sacred Lyrics;" and a list of the 80 authors from whose works extracts are given: from St. Patrick (372-466), Sedulius? (434), and St. Columba (521-597), to Mrs. C. F. Alexander, Dean Bagot, Dr. Moncell, and Dr. Littledale. This book presents good specimens of what has been done by the eighty writers therein represented; but it neither exhausts the list of writers nor gives one-hundredth part of the sacred lyrics which they have written.

2. The various collections of hymns for Public Worship which have been or still are in use in Ireland are comparatively few. "The United Church of England and Ireland" used *Tate and Brady* in common until the practice in England of publishing independent hymn-books for Church use led to the publication

of Weyman's *Melodia Sacra*, by Marcus Moses, a music-seller in Dublin, circa 1820. This was followed by an *Appendix* to the same of *Hymns with Tunes*, and by Bussell's *The Choralist*, consisting of vol. i., *Metrical Psalms & Chants*, 1842; vol. ii. *200 Hymns*, 1864, vol. iii. 100 additional *Hymns* and several short anthems, 1865 (Crawford's *Biog. Index* [Composers] to the [Irish] *Church Hymnal*). In October, 1862, a Committee of Clergymen was appointed by a Conference of Clergy and Laity of the united diocese of Down and Connor, and Dromore, to compile a hymn-book under the direct sanction of the Bishop of the diocese. This resulted in *A Book of Hymns suited to the Services of the United Church of England and Ireland*, Belfast, 1863, containing 414 hymns. In 1864 the Dublin Association for Promoting Christian Knowledge published a quasi-official collection as *The Church Hymnal* (280 hymns). This book, revised and enlarged to 474 hymns, 2 graces, and 16 doxologies, was published in 1873 as the authorized hymn-book of the Church of Ireland. This collection has attained to a large circulation. Its *Biographical Index* (the "Writers" by G. A. Crawford and J. A. Eberle, and the "Composers" by G. A. Crawford) is the best work of its kind extant.

3. The *Presbyterians* throughout Ireland have usually adhered to the use of the *Scottish Psalter* [see *Scottish Hymnody*]. Individual efforts have, however, been made from time to time to supply separate congregations with hymn-books, as in the case of *A Selection of Psalms & Hymns for the Use of the Presbytery of Antrim, and the Congregation of Strand Street, Dublin*. Belfast, 1818; and W. F. Stevenson's *Hymns for the Church and Home*, 1873.

4. The *Congregationalists* have also had individual efforts made on their behalf in *A Selection of Hymns designed for the Worship of a Christian Congregation*, Belfast ("sold at the Vestry-Room of the Independent Meeting-house, Donegall-Street"), 1820; and *A Collection of Hymns adapted to Congregational Worship*. By William Urwick, Dublin ["York Street Meeting-House"], 1829.

5. The *Methodist* bodies have used from the first the same official hymn-books as those in use in England; and some other religious bodies do the same.

6. The *Roman Catholics* being provided with their hymnody for the ordinary services of the Church in their *Breviary* and *Missal*, only a few small hymn-books for use in Schools and Missions are in use amongst them.

7. Thomas Kelly's *Collection of Psalms & Hymns extracted from Various Authors*, 1802; and his *Hymns adapted for Social Worship*, 1812: *A Selection of Hymns used in Bethesda Chapel, Dorset Street* [Dublin], Dublin, 1819; and a few others of no real moment, were individual or congregational efforts without national or denominational significance.

8. Taken together, therefore, these results do not present an imposing array of hymn-books as an outgrowth of religious work in Ireland. If Ireland, however, has not done much for herself in the way of influencing the Church at home and abroad through her *hymn-books*, yet her *hymn-writers* stand, in

numbers and in merit, in the front rank of the Singers of the Church. [J. J.]

Irons, Joseph, s. of William Irons, of Ware, was b. at Ware, Nov. 1785, and was for some years the friend of John Newton when the latter was Rector of St. Mary, Wooluoth, and an attendant upon his ministry. On the death of Newton, Irons joined the Nonconformists, and was for some time Pastor of a Nonconformist Chapel at Sawston, and then of the Grove Chapel, Camberwell, London. He d. April 3, 1852.

J. Irons's reputation as a preacher amongst the Nonconformists was very great. His sermons were intensely Calvinistic and very powerful; and the perorations, not unfrequently in poetical blank verse, were most striking and effective. His hymns are powerful, and at times poetical, but from their strong Calvinistic teaching have failed to become popular. They were published for use by his own congregation, and until several were adopted by Spurgeon in his *O. O. H. Bk.*, 1866, and Snapp in his *Songs of G. & G.*, 1872, were seldom found in any other collection for congregational use.

J. Irons's poetical works, including those in which his hymns appeared, were:—

(1) *Zion's Hymns intended as a Supplement to Dr. Watts's Psalms and Hymns. Printed for the Author by G. Youngman, Saffron Walden*, 1816. This ed. contained 247 hymns. It was enlarged, 2nd ed., 1819; 3rd ed., 1825; 5th ed., 1827 (611 hymns). The title was afterwards changed to *Zion's Hymns, for the use of Zion's Sons and Daughters*. (2) *Nymphs, Bride and Bridegroom commencing. A Paraphrastic Exposition of The Song of Solomon, in Blank Verse*, 1840; (3) *Judah. The Book of Psalms Paraphrased in Spiritual Songs for Public Worship*, 1847; and (4) *Calvary. A Poem in Blank Verse*.

From his *Zion's Hymns*, the following hymns, in addition to a few annotated under their respective first lines, are in C. U.:—

- i. *From the 1st edition, 1816:—*
 1. Hark, 'tis the Shepherd's voice. *The Good Shepherd.*
 2. Holy Spirit, heavenly Dove. *Before Sermon.*
 3. Jehovah's love first chose His Saints. *The Father's Love.*
 4. Precious Bible, what a store. *Holy Scriptures.*
 5. See from Zion's fountain rises. *The Water of Life.*
 6. Zion, beloved of God. *The Church the Bride of Christ.*
- ii. *From the 2nd edition, 1819:—*
 7. In yonder realms where Jesus reigns. *The heavenly Mansions.*
 8. O the happiness arising. *Happiness in Christ.*
 9. What boundless and unchanging love. *The Father's Love.*
- iii. *From the 3rd edition, 1825:—*
 10. Are the saints predestinated? *Predestination.*
 11. Arise, my soul, with songs to own. *Praise for Covenanted grace.*
 12. Aspire, my soul, to yonder throne. *The Father's Smile.*
 13. Awake, awake, ye saints of God. *Holiness of the Church desired.*
 14. Father, we glory in Thy choice. *Holy Trinity.*
 15. For ever, O delightful word. *Praise of God everlasting.*
 16. Hark, how the choir around the throne. *Triumphs of Grace.*
 17. Hark, how the glorious hosts above. *The Church Triumphant.*
 18. Holy Father, let Thy love. *Holy Trinity.*
 19. How safe are all the chosen race. *Final Perseverance.*
 20. I sing the gracious, fixed decree. *Predestination.*
 21. Jesus saw His Church elected. *The Church the Bride of Christ.*
 22. Let party names no more be known. *Unity desired.*
 23. Now let Jehovah's covenant love. *Saints precious to Jesus.*
 24. O my Lord, how great Thy wonders. *Praise for Redemption.*
 25. Of Israel's covenant I boast. *Praise for Covenanted Grace.*

26. One with Christ, O blissful thought. *Union with Christ.*
 27. Praying soul, dismiss thy fear. *Christ the Intercessor.*
 28. Rising on the One Foundation. *The Church the Temple of the Holy Spirit.*
 29. We sing the Father's Love. *Holy Trinity.*
- His paraphrases of the Psalms given in his *Judah*, &c., 1847, are almost unknown to modern hymn-books. The following are in C. U.:—
30. My heart expands with good ending. *Ps. xiv.* This is given in Spurgeon's *O. O. H. Bk.*, 1866, as "Warm with love my heart's inditing."
 31. My soul lies grovelling low. *Ps. cxvii.*
 32. O give thanks unto the Lord. *Ps. cxvii.*

Although the use of these hymns is mainly confined to *Spurgeon* and *Snapp*, a few are found in other collections both in G. Britain and America. [J. J.]

Irons, William Josiah, D.D., s. of Joseph Irons above, was b. at Hoddesdon, Herts, Sep. 12, 1812, and educated at Queen's College, Oxford (b.A. 1833, D.D. 1854), and took Holy Orders 1835. In 1837 he became Incumbent of St. Peter's, Walworth, and was subsequently Vicar of Barkway, Incumbent of Brompton, Rector of Wadingham; and in 1872, Rector of St. Mary-Wooluoth, formerly held by his father's friend, John Newton. He was also Bampton Lecturer in 1870, and Prebendary of St. Paul's Cathedral. He d. June 18, 1883. Dr. Irons took a somewhat prominent part in the ecclesiastical controversies of his day, and published extensively thereon in the form of Sermons, Letters, Pamphlets, &c. His important work, the Bampton Lectures, 1870, was on *Christianity as taught by St. Paul*. His hymn-writing and translating began during his Curacy at St. Mary, Newington, 1835-1837, and was continued to his death. Many were first printed as broadsheets, and subsequently included in the Rev. R. T. Lowe's (Rector of Lea, Lincolnshire) *Hymns for the Christian Seasons*, Gainsburgh, 1st ed., 1854, and in his own collections. Of these separate publications the most important were his *tr.* of the *Dies Irae*, and *Quicumque vult*, and a few special Hymns (Hayes) in 1867. His hymnological works, in addition to these, were:—

(1) *Metrical Psalter*, 1857; (2) *Appendix to the Brompton Metrical Psalter*, 1861 (22 hymns); (3) *Hymns for Use in Church*, 1866 (100 hymns). These contained hymns by Dr. Irons, and others. The next contains his Translations and Original Hymns only. (4) *Psalms and Hymns for the Church*, 1st ed., 1873 (126 h.); 2nd ed., 1875 (190 h.); 3rd ed., 1883 (308 h.). The principal object of this last work was to supply special hymns on the Collects, Epistles, and Gospels, and for Advent and Lent, together with special hymns for the Festivals; and this to a great extent Dr. Irons was enabled to accomplish. His versions of individual Psalms are directly from the Hebrew, line for line.

In addition to those of Dr. Irons's hymns and translations, which are annotated under their respective first lines, the following are in C. U. outside of his own collections, the details appended being from his ms. notes:—

1. Blest voice of love, O Word divine. *Confirmation.* Written for a Confirmation at Brompton, and pub. in Lowe's *Hymns for the Christian Seasons*, 1864, No. 184; in the *Appendix to the Brompton Metrical Psalter*, 1861; and the author's later collections.
2. Can earthly voices fitly sing. *Public Opening of a School.* Written at Brompton on the occasion of the opening of a School, and pub. in the 1861 *Appendix* as above, and in the author's later collections.
3. Children of earth, for heaven we seek. *Epi-*

phany. A meditation on the Collect for the 1st S. after the Epiphany, and pub. in his *Ps. & Hys.* 1875.

4. **Eternal Spirit, God of Grace.** *Whitsuntide.* Written in 1865, and pub. in his *Hys. for Use in Church*, 1866, and in a revised form in his *Ps. & Hys.*, 1873.

5. **Faithful Creator. Lord Divine. Consecration to God.** Pub. in his *Ps. & Hys.*, &c., 1873.

6. **Father of love, our Guide and Friend.** *Confirmation.* Written for a large Confirmation at Brompton, in 1844, and pub. in Lowe's *Hys. for the Christian Seasons*, 1864, No. 185, and in the 1861 *Appendix* as above, and the author's later collections.

7. **Hail, holy rest, calm herald of that day.** *Sunday.* Pub. in his *Ps. & Hys.*, &c., 1873.

8. **Is not this our King and Prophet?** *Palm Sunday.* Pub. in his *Ps. & Hys.*, &c., 1873.

9. **It is not finished, Lord of grace. Preparation for Heaven.** Written in 1850. It is No. 45 of his *Hymns*, 1866, in 6 st. of 5 l.

10. **Jesu, Who for us didst bear.** *Words from the Cross.* In his *Hymns*, 1866, No. 42.

11. **Joy of joys, He lives, He lives.** *Easter.* Written in 1873. In the *N. Mitre*, 1875; and the author's *Hymns*, 1875.

12. **Lord, hear my prayer, bow down Thine ear.** *Lent.* Pub. in his *Ps. & Hys.*, 1873.

13. **Lord, in Thy wrath Thou thinkest yet.** *Lent.* In his *Hymns*, 1866, No. 91.

14. **Lord, Thy voice hath spoken.** *The Beatitudes.* In *Hys. for use in the Church of Saint Ethelburga, Bishopgate*, 1873, and Dr. Irons's *Ps. & Hys.*, 1875.

15. **No sorrow and no sighing.** *Heaven.* Pub. in his *Ps. & Hys.*, 1873, in 5 st. of 4 l. In Thring's *Coll.*, 1882, st. i.-iii. were given from the 1875 text, and a new stanza was added by Dr Irons at Prebendary Thring's request.

16. **O God with us, the Saviour.** *For use during a Retreat.* Given in his *Ps. & Hys.*, 1873.

17. **O how long, how long.** *Ps. ziii.* Appeared in his *Ps. & Hys.*, &c., 1873.

18. **O Saviour, now at God's right hand.** *Jesus the High Priest.* Pub. in the 1861 *Appendix* as above, and revised in the author's later collections. In the *Ps. & Hys.*, 1873, st. i., ii., v. are from 1861, iv. from 1866; and iii. is new.

19. **O who are they so pure and bright?** *Holy Innocents.* Written on the death of Infants in the Epidemic of 1837, and pub. in Lowe's *Hys. for the Christian Seasons*, 1864, No. 20, and in the 1861 *Appendix* as above, in 3 st. of 8 l. In the 1866 *Hymns* it was divided into 6 st. of 4 l., and this arrangement was repeated in the 1873 *Ps. & Hys.*

20. **Sing with all the sons of men.** *Easter.* Given in his *Ps. & Hys.*, 1873.

21. **Thanks be to God for meet and right.** *Processional.* Pub. in his *Hymns*, &c., 1866, and again in his *Ps. & Hys.*, 1873.

22. **To whom but Thee, O God of Grace.** *Passiontide.* Appeared in his *Hymns*, &c., 1866; and in his *Ps. & Hys.*, 1873.

23. **Triumphant Lord, Thy work is done.** *Ascension.* Pub. in the 1861 *Appendix* as above, in 3 st. of 4 l. In the 1866 *Hymns* the st. (iii.) "O by Thy spotless, wondrous birth" was added; and in this enlarged form the hymn was repeated in the *Ps. & Hys.*, 1873.

24. **We praise Thee, O our God to Thee.** *Children's Hymn of Praise to the Holy Trinity.* Written for the Schools at St. Mary's Newington, and pub. in the 1861 *Appendix* as above, and repeated in the *Hymns*, &c., 1866, and the *Ps. & Hys.* 1873.

25. **Who is this from Bethlehem coming?** *Purification of B. V. M.* Appeared in the *Ps. & Hymns*, 1873.

26. **Why art thou weary, O my soul?** *Ps. lxi.* Given in his *Hymns*, &c., 1866, and his *Ps. & Hys.*, 1873, in 6 st. of 7 l. In Thring's *Coll.*, 1882, st. iii. is omitted.

Amongst modern hymn-writers, Dr. Irons ranks with the first. His hymns have not been largely used outside of his own congregation; but their high excellence, variety of subjects and metres, intense earnestness, powerful grasp of the subject, and almost faultless rhythm must commend them to the notice of hymn-book compilers. Prebendary Thring has enriched his *Coll.* (1882) with most of those named above. They are of more than usual excellence, and others remain of equal merit. [J. J.]

Irvingite Hymnody. This brief title, which has been given by hymnologists to the

hymnody of The Catholic and Apostolic Church, is adopted throughout this work. The origin of the first hymn-book of this denomination is thus set forth in its Preface:—

"In addition to the Divine Songs and Anthems, principally from Holy Scripture, which have been hitherto in use among these congregations, a desire has long existed for a larger selection of hymns, for use both in the public worship of the Church and in private devotional exercises. The object in preparing this book has been to provide such Hymns as may aid, and serve to express, our faith and hope. Of these Hymns, some are original, and appear now for the first time in print: some have long been in use in different sections of the Church."

This collection was compiled by a committee of which Mr. E. W. Eddis was the leading member, and was published in 1864, as *Hymns for the Use of the Churches*. It contained 205 hymns. In 1871 it was enlarged to 320 hymns and 44 doxologies. The 3rd edition is a reprint of that of 1871 with a few verbal alterations. The original hymns contributed to this book were by Mr. E. W. Eddis and other writers, who have appended their initials to their hymns, but decline to give their names to the public. Some of these hymns have passed into other collections. Several of those by Mr. Eddis are of great merit, especially those of Praise, and might be transferred to other collections with advantage. This is the Official (and only) hymn-book of "The Catholic and Apostolic Church." [J. J.]

Is heaven a place where pearly streams. *P. J. Bailey.* [*Heaven.*] Appeared in his poem *Festus*, 1839. In the *Leeds H. Bk.*, 1853, it was given as "Is heaven a clime where diamond dew?" and in Dale's *English H. Bk.*, 1874, as "Is heaven a place where diamond dew?" In one or another of these forms it is also found elsewhere. [J. J.]

Is the [thy] cruse of comfort wasting. *Elizabeth Charles.* [*The Cruse of Oil.*] Appeared in her *Threes Wavings*, 1859, and repeated in the *Hy. Comp.*, revised ed., 1876, and appointed for "Almsgiving." It is also in several other collections, and sometimes as "Is thy cruse," &c. [J. J.]

Is there in heaven and earth, who can? *B. Beddome.* [*Salvation through Jesus.*] Appeared anonymously in the 10th ed. of Rippon's *Sel.*, 1800, No. 294, pt. ii., in 6 st. of 4 l., and thence into a few later hymnals. In Beddome's (posthumous) *Hys.*, &c., 1817, No. 696, it is given as "Is there a friend in earth or heaven?" and headed "The All-sufficient Saviour." [J. J.]

Israel in ancient days. *W. Cowper.* [*The Gospel in the Old Testament.*] Pub. in the *Olney Hymns*, 1779, Bk. i., No. 132, in 6 st. of 6 l., and headed "Old Testament Gospel." It is a poetical summary of some of the principal types of the Jewish Dispensation and their fulfilment in Jesus Christ. It is found in several modern collections. [J. J.]

Israel's Shepherd, guide me, feed me. *J. Bickersteth.* [*The Good Shepherd.*] This hymn is found in a *Select Portion of Psalms & Hymns*, 4th ed., Lancaster, W. Minshall, printer, 1816, No. 78, in 4 st. of 8 l., and again, with slight alterations, in the author's own *Ps. & Hys.*, 1819. Thence it passed into

Cotterill's *Sel.*, 1819; E. Bickersteth's *Christian Psalms*, 1833; and numerous other collections. In a few hymn-books it begins: "Heavenly Shepherd, guide us, feed us." (See p. 142. i.) [J. J.]

Ist Gott für mich, so trete. *P. Gerhardt.* [Trust in God.] Included in the Frankfurt ed., 1656, of Crüger's *Praxis pietatis melica*, as No. 380, in 15 st. of 8 l., reprinted in Wackernagel's ed. of his *Geistliche Lieder*, No. 63, and Bachmann's ed., No. 79, and included as No. 418 in the *Unv. L. S.*, 1851. It is a magnificent hymn of Christian confidence, founded on Romans viii. It was probably suggested by the troublesome experiences of his life, but the idea that st. xiii. refers to his conflict with the Elector is disproved by the fact that the hymn was pub. in 1656, while the contest did not begin till 1662. Lauxmann, in *Koch*, viii. 408, quotes Laugbecker as saying, "This heroic hymn of Gerhardt's is worthy to be placed side by side with Luther's 'Ein feste Burg'"; and himself says of it:—

"The hymn bears the watchword of the Lutheran Church as Paul gives it, 'If God be for us, who can be against us?' One thinks of Phillip Melancthon's last words as he, worn out with the manifold conflicts after Luther's death and with many bitter and grievous trials, lay a-dying on April 19, 1560, he once more raised himself in bed and cried 'If God be for us, who can be against us?' When one asked him if he wished anything, he replied, 'Nothing, save Heaven!' and gave up his spirit. In the same spirit it has been entitled 'A Christian hymn of Consolation and of Joy,' and has spoken to the hearts of many troubled ones and strengthened them with new courage for the fight of Faith."

The 15th st., "Mein Herze geht in Sprünge," has been a special favourite in Germany, and Lauxmann, in *Koch*, relates of it in regard to a well-known German theologian:—

While still young, Professor Auberlen of Basel departed from this life in 1844. This highly gifted and highly cultured witness for the Faith was by an early death compelled to give up his greatly blessed labours, many projects, and a happy family life. On the 2nd of May, a few hours before his death, a friend said to him, "Christ's disciples follow in His pathway, first Death and the Grave, then Resurrection and Ascension." To this he replied, "Of the fear of death, thank God, I know nothing, and can say with Paulus Gerhardt:

Ist Gott für mich, so trete
Gleich alles wider mich."

In the same night (his last upon earth) he repeated st. xv. of this hymn. Soon after, his light, as a taper, quietly went out.

Translations in C. U. :—

1. **If God be on my side.** A good *tr.*, omitting st. iv.—vi., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 130. Included, abridged, in *Holy Song*, 1869, and the *Evang. Hyl.*, New York, 1880. Centos from this *tr.* are:—

(1) **If Jesus be my friend** (st. i., l. 5), in the *Andover Sabbath H. Bk.* 1858, Hatfield's *Church H. Bk.*, 1872, &c.

(2) **Since Jesus is my friend** (st. i., l. 5 altered), in Robinson's *Songs for the Sanctuary*, N. Y., 1866, *Laudes Domini*, 1884, &c.

(3) **Here I can firmly rest** (st. ii.), in the *Andover Sabbath H. Bk.*, 1858, *Pennsylvanian Luth. Ch. Bk.*, 1866, and other American collections.

2. **If God Himself be for me.** A good *tr.*, omitting st. iv.—vi., x., contributed by R. Massie to the ed., 1857, of Mercer's *C. P. & H. Bk.*, No. 161 (Ox. ed., No. 406, abridged), and included in his own *Lyra Domestica*, 1864, p. 110. Varying centos are found in the *Pennsylvanian Luth. Ch. Bk.*, 1868, Eng. Presb. *Ps. & Hys.*,

1867, and the *Free Church H. Bk.*, 1862. In *Laudes Domini*, N. Y., 1884, No. 378 begins "I build on this foundation" (st. iii.).

3. **Is God for me? I fear not.** A spirited if rather free version, omitting st. v., xi., xii., by Mrs. Bevan in her *Songs of Eternal Life*, 1858, p. 39; repeated, abridged, in Snapp's *Songs of G. & G.* In Reid's *Praise Bk.*, 1872, it appears as three hymns: (1) as above; (2) No. 622, beginning "There is no condemnation" (st. vi.), and (3) No. 623, beginning "In heaven is mine inheritance" (st. x.).

4. **Is God for me? t'oppose me.** In full, by J. Kelly, in his *P. Gerhardt's Spir. Songs*, 1867, p. 208. His *trs.* of st. iii., xiv., xv., beginning "My Faith securely buildeth," are No. 414 in the *Ohio Luth. Hyl.*, 1880.

Other *trs.* are, (1) "Is God for me? what is it," by J. C. Jacobi, 1745, p. 41 (1732, p. 139). Included in the *Moravian H. Bk.*, 1754; and repeated, abridged, in the 1789 and later eds., beginning "Is God my strong salvation"; (2) "The world may rise against me round" and "The world may fall beneath my feet," *trs.* of st. i., xiii., by Mrs. Stanley Carr in her *tr.* of Wildenhahn's *Paul Gerhardt*, 1845 (1866, pp. 173, 174).

[J. M.]

Iste Confessor Domini sacratius colentes. [*Saints' Days.*] This hymn is found in the Common of Confessors in the *Sarum*, *York*, *Aberdeen*, *Mozarabic*, *Roman* and other Breviaries. In the *Roman Brev.* of 1632 (text in *Daniel*, i., No. 226) it is altered considerably, beginning "Iste confessor Domini colentes."

Daniel, after giving the text at i., No. 226, notes at iv. p. 371, that it is contained in a 9th cent. ms. at Bern as a hymn on St. Germanus. It is in three mss. of the 11th cent. in the *British Museum* (Vesp. D. xii. f. 108; Jul. A. vi. f. 66 b; Harl. 2961, f. 249), and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 136, is printed from an 11th cent. ms. at Durham (B. fil. 32, f. 40). Also in three mss. (Nos. 387, 413, 414) of the 11th cent. at St. Gall. Also in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. The text usually *tr.* is from the *Rom. Brev.* of 1632. [J. M.]

Translations in C. U. :—

1. **The Confessor of Christ, from shore to shore.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 216, and again in his *Hys. & Poems*, 1873, p. 114. This is also given in some Roman Catholic collections for Missions and Schools.

2. **He, the Confessor of the Lord, with triumph.** By J. M. Neale, in the *H. Noted*, 1852, No. 41.

3. **This is the day when Jesus' true Confessor.** By R. F. Littledale, made for and first pub. in the *People's H.*, 1867, and repeated, except the alternative first stanza and the third, in the *Marquess of Bute's Rom. Brev. in English*, 1879, i. p. 842.

4. **He, whom in all lands celebrate the faithful.** Appeared in the *Antiphoner & Grail*, 1880, and the *Hymner*, 1882, and appointed for St. Silvester.

Translations not in C. U. :—

1. **Unto Thine holy Confessor, our voices.** *W. J. Blew*, 1852.

2. **This Thy Confessor Lord! of fame sublime.** *J. D. Chambers* (from the older text), 1866.

3. **O'er all the world the faithful sing.** *J. Wallace*, 1874. [J. J.]

It is my sweetest comfort, Lord. *E. Caswall.* [*Christ's Humanity.*] 1st pub. in his *Masque of Mary, &c.*, 1858, p. 255, in 4 st. of 4 l., and headed "Christ's Humanity;" and again, in a revised form, in his *Hys. & Poems*, 1873, p. 276. It is given in several modern hymn-books. [J. J.]

It is the Lord, behold His hand. *J. Montgomery.* [*In Times of Distress.*] Written Aug. 22, 1832, during the epidemic of cholera in Sheffield, and for use in that town (M. MSS.). It was pub. in Montgomery's *Original Hymns*, 1853, No. 290, in 6 st. of 4 l., and entitled "During the Cholera—Confession and Supplication." In *Kennedy*, 1863, No. 457, it is abbreviated, and altered. The companion hymn, also written on Aug. 22, 1832, and for the same purpose, was "Let the land mourn through all its coasts." This was pub. in the *Original Hys.*, 1853, No. 289, in 6 st. of 4 l., and is in C. U. in G. Britain and America. The hymns, "Sing Hallelujah, sing," and "Walking on the winged wind," were written by Montgomery at the close of the same year as a "Thanksgiving for Deliverance from the Cholera" (M. MSS.), and also pub. in his *Original Hymns*, 1853. [J. J.]

It is Thy hand, my God. *J. G. Deck.* [*In Affliction.*] The origin of this hymn is thus stated by the author in *Joy in Departing: a Memoir of the Conversion and Last Days of Augustus James Clarke, who fell asleep in Jesus, May 2nd, 1845.* By J. G. Deck, London, 1847, p. 34:—

"It was written originally to comfort a bereaved mother and widow in her hour of sorrow, and the Lord made it a comfort to the soul of this young disciple."

The date of its composition is unknown. It was pub. in *Psalms & Hymns & Spiritual Songs in two Parts*, Lond., D. Walther, 1842, pt. ii., No. 70, in 6 st. of 4 l., and headed "In Sorrow." It was repeated in numerous collections, and is in C. U. in G. Britain and America, and sometimes with the erroneous signature of "J. N. Darby." [J. J.]

Italian Hymnody. [Various.]

I've found the Pearl of greatest price. *J. Mason.* [*Praise of Christ.*] 1st pub. in his *Spiritual Songs, or Songs of Praise to Almighty God, &c.*, 1683, No. 13, in 4 st. of 8 l. and 1 st. of 4 l., and headed "A Song of Praise for Christ;" and again in D. Sedgwick's reprint, 1859, p. 20. Various arrangements of the text are in C. U. in G. Britain and America, including the alteration, "I've found the precious Christ of God," in the *Enlarged London H. Bk.*, 1873, and others. The alterations and transpositions in the text are too numerous to enumerate. They can easily be detected by reference to the Sedgwick reprint as above. The opening lines of the original read:—

"I've found the Pearl of greatest Price,
My heart doth sing for joy;
And sing I must; a Christ I have;
O what a Christ have I!"

The words in italics Mason expanded into a poem which was included in his *Poetical Remains*, 1694. This poem was given in *A Pocket Hymn-Book designed as a constant Companion for the Pious, collected from Various Authors, York, R. Spence* (5th ed., 1786, No. 113), the first stanza being:—

"A Christ I have, O what a Christ have I.
He built the globe, he spread the starry sky!
And yet for me, and Adam's sinful race,
He bled and dy'd to manifest his grace."

In 1786 this book was reprinted at the request of the Conference held at Bristol that year, with omissions and additions by J.

Wesley, as *A Pocket Hymn-Book for the Use of Christians of All Denominations*. London, 1786. Wesley's Preface is exceedingly plain and severe. This hymn and one by James Allen were omitted, with others, in the reprint, and the omission is specially explained:

"But a friend tells me 'Some of these, specially those two that are doggerel double distilled, namely, "The despised Nazarene," and that which begins, "A Christ I have, O what a Christ have I," are hugely admired, and continually echoed from *Berwick-upon-Tweed to London.*' If they are I am sorry for it: it will bring a deep reproach on the judgment of the Methodists."

Usually these strictures are said to have been applied by Wesley to "I've found the Pearl of greatest price," in the 1st st. of which the line "A Christ I have, &c.," is embedded. This is not so. They apply to the hymn from the *Poetical Remains* of 1694, in which the first line of each stanza begins, "A Christ I have, O what a Christ have I." It is to be noted that the words, "doggerel double distilled," are not J. Wesley's, but are given by him as a quotation from "a friend." [J. J.]

J

J., in Collyer's *Sel.*, 1812, i.e. Jane Taylor.

J. A., in *Gospel Magazine*, 1776, i.e. John Adams.

J. A. E., in Dale's *English Hymn Book*, 1875, i.e. Julia A. Elliott.

J. B., *Essex*, in *Child's Companion*, i.e. John Burton.

J. C. and T. C., in *English and Scottish Psalters*. See Old Version.

J. C. W., in Bristol Bap. Coll. of Ash and Evans, 1769, i.e. J. & C. Wesley.

J. E., in *The Christian's Magazine*, 1790–1793, i.e. Jonathan Evans.

J. E., *Coventry*, in *The Gospel Magazine*, 1771–1773, i.e. Jonathan Evans.

J. E. L., in the Irvingite *Hymns for the Use of the Churches*, 1864 and 1871, i.e. Jane E. Leeson.

J. E. M., in the *People's Hymnal*, 1867, i.e. J. E. Millard.

J. J., in *The Christian Observer*, 1809, i.e. J. Joyce.

J. L., in Beard's Unitarian Coll. of Hymns, 1837, i.e. John Lagniel.

J. M., in late editions of Bristol Bap. Coll. of Ash & Evans (1st ed., 1769), i.e. J. Montgomery.

J. M., in P. Maurice's *Choral Hymn Book*, 1861, i.e. Jane Maurice.

J. P., in *Fresh Laurels*, N. Y., 1867, i.e. Josephine Pollard.

J. S., in the Bristol Bap. Coll. of Ash & Evans, 1769, i.e. J. Stennett.

Jackson, Edward, M.A., was b. in 1812, and took Holy Orders in 1845, and became Clerk in Orders of Leeds Parish Church the same year, Incumbent of St. James's, Leeds, 1846, and Hon. Canon of Ripon, 1875. He received his M.A. from the Archbishop of Canterbury, 1847. In 1875 Canon Jackson pub. a *Supplement of Hymns for Use in Public*

Worship, Mission Services, and Schools, to which he contributed several original hymns, and a few adaptations from the German. Some of these have passed into other collections and include :—

1. And now we go away and leave this hallowed place. *Close of Service.*
2. Assembled in Thy temple, Lord. *Divine Worship.*
3. Begin the glorious lay. *Easter.*
4. Behold the sacred rite. *H. Communion.*
5. Come, little child, with me. *S. Schools.*
6. Gathered in this sacred place. *Divine Worship.*
7. Gathered in this upper room. *Mission Service.*
8. God is gone up on high, Bless ye, &c. *Ascension.*
9. Hail to the holy morn. *Christmas.*
10. Hear us, holy Jesus. *Lent.*
11. How blest in Jesus' steps to tread. *Imitation of Christ.*
12. Lord, once more we sing Thy praises. *School Festival.*
13. Met at this most solemn time. *Close of the Year.*
14. Most Holy Lord and God, Lo, in Thy courts. *Divine Worship.*
15. O no! it is not death to fly Above earth's, &c. *Death the entrance into Life.*
16. One more year is passed away. *Old & New Year.*
17. Spirit of Christ and God, Pt. I. *Whituntide.*
18. Spirit of cleansing grace, Pt. II. *Whituntide.*
19. Spared by Thy goodness, gracious Lord. *Parish Festival.*
20. The power that rules the globe. *Christ's Power to Heal.*
21. To God all glory be. *Holy Trinity.*
22. To those who tread with deuteous pace. *The Christian Seasons.* [J. J.]

Jackson, Edward Hall, s. of a civil engineer, was b. in Birmingham, April 12, 1838. In 1856 he joined a Baptist Church, and in 1859 became a Baptist minister. In that capacity he has laboured in Liverpool, Billesden (Leicestershire), Castle Donington, Ripley, and Louth; and as an occasional lecturer he has been widely popular. His hymns have been composed chiefly for S. School Anniversaries. Three were introduced into the *Baptist Hymnal*, 1879, and seven into the *School Hymnal*, 1880. The following are found in several S. S. collections:—

1. A thousand blessings on the plan. *The Sunday School.*
2. Brethren, we have found the Lord. *Invitation to Church Fellowship.*
3. Fearless, calm, and strong in love. *Teachers' Meeting.*
4. Hark for a voice to the children calling. *Invitation Homewards.*
5. How fair are the lilies, what fragrance they yield. *Flower Services.*
6. I have a work, O Lord. *Teachers' Prayer.*
7. Jesus, hear us for the young. *Teachers' Prayer.*
8. Little vessels on life's waters. *Prayer for the Young.*
9. Love each other, little children. *Love and Patience.*
10. Shall Jesus bid the children come? *Children invited to Christ.*
11. The golden land is shinning. *Heaven.* [W. R. S.]

Jackson, Martha Evans. [Shelley, Martha E.]

Jacobi, John Christian, a native of Germany, was b. in 1670, and appointed Keeper of the Royal German Chapel, St. James's Palace, London, about 1708. He held that post for 42 years, and d. Dec. 14, 1750. He was buried in the Church of St. Paul's, Covent Garden. His publications included:—

- (1) *A Collection of Divine Hymns, Translated from the High Dutch. Together with their Proper Tunes and Thorough Bass. London: Printed and Sold by J. Young, in St. Paul's Churchyard; . . . 1720.* This edition contains 15 hymns. Two years later this collection, with a few changes in the text and much enlarged, was republished as (2) *Psalmodia Germanica; or a Specimen of Divine Hymns. Translated from the High*

Dutch. Together with their Proper Tunes and Thorough Bass. London: J. Young . . . 1722. This edition contained 62 hymns, of which 3 ("He reigns, the Lord our Saviour reigns"; "Is God withdrawing"? "Shepherds rejoice") and the first stanza of another ("Raise your devotion, mortal tongues" from "Hosannah to the Prince of Life") were taken from I. Watts. A 2nd Part was added in 1725, and was incorporated with the former part in 1732. Lond., G. Smith. After Jacobi's death the *Psalmodia Germanica* was republished, in 1765, by John Haberkorn, with a *Supplement of 33 pieces.* [G. A. C.]

Jacobus de Benedictis, commonly known as **Jacopone**, was b. at Todi in Umbria, early in the 13th cent., his proper name being **Jacopone di Benedetti**. He was descended from a noble family, and for some time led a secular life. Some remarkable circumstances which attended the violent death of his wife, led him to withdraw himself from the world, and to enter the Order of St. Francis, in which he remained as a lay brother till his death, at an advanced age, in 1306. His zeal led him to attack the religious abuses of the day. This brought him into conflict with Pope Boniface VIII., the result being imprisonment for long periods. His poetical pieces were written, some in Italian, and some in Latin, the most famous of the latter being "Cur mundus militat sub vanâ gloriâ" (possibly by Walter Mapes), and the "Stabat Mater dolorosa." Archbishop Trench says of him:—

"An earnest humourist, he carried the being a fool for Christ into every-day life. The things which with this intent he did, some morally striking enough, others mere extravagances and pieces of gross spiritual buffoonery—wisdom and folly, such as we often find, side by side, in the saints of the Roman Calendar—are largely reported by Wadding, the historian of the Franciscan Order, and by Lisco, in a separate monograph on the *Stabat Mater*, Berlin, 1843, p. 23. These often leave one in doubt whether he was indeed perfectly sound in his mind, or only a Christian Brutus, feigning folly, that he might impress his wisdom the more deeply, and utter it with more freedom." *Sac. Latin Poetry*, 3rd ed., 1874, p. 268.

Sketches of the life and writings of **Jacopone**, drawn entirely from the original sources (*Trench*), have been pub. as follows:—

- (1) By Mohnike, *Studien Stralsund*, 1825, vol. I. pp. 335-406; (2) by Ozanam, *Les Poètes Français en Italie au Treizième Siècle*, Paris. In addition there are articles in the *Biographie Universelle; Macmillan's Magazine*, Aug., 1873; and the *Enc. Britannica*, 9th ed. [J. J.]

Jacque, George, s. of George Jacque, Douglas, Lanarkshire, was b. near Douglas, Jan. 18, 1804. After studying at the University of Glasgow, he became, in 1835, minister of the South U. P. Church, Auchterarder, Perthshire. He has pub. *The Clouds; a Poem*, 1866; and *Hope, its Lights and Shadows*, 1875. He was appointed a member of the Hymnal Committee of the U. P. Church in 1870, and contributed the following to their *Presb. Hymnal*, 1876:—

1. Hark, how heaven is calling. *Divine Worship.*
2. O Thou in Whom are all our springs. *National Hymn.* [J. M.]

Jactamur heu quot fluctibus. C. Coffin. [*Evening.*] Pub. in the *Paris Breviary*, 1736, as the hymn for Mondays at Vespers, and in his *Hymni Sacri*, 1736, p. 18. It is also in the *Lyons* and other modern French Breviaries; Chandler's *Hys. of the Primitive Church*, 1837, No. 19, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865.

[W. A. S.]

Translation in C. U. :—

When storm and tempest o'er us roll. By J. Chandler in his *Hys. of the P. Church*, 1837, p. 16. This is repeated in a few collections. In the *Hymnary*, 1872, it is given as, "When earth's fierce tempest o'er us rolls."

Translations not in C. U. :—

1. Now us with winds and waves at war. *J. Williams*, 1839.
2. We lift our eyes oppressed with ills. *J. M. Neale*. In *R. Campbell's Hys. & Anthems*, 1850.
3. Tost on the ocean drift. *W. J. Blew*, 1852 and 1855.
4. Tost on the wave, by tempest driven. *J. D. Chambers*, 1857. [J. J.]

Jahn, Martin. [Janus, M.]

Jam Christe sol justitiae. [Lent.] In this hymn Lent is regarded as a season of waiting and penitential preparation for the Second Creation at Easter. It does not seem to be earlier than the 6th cent. It is found in two mss. of the 11th cent. in the *British Museum*, viz. in a *Hymnarium* (Vesp. D. xii. f. 120), and in a *Mozarabic Breviary* (Add. 30848, f. 98). From the former of these it is printed in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 155. It is found in the older *Roman* (e. g. Venice, 1478) and *Aberdeen Breviaries*. Also in *Mone*, No. 69; *Daniel*, i., No. 214, &c. In the revised *Roman Breviary*, 1632, it begins *O sol salutis, intimis*, and this form is repeated in later eds. of that Breviary; in *Daniel*, i., No. 214; and in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Both forms of this hymn have been *tr.* into English as follows :—

i. **Jam Christe sol justitiae.** This is *tr.* by J. D. Chambers, in his *Lauda Syon*, 1857, p. 129, as :—"O Christ! Thou Sun of justice, come."

ii. **O sol salutis, intimis.** The *trs.* in C. U. are :

1. The darkness fleets, and joyful earth. By E. Caswall, in his *Lyra Catholica*, 1849, p. 74, and again in his *Hys. & Poems*, 1873, p. 41. It is in C. U. in its original translated form, and also (1) the same with slight alterations as in the *Hymnary*, 1872; (2) the same abbreviated; (3) as "When darkness fleets, and joyful earth," as in the *People's H.*, 1867; and as (4) "Jesu, true Sun of human souls," in the 1862 *Appendix* to the *H. Noted*.

Translations not in C. U. :—

1. O sovereign Sun, diffuse Thy light. *Primer*, 1706, in *Shipley's Annus Sanctus*, 1844.
2. Salvation's Sun, the inward gloom. *Bp. Mant*, 1837.
3. Lord, Sun of salvation, pour. *A. J. B. Hope*, 1844.
4. O Jesu, Sun of health divine. *W. J. Copeland*, 1848.
5. O Jesu, Sun of Justice, shine. *J. Wallace*, 1874.
6. Jesu, Sun of our Salvation. *D. T. Morgan*, 1880. [J. J.]

Jam Christus astra ascenderat. *St. Ambrose?* [Whitsuntide.] This hymn is ascribed to *St. Ambrose* by *Thomasius*, *Mone* and others, but is not assigned to him by the Benedictine editors. It is a metrical setting of Acts ii. 1-16, without much beauty or point. *Thomasius*, ii. 374, cites it as in a Vatican ms. of the 8th cent. It is in three mss. of the 11th cent. in the *British Museum*; two of the English Church (Vesp. D. xii. f. 79; Jul. A. vi. f. 52), and one of the ancient Spanish Church (Add. 30848, f. 158); and in the *Latin Hys. of the Anglo-Saxon Church*, 1851, p. 95, is printed from an 11th cent. ms.

at Durham (B. iii. 32, f. 28). Also in an 11th cent. ms. at St. Gall, No. 387. In the *Sarum Breviary* it was the hymn at First Vespers on Whitsunday and daily to Trinity Sunday; the second part, *Impleta gaudent viscera*, being assigned to Lauds. In the *York and Roman Breviaries* it was the hymn at Matins in Whitsuntide. In the Durham ms. "De Patris ergo lumine" (l. 13) is assigned to Sext, and "Judaea tunc incredula" (l. 25) to None in Whitsuntide. The printed text is also in *Mone*, No. 182; *Daniel*, i., No. 57, and iv. p. 83; and the *Littlemore Hymnaldum unum* . . . *Eocl. Sarisburiensis*, 1850, p. 70. [J. M.]

Both parts of this hymn have been *tr.* into English, and are in C. U. as follows :—

i. **Jam Christus astra ascenderat.** *Tr.* as :—

1. Above the starry spheres. By E. Caswall, in his *Lyra Catholica*, 1849, p. 104; and again in his *Hys. & Poems*, 1873, p. 59. It is usually slightly altered, as in *H. A. & M.*

2. Now Christ ascending whence He came. By J. M. Neale, in the *H. Noted*, 1854, the *Hymner*, 1882, &c. Sometimes as "Now Christ, gone up to whence He came," as in the *Salisbury Hy. Bk.* 1857.

3. Now Christ unto the stars above. By R. F. Littledale, in the *People's H.*, 1867, signed "L"; and again, somewhat altered, in the *Irvingite Hys. for the Use of the Churches*, 1871.

4. Christ had regained the sky. By E. A. Dayman, in the *Sarum Hymnal*, 1868, in 9 st. of 6 l., and again in the *Hymnary*, 1872, in 6 st. of 6 l.

Translations not in C. U. :—

1. O our redemption, Jesu Christ. *Primer*, 1604.
2. O Jesu, Who our souls doth save. *Primer*, 1619.
3. Now Christ hath pierced the skies to claim. *Primer*, 1706.
4. Now Christ beyond the stars had gone. *W. J. Copeland*, 1848.
5. Now Christ had climbed the starry skies. *W. J. Blew*, 1852-55.
6. Now, Christ above the starry skies. *J. D. Chambers*, 1857.
7. Now far above the starry plain. *J. D. Aylward*, in *Shipley's Annus Sanctus*, 1844.
8. To former scenes of glorious light. By H. Trend, in *Lyra Messianica*, 1864.
9. Now Christ beyond the stars is gone. *J. Wallace*, 1874.

ii. **Impleta gaudent viscera.** *Tr.* as :—

1. Breathed on by God the Holy Ghost. By R. F. Littledale, in the *People's H.*, 1867, and signed "A. L. P."

2. With joy the Apostles' breasts are fired. Anonymous in the *Antiphoner & Grail*, 1880, and the *Hymner*, 1882.

In addition to these *trs.* Mr. Blew has a *tr.* beginning "To men from every nation call'd." This opens with st. ii. of "Impleta gaudent viscera," beginning "Notique cunctis gentibus." [J. J.]

Jam desinant suspiria. *C. Coffin.*

[Christmas.] The hymn for Matins of Christmas Day in the *Paris Breviary*, 1736; and again in his *Hymni Sacri*, 1736, p. 36. It is also in the *Lyons* and other French Brevs., *J. Chandler's Hys. of the Primitive Church*, 1837, No. 41, and *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [W. A. S.]

Translations in C. U. :—

1. Cease, weary mortals, cease to sigh. By J. Chandler in his *Hys. of the P. Church*, 1837, p. 44. This was repeated in *Johnston's English*

Hymnal, 1852, and again, with alterations, in 1856 and 1861.

2. *Away with sorrow's sigh.* By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 53. This is given in Lord Selborne's *Bk. of Praise*, 1862.

3. *God from on high hath heard.* By Bp. J. R. Woodford. Written about 1850, and 1st pub. in his *Hys. Arranged for Sundays, &c.*, 1852 and 1855. It is found in numerous hymn-books, and in various forms, the principal of which are:—

(1) The original tr. in Chope's *Hymnal*, 1864.

(2) The text in s.m. as in *H. A. & M.*, 1859, and in the eds. of 1861 and 1875. It is also in many other collections. It is an altered version of Bp. Woodford's tr., was made without his knowledge, and was never accepted by him. [x. mss.]

(3) The *Parish Hymn Book*, 1863 and 1875. This text is thus composed: st. i.-v. and viii. are from Bp. Woodford's tr.; and st. vi., vii. are by the Rev. G. Phillimore. [x. mss.]

(4) The *Sarum Hymnal* text, 1868, No. 40. This is Bp. Woodford's revised and authorized text. [x. mss.] It is given, slightly altered, in the *Hymnary*, 1872.

(5) The S. P. C. K. *Church Hymns*, 1871. This text is thus composed: st. i.-iii., Bp. Woodford's original tr.; st. iv., v. the same but slightly altered; st. vi., from Bp. Woodford's revised text in the *Sarum*, 1868; st. vii., viii., by G. Phillimore, as in the *Parish H. Bk.*

It should be noted in connection with this tr. that the beautiful lines in the *Sarum* text,

"Adoring tremble still,
And trembling still adore,"

are from I. Williams's tr., 1839, where they are given as one line.

4. *Now suspend the wistful sigh.* By G. Rorison, in his *Hys. & Anthems*, 1851, No. 23, and the 1862 *Appendix to the H. Noted*, No. 125.

5. *Clear through the silent night.* This tr. in T. Darling's *Hys. for the Ch. of England*, 1897, is a slightly altered form of the *H. A. & M.* text beginning with st. ii.

6. *Calmed be our griefs, hushed every sigh.* By J. D. Chambers in his *Lauda Syon*, 1857. This was repeated in the *Hymnal for the Use of St. John the Evangelist*, Aberdeen, 1870.

7. *Hark! on the midnight air.* In Skinner's *Daily Service Hymnal*, 1864; and the *Altar Hymnal*, 1884. This text is as follows: sta. i.-iv. by Bp. Woodford in the *Parish H. Bk.* as above; st. v. from G. Phillimore's addition to the same, altered; and the rest by A. H. Ward.

8. *Now let mournful sighing cease.* By R. F. Littledale in the *People's H.*, 1867, and signed "A. L. P."

Translations not in C. U. :—

1. Ye people, cease from tears. *R. Campbell*. 1850.

2. Let sighing cease and woe. *W. J. Blew*. 1852.

3. Now signs of mourning disappear. *Lord Brayce*.

In O. Shipley's *Annus Sanctus*, 1884. [J. J.]

Jam lucis orto sidere. [Morning.]

This hymn has frequently been ascribed to St. Ambrose, but it is not assigned to him by the Benedictine editors, or by Biraghi in his *Inni sinceri e carmi di Sant' Ambrogio*, 1862. It is certainly ancient, and may possibly be as old as the 5th cent. *Mone*, i. p. 372, cites it as in an 8th cent. ms. at Darmstadt, and in two mss. of the 8th cent. at Trier; in each case appointed for Prime. It is found in three mss. of the 11th cent. in the British Museum (*Vesp. D. xii. f. 7b*; *Jul. A. vi. f. 21*; *Harl. 2961 f. 219b*). In the *Lat. Hys. of the Anglo-Saxon Church* (*Surtees Society*), 1851, p. 3, it is printed from an 11th cent. ms. at Durham (*B. iii. 32 f. 4*). It is also in an 11th cent. ms. at Corpus Christi College, Cambridge (391, p.

280); in the St. Gall mss. 313, 314 of the 11th cent., &c. In almost all Mediaeval Breviaries, including the *Sarum*, *York*, *Aberdeen*, *Mozarabic* of 1502, *Roman* (Venice, 1478, and the revision of 1632) and *Paris* of 1643; uniformly as a hymn at Prime in the Daily Office. The text is also in *Daniel*, i., No. 48, with a reference at iv. p. 42 to it as in a Rheinau ms. of the 10th cent.; in the *Hymnarium Sarisb.*, 1851, p. 38; in *Wackernagel*, i., No. 67; in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, &c. In the *Paris Brev.*, 1786, it is recast by Charles Coffin, and this text is in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 3; Carl. Newman's *Hymni Ecclesiae*, 1838 and 1865; *Macgill's Songs of the Christian Creed and Life*, 1876. [J. M.]

Both forms of this hymn have been tr. into English, and have come into extensive C. U. as follows:—

i. *The Original Text.*

1. *Brightly shines the morning star.* By Bp. R. Mant, in his *Ancient Hymns, &c.*, 1837, p. 4 (ed. 1871, p. 8). In *Kennedy*, 1863.

2. *Now hath arisen the star of day.* By H. Alfond, in his *Ps. & Hys.*, 1844, No. 106; and again in his *Year of Praise*, 1867.

3. *Now doth the sun ascend the sky.* By E. Caswall, in his *Lyra Catholica*, 1849, p. 9; and again in his *Hys. and Poems*, 1873, p. 6. This was repeated in Oldknow's *Hymns, &c.*, 1850; with slight alterations in the *People's H.*, 1867; and also in other collections.

4. *Now that the daylight fills the sky.* By J. M. Neale, in the *Hymnal N.*, 1852, No. 4. This is given unaltered in several hymn-books. In *H. A. & M.*, 1861 and 1875, it begins with the same first line, but the text is very much altered by the compilers. This is repeated in *Kennedy*, 1863, No. 821. The text in Pott's *Hymns, &c.*, 1861, is altered by the editor. In the S. P. C. K. *Church Hys.*, 1871, the text of *H. A. & M.* is taken with slight alterations. The text in Thring's *Coll.*, 1882, is Neale's altered by Thring. In addition to these it is altered in the *English Hymnal*, 1852 and 1861, to "Now that the day-star mounts the sky [on high];" in the *Sarum Hyl.*, 1868, "While now the daylight fills the sky;" and the *Hymnary*, 1872, "Again the daylight fills the sky." When these arrangements of Neale's tr. of the hymn are all taken into account it is found that his tr. is the most widely used of any.

5. *The star of light is rising bright.* By W. J. Blew, in his *Church Hymn & Tune Bk.*, 1852-55, and again in Rice's *Sel.* from the same, 1870.

6. *As mounts on high the orb of day.* By R. C. Singleton, written in 1867, and pub. in his *Anglican H. Bk.*, 1868.

7. *The star of light ascends the sky.* By G. Moultrie, in his *Hys. and Lyrics*, 1867, and the *Irvingite Hys. for the Use of the Churches*, 1871.

Other translations are:—

1. Now that the day-star doth arise. Bp. Cosin, in his *Coll. of Private Devotions*, 1627. (Rivington's ed., 1838, p. 39).

2. The morning star has risen, and we. W. W. Hull, in his *Coll. of Hymns*, 1833.

3. The star of morn to night succeeds. Card. J. H. Newman, in *Tracts for the Times*, No. 75, p. 55.

4. Now that the star of light hath risen. *A. J. B. Hope*, 1844.

5. Yon herald star hath brought the morn. *Hymnarium Anglicanum*, 1844.

6. While now the sun his course begins. Bp. J. Williams, in his *Ancient Hys.*, Hartford, U. S. A., 1846.
7. Now day's bright star is risen afar. W. J. Copeland. 1848.
8. Now the day-star bright is born. G. Rorison. 1851.
9. The star of light hath risen, and now. J. D. Chambers. 1857.
10. Hieeth now the star of day. H. Bonar, in his *Hys. of Faith & Hope*, 1857.
11. The star of day hath risen, and we. J. Keble, in his *Misc. Poems*, 1870.
12. The star of morn is in the skies. H. M. Macgill. 1876.
13. The day-star shows his radiant face. J. Wallace. 1874.

ii. *The Paris Breviary Text.*

1. Once more the sun is beaming bright. By J. Chandler, in his *Hys. of the Primitive Church*, 1837, p. 3: into the *Wes. H. Bk.*, 1875, and others. In the Cooke and Denton *Church Hyl.*, 1853, it was altered to "Now whilst the sun is beaming bright;" and in Mercer's *Ch. Psalter & H. Bk.*, 1864, it is rewritten from C.M. to L.M. as "The star of morn now wakes from sleep."

2. Now that the day-star glimmers bright. By Card. J. H. Newman, in his *Verses on Religious Subjects*, 1853; and his *Verses on Various Occasions*, 1868, p. 234, where it is dated "Littlemore, February, 1842." In the American Unitarian *Hys. for the Church of Christ*, 1853, No. 365, it was given in 4 st. as "Now that the sun is beaming bright." This was repeated in Spurgeon's *O. O. H. Bk.*, 1866; W. F. Stevenson's *Hys. for Church and Home*, 1873; Martineau's *Hymns, &c.*, 1873, and others. In Beecher's *Plymouth Coll.*, 1855, and others, it reads, "Now that the sun is gleaming bright."

Other trs. are:—

1. Now morn's star hath woke from sleep. I. Williams, in the *British Magazine*, Jan. 1834; and his *Hys. tr. from the Parisian Breviary*, 1839, p. 5.
2. The star of light hath risen, and now (st. ill., "As wane the hours," &c.). J. D. Chambers. 1857.
3. The star of light has risen, O Lord, &c. By G. Phillimore in the *Paris H. Bk.*, 1863 and 1875.
4. The star of morn is in the skies. H. M. Macgill. 1876.

Jam non te lacerant carnificum manus. Jean Baptiste de Santeuil. [*Common of One Martyr.*] Appeared in the *Cluniac Breviary*, 1686, p. xviii., and in his *Hymni Sacri et Novi*, 1689, p. 202, and again in edition 1698, p. 244, in 5 st. of 4 l. It was included in the *Paris Brev.*, 1736, and is also found in the *Lyons* and other modern French Brevs., and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. Tr. as:—

Fear no more for the torturer's hand. By I. Williams, in his *Hys. tr. from the Parisian Brev.*, 1839, p. 285. This was repeated in the *Hymnal for the Use of St. John the Evangelist, &c.*, Aberdeen, 1870; and as, "Fear no more the clanking chain," in *Kennedy*, 1863. In this st. i., ii. are reversed, st. iv. is rewritten, and the doxology is omitted.

Translation not in C. U.:—

No more thy limbs are rent. J. D. Chambers. 1866. [J. J.]

Jam sanctius moves opus. C. Coffin. [*Friday.*] Appointed in the *Paris Breviary*, 1736, for Fridays at Matins after Whitsuntide. It was also included in the author's *Hymni Sacri*, 1736, p. 25, in 6 st. of 4 l., in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 29, and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [W. A. S.]

Translations in C. U.:—

1. And now, O God, Thy mind resolves. By J.

Chandler in his *Hys. of the Prim. Church*, 1837, p. 26.

2. To day, O Lord, a holier work. This tr. in *H. A. & M.*, 1861 and 1875, in *Kennedy*, 1863, and others, is Chandler's tr. altered by the compilers of *H. A. & M.*

3. To day, O God, Thy mind resolves. This tr. in the *Hymnal for the Use of St. John the Evangelist, &c.*, Aberdeen, 1870, is Chandler's tr. altered by the editor.

4. To day, O Lord, Thy will resolves. This tr. in the *Hymnary*, 1872, is also Chandler's tr. but altered by the editors of the *Hymnary*.

Translations not in C. U.:—

1. Now a holier work, O Lord. I. Williams. 1839.
2. A greater, holier work this day. J. D. Chambers. 1857. [J. J.]

Jam solis excelsum jubar. C. Coffin. [*Easter.*] Given in the *Paris Breviary*, 1736, as the hymn at Sext in Paschal-tide. In the author's *Hymni Sacri*, 1736, p. 92, it begins, "Nun: solia," &c. The *Paris Brev.* form is repeated in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 6, and in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [W. A. S.]

Translation in C. U.:—

Behold the radiant sun on high. By J. D. Chambers, in his *Lauda Syon*, 1857, p. 38, in 3 st. of 4 l. This was repeated, with alterations, in the *Hymnary*, 1872.

Translations not in C. U.:—

1. And now the sun's meridian beams. J. Chandler. 1837.
2. The sun is soaring high. I. Williams. In the *British Magazine*, Jan. 1834, and his *Hys. tr. from the Parisian Brev.*, 1839.
3. Fast climbs the sun heaven's crystal mount. W. J. Blew. 1852. [J. J.]

Jam toto subitus vespere eat polo. [B. V. M.] The hymn at Matins in the office of the Seven Dolours of the B. V. M., commemorated on the 3rd S. in September. This office has been added to the *Roman Breviary* since 1736. It is bound up with the *Pars Autumnalis* of the British Museum copy of the Antwerp ed., 1757, and was authorized then for use in Germany by the "Fratres ordinis servorum B. M. V." In the *Kempten* ed., 1746, it is given among the offices not of universal obligation, and marked as to be used in all the hereditary possessions of the House of Austria. The text of this hymn is in recent editions of the *Breviary*, and also in *Daniel*, iv. p. 306. Tr. as:—

Ome, darkness, spread o'er heaven thy pall. By E. Caswall, in his *Lyra Catholica*, 1849, p. 171, and again in his *Hys. & Poems*, 1873, p. 93. It has been repeated in a few hymn-books. Another tr. is, "Let darkness vanish from the heavens now, by J. Wallace, 1874. [J. M.]

Janus, Martin, seems to have been a native of Silesia, and to have been born about 1620. After receiving his license in theology, he became Precentor of the two churches at Sorau, in Silesia, then, about 1653, was appointed Rector of the Evangelical School at Sagan, and Precentor at the church near the Eckersdorf gate. He became Pastor at Eckersdorf about 1664, but was expelled by the Imperial Edict of March 13, 1668, by which all Evangelical pastors and teachers were driven out of the principality. He is said to have become Precentor at Ohlau, in Silesia, and d.

there about 1682. The only hymn by him *tr.* into English is:—

Jeun meiner Seelen Wonne. Love to Christ. Included in the *Christlich Herzens Andacht*, Nürnberg, 1648 (Welfsbittal), No. 24, in 18 st., repeated with his name in the Nürnberg *G. B.*, 1676, &c., and in Pors's *G. B.*, ed. 1855, No. 715. Sometimes erroneously ascribed to J. Scheffer. The *tr.* is, "O! at last I did discover," beginning with st. v. as No. 464 in pt. 1. of the *Moravian H. Bk.*, 1754. In the 1789 and later eds. (1866, No. 338) it begins "O! at last I've found my Saviour." [J. M.]

Je Te salue, mon certain Rédempteur. *Jehan Calvin* (?). [*Praise to Christ.*] This hymn, entitled "Salutation à Jésus-Christ," first appeared in the edition of the *French Psalter*, published at Strassburg in 1545, the Strassburg copy of which unfortunately perished in the destruction of the Town Library during the bombardment of Strassburg in the Franco-German war. It has been ascribed to Calvin, but F. Boyet, in his *Histoire du Peautier des Églises Réformées*, 1872, and Dr. E. Reuss, of Strassburg, who included it in 8 st. of 8 lines in the "Lesser Works of Calvin" (*Corpus Reformatorum*, 1867, vol. xxxiv.), both regard his authorship as very doubtful. O. Douen, in his *Clement Marot et le Peautier Huguenot*, 1878-79, thinks it probable that the author was *Jean Garnier*, then Minister of the French Congregation at Strassburg. Mr. Baurner gives an interesting summary of the evidence as a preface to his translation (see below). It is *tr.* as

1. *I greet Thee, who my sure Redeemer art.* A good, full and close *tr.* in the original metre, made in 1868, by Elizabeth Lee Smith, wife of Prof. H. B. Smith, of New York, and contributed to Schaff's *Christ in Song* (ed. 1869, p. 678). Included in W. F. Stevenson's *Hym. for Church & Home*, 1873, omitting st. 1., vi., vii., beginning with st. 11., "Thou art the King of mercy and of grace," and slightly altering st. 11. 1. 8 (st. iv. of original).

2. *I greet Thee, my Redeemer sure.* A full, good and close *tr.* by D. D. Bannerman (q. v.), first pub. in *The Catholic Presbyterian*, Dec. 1879, p. 458. Included in full, and unaltered, in the Schaff-Gillman *Library of Religious Poetry* (ed. 1883, p. 610), and unaltered, but omitting st. 11., viii., as No. 119, in the *Free Church H. Bk.*, 1882. [J. M.]

Jehovah! 'tis a glorious Name. P. Doddridge. [*Trust in Jehovah.*] In the D. mss. this hymn is headed, "The Saint encouraging himself in the Lord his God," and is dated "Oct. 9, 1737." It was included in J. Orton's ed. of Doddridge's (posthumous) *Hymns*, &c., 1755, No. 20, in 3 st. of 4 l., and again in J. D. Humphreys's ed. of the same, 1839, No. 24. In the *Bapt. Hyl.*, 1879, it is slightly altered. [J. J.]

Jelecky, Johannes, better known in the Germanised form *Geletsky*, was ordained a priest of the Bohemian Brethren's Unity in 1555. He was some time President of the community at Fulnek, in Bohemia, and afterwards at Grödlitz, in Bohemia. He d. at Grödlitz, Dec. 28, 1568. He was s. and by Bp. Blahoslav to negotiate with the Anabaptists of Ansterlitz. To the *Kirchengesang*, 1566, he contributed 22 hymns and translations. Two have passed into English, of which one is noted under *Augusta, J.* The other is

Dankt Gott dem Herren. Children. 1568, as above, in 7 st. In *Wackernagel*, iv. p. 364. *Tr.* as "In Faith, O teach us," beginning with st. v., as No. 279, in pt. 1. of the *Moravian H. Bk.*, 1754. [J. M.]

Jersey, Margaret Elizabeth Villiers, née Leigh, Countess of, eldest daughter of

Lord Leigh, of Stoneleigh, in the county of Warwick, was b. Oct. 29, 1849, and in 1872 was married to the Earl of Jersey. In 1871 the Religious Tract Society published a small collection of her hymns and poems under the title of *Hymns and Poems for very Little Children*. A second series under the same title appeared in 1875. They "were mostly written by Lady Jersey before she married, for the use of a little sister, it being difficult to find hymns composed in language simple enough for a very young child." And certainly they are distinguished by a charming simplicity both of thought and language. Six of these hymns were included in W. R. Stevenson's *School Hymnal*, 1880. Some of these are repeated in the *Voice of Praise* (London S. S. Union) and other collections. Her hymns in C. U. are:—

1. Here am I, for thou didst call me. *Child Samuel.*
2. Holy Jesus, Who didst die. *A Child's Prayer.*
3. I am a little soldier. *A Child of God.*
4. O let me praise my God and King. *Praise to God the Father.*
5. Speak the truth, for that is right. *Speaking the Truth.*
6. There are many lovely things below. *Heaven.*

[W. B. S.]

Jerusalem, Jerusalem, enthroned once on high. *Bp. H. Heber.* [*Christ Weeping over Jerusalem.*] Pub. in his posthumous *Hymns*, &c., 1827, p. 102, in 5 st. of 4 l., and appointed for the 10th S. after Trinity, the account of Christ weeping over Jerusalem being the Gospel for that day. In T. Darling's *Hymns for the Ch. of England*, ed. 1861-1875, it is altered to "Thou city of Jerusalem." The original is in several collections. [J. J.]

Jerusalem luminosa. [*Eternal Life.*] This hymn, in 100 lines, was 1st pub. by *Mone*, No. 304, from a 15th cent. ms. at Karlsruhe, in which it is entitled, "On the glory of the heavenly Jerusalem as concerning the endowments of the glorified body." Of this and the two cognate hymns of this ms. ("Quisquis valet" and "In domo Patris," q. v.) Dr. Neale says; "The language and general ideas prove the writer [unknown, but apparently of the 15th cent.] to have been subject to the influence of the school of Geert Groet and Thomas à Kempis" (*Hys. chiefly Medieval on the Joys and Glories of Paradise*, 1865, p. 44). Lines 25 ff., "In te nunquam nubilata," may be compared with a passage in St. Cyprian's *De laude martyrii*:—

"All things there have nothing to do with either cold or heat; nor do the fields rest, as in autumn; nor again does the fertile earth bring forth fruit in the early spring; all things belong to one season, they bear the fruits of one summer; indeed, neither does the moon serve to mark the months, nor does the sun run through the spaces of the hours; nor does the day, put to flight, give way to night; joyful rest reigns over the people, a placid dwelling contains them."

Dr. Neale's rendering of the ll. 25-30 is:—

"There the everlasting spring-tide
Sheds its dewy, green repose;
There the Summer, in its glory,
Cloudless and eternal glows;
For that country never knoweth
Autumn's storms nor winter's snows."

[W. A. S.]

Translation in C. U.:—

Light's abode, Celestial Salem. By J. M. Neale, pub. in the *H. Noted*, 1858, in 7 st. of 6 l., and again in his *Hys. chiefly Medieval on the*

Joys and Glories of Paradise, 1865. In its full or in an abridged form it has been included in several hymn-books, including *H. A. & M.*, the *Hymnary*, &c. In the *Hyl. for the use of S. John, &c., Aberdeen, Appendix*, 1870, it is altered to "Seat of Light! Celestial Salem," and in the *St. Margaret's Hymnal* (East Grinstead), 1875, as "O how blessed, O how quickening." [J. J.]

Jerusalem, my happy home. [*The Heavenly Jerusalem.*] The importance of this poem, the varying forms in which it, or some portions of it, are found in modern hymn-books, and the doubt which attaches to its authorship, necessitate an exhaustive treatment of its text and history. The fact that two versions are known, both dating from the latter part of the 16th cent. (those of F. B. P. and W. Prid.), points naturally to a common source from whence each was taken. After indicating this probable source of the poem, we will give the text and history in detail.

i. *Probable source of the Poem.* For some centuries the volume known to us as *The Meditations of St. Augustine (Liber Meditationum)* had been popular, and had widely influenced the thought of the Church. At the time of the Reformation, Roman Catholic and Protestant alike vied in translations of it, in whole or in part. In many editions Card. P. Damiani's hymn on *Paradise*, "Ad perennis vitæ fontem," is given as a part of the *Manual*, and has thus become frequently ascribed to St. Augustine. In the *Liber Meditationum* [ed. *Divi Aurelii Augustini Hipponensis Episcopi Meditationes, Soliloquia et Manuale*, Venice, 1553, c. 25] the following passage is found:—

Mater Hierusalem. Civitas sancta Dei. . . . Felix anima mea, semperque felix in sæcula, si intueri meruero gloriam tuam, beatitudinem tuam, pulchritudinem tuam, portas et muros tuos, et plateas tuas, et mansiones tuas multas, nobilissimos civis tuos, et fortissimum Regem tuum Dominum nostrum in decore suo. Muri namque tui ex lapidibus preciosis, portæ tuæ ex margaritis optimis, Plateæ tuæ ex auro purissimo, in quibus jocundum Halleluia sine intermissione concinitur, Mansiones tuæ multæ, quadris lapidibus fundatæ, saphiris constructæ, laterculis cooperatæ aureis, in quas nullus ingreditur nisi mundus, nullus habitat inquinatus. Speciosa facta es et suavis in delictis tuis, mater Hierusalem. Nihil in te tale, quale hic patimur, quæ in hac miserâ vitâ cernimus. Non sunt in te tenebræ, aut nox, aut quælibet diversitas temporum. Non lucet in te lux lucernæ, aut splendor lunæ, vel jubar stellarum, sed Deus de Deo, Lux de Luce, Sol Justitiæ semper illuminat te. Agnus candidus et immaculatus, lucidum et pulcherrimum est lumen tuum. Sol tuus et claritas tua et omne bonum tuum, hujus pulcherrimi Regis indelicentis contemplatio. Ipse Rex Regum in medio tui, et pueri ejus in circumitu ejus. Ibi hymnicidii Angelorum chori. Ibi societas supernorum civium. Ibi dulcis solemnitas omnium ab hac tristi peregrinatione ad tua gaudia redeuntium. Ibi Propetarum provodus chorus. Ibi duodecim Apostolorum numerus. Ibi innumerabile Martyrum victor exercitus. Ibi sanctorum Confessorum sacer conventus. Ibi veri et perfecti Monachi. Ibi sanctæ Mulieres, quæ voluptates seculi et sexus infirmitatem vicerunt. Ibi Pueri et Puellæ qui annos suos sanctis moribus transcenderunt. Ibi sunt oves et agni, qui jam hujus voluptatis laqueos evaserunt. Exultant omnes in propriis mansionibus, dispar est gloria singulorum, sed communis est lætitia omnium. Plena et perfecta ibi regnat Caritas quia Deus est ibi omnia in omnibus quem sine fine vident, et semper videndo in ejus amore ardent, amant et laudant, laudant et amant. Omne opus eorum laus Dei, sine fine, sine defectione, sine labore. Felix ego et vere in perpetuum felix, si post resolutionem hujus corpusculi audire meruero illa cantica celestis melodiæ, quæ cantantur ad laudem Regis Aeterni, ab illis supernæ Patriæ civibus beatorumque spirituum agminibus. Fortunatus ego, nimisque beatus, si et ego ipse meruero cantare ea, et assistere Regi meo, Deo

meo, et Duci meo, et cernere eum in gloriâ suâ, sicut ipse polliceri dignatus est, dicens: *Pater volo ut quos dediisti mihi sint tecum, ut videant claritatem meam, quam habui apud te ante constitutionem mundi.* Es allbl. *Qui mihi ministrat, me sequatur, et ubi ego sum, illic et minister meus erit.* Et iterum. *Qui diligit me diligetur a Patre meo, et ego diligam eum, et manserabo ei meipsum.*

This passage, together with Card. P. Damiani's hymn, seems to have been the source of the hymn by F. B. P., as it is certainly of that by W. Prid.

ii. *The Hymn by F. B. P.* This is in a ms. book in the *British Museum*, numbered *Add. 15,225*. The ms. is undated, but is of the latter part of the 16th or the beginning of the 17th cent. The full text is as follows:—

A SONG MADE BY F. B. P.
To the tune of *Diana*.

- " 1 Hierusalem my happie home
When shall I come to thee
When shall my sorrowes have an end
Thy loyes when shall I see
- " 2 O happie harbour of the saints
O sweete an i pleasant soyle
In thee noe sorrow may be founde
Noe greefe, noe care, no: toyle
- " 3 In thee noe sicknesse may be seene
Noe hurt, noe ache, noe sore
There is noe death, nor ugile devill
There is life for euermore
- " 4 Noe dampne mist is seene in thee
Noe could, nor darksome night
There everie soule shines as the sunne
There god himselfe giues light
- " 5 There lust and lukar cannot dwell
There envie beares noe sway
There is noe hunger heate nor coude
But pleasure everie way
- " 6 Hierusalem: Hierusalem
God grant I once may see
Thy endless loyes and of the same
Partaker aye to bee
- " 7 Thy wales are made of precious stones
Thy bulwarkes Diamondes square
Thy gates are of right orient pearle
Exceeding riche and rare
- " 8 Thy terrettes and thy pinacles
With carbuncles doe shine
Thy verie streetes are paved with gould
Surpassing cleare and fine
- " 9 Thy houses are of Ivorie
Thy windoes cristale cleare
Thy tyles are mad of beaten gould
O god that I were there
- " 10 Within thy gates nothings doeth come
That is not passinge cleane
Noe spiders web, noe durt noe dust
Noe filthe may there be seene
Ah my sweete home Hierusalem
Would god I were in thee
Would god my woes were at an end
Thy loyes that I might see
- " 12. Thy saints are crownd with glorie great
They see god face to face
They triumph still, they still reioyce
Most happie is their case
- " 13 Wee that are heere in banishment
Continuallie doe mourne
We sigh and sobbe, we weepe and weale
Perpetually we groane
- " 14 Our sweete is mixt with bitter gaule
Our pleasure is but paine
Our loyes scarce last the looking on
Our sorrowes still remaine
- " 15 But there they lue in such delight
Such pleasure and such play
As that to them a thousand yeares
Doth seeme as yester day
- " 16 Thy vinarde and thy orchardes are
Most beautifull and faire
Full furnished with trees and fruits
Most wonderful and rare
- " 17 Thy gardens and thy gallant walkes
Continually are greene
There groes such sweete and pleasant flowers
As noe where eles are seene

- " 18 There is nectar and ambrosia made
There is muske and civette sweete
There manie a faire and daintie drugge
Are troden under feete
- " 19 There cinomon there sugar groes
There narde and balme abound
What tounge can tell or hart conceitue
The loyes that there are found
- " 20 Quyt through the streetes with siluer sound
The flood of life doe flwe
Upon whose banks on everie syde
The wood of life doth growe
- " 21 There trees for euermore beare fruite
And evermore doe springe
There euermore the Angels sit
And evermore doe singe
- " 22 There David standes with harpe in hand
As maister of the Queere
Tenne thousand times that man were blest
That might this musick hear
- " 23 Our Ladie singes magnificat
With tune surpassinge sweete
And all the virgins beare their parts
Singe above her feete
- " 24 Te Deum doth Sant Ambrose singe
Sant Augustine dothe the like
Ould Simeon and Zacharie
Hause not their songes to seeke
- " 25 There Magdalene hath left her mone
And cheerefullie doth singe
With blessed Saints whose harmonie
In everie streete doth ringe
- " 26 Hierusalem my happle home
Would god I were in thee
Would god my woes were at an end
Thy loyes that I might see
finis finis"

In 1601 this hymn, abbreviated to 19 stanzas, was printed in *The Song of Mary the Mother of Christ . . . with the Description of Heavenly Jerusalem*. London: E. Alde, 1601. This text, being derived from the above, is very corrupted and incomplete, and variations in arrangement and in phrase are numerous. These two versions, if the latter is not derived from the former, must have had one common source, and suggest the possibility of an earlier and probably printed version of the hymn now unknown being the source of both.

iii. *W. Prid's hymn on The New Jerusalem*. This hymn is contained in:—

The Glasse of vaine-glorie: Faithfully translated (out of S. Augustine his booke, intituled Speculum peccatoris) into English by W. P. [rid], Doctor of the Lawes. Printed at London by John Windet dwelling at the signe of the white heare, nigh Baynard's Castle 1585 (2nd ed. 1593).

From this hymn or song of 176 lines we will quote those stanzas only which have to do with the New Jerusalem hymn. It reads:—

"PSALME OF ZION.

- " 1 O Mother deare Hierusalem,
Jehous throne on hie:
O Sacred Cittle, Queene and Wife,
Of Christ eternally.
- " 2 My hart doth long to see thy face,
my soule doth still desire,
Thy glorious beauteie to behold,
my mind is set on fire.
- " 3 O comely Queene in glorie clad,
in honour and degree:
Al faire thou art exceeding bright
no spot there is in thee.
- " 4 O pierceless dame and daughter faire
of loue, without annoy:
Triumph, for in thy beauteie braue,
the King doth greatly loy.
- " 5 Thy port, thy shape, thy stately grace,
thy fauour faire in deede:
Thy pleasant hew and countenance,
all others doth exceede."

Stanzas 6–12, which follow, are an indifferent paraphrase of passages from *The Song of Solomon*. The writer returns to his subject in st. 13–18:—

- " 13 O then thrise happle should my state
in happinesse remaine:
If I might once Thy glorious Seate,
and princely place attaine.
- " 14 And view thy gallant gates thy wals
thy streetes and dwellinges wide,
Thy noble troupe of Citizens
and mightie king beside.
- " 15 Of stones full precious are thy towres
thy gates of pearles are tolde,
There is that Alleluia sung
in streetes of beaten gold,
- " 16 Those stately buildings manifold,
on squared stones do rise,
With Saphyrs deckt, & lofty frames
enclosed Castlewise.
- " 17 Into the gates shall none approche,
but honest, pure and cleane:
No spot, no filth, no loathsome thing,
Shall enter in (I meane).
- " 18 O mother deare Jerusalem,
the comfort of vs all,
How swete thou art and dillicate,
no thing shall thee befall."

Stanzas 19–22 are much in common with F. B. P.'s hymn. Stanzas 23–28 are:—

- " 23 He is the king of kings beset,
amidst his Seruants right:
And thy his happle household all,
do serue him day and night.
- " 24 There, there the quiers of Angels sing,
there the supernall sort,
Of citizens (that hence are rid
from dangers deepe) do sport.
- " 25 There be the prudent Prophets all,
Thaposties six and six:
The glorious martirs on a row,
and Confessors betwixt.
- " 26 There doth the crew of righteous men,
and matrons all consist:
Yong men & maids that here on earth
their pleasures did resist.
- " 27 The sheepe & lambs that hardly scape,
The snares of death and hell;
Triumph in loy euerlastingly
whereof no tongue can tell.
- " 28 And though the glorie of ech one,
doth differ in degree;
Yet is the loy of all alike,
and common (as we see)."

Stanzas 29–33 continue to borrow from the *Meditations of St. Augustine*. At the close of st. 34 the writer takes a fresh departure, and, referring to our Blessed Lord, says:—

"According to his promise made
(Which here I enterlace);"

and st. 35–38 consist of "enterlaced" texts accordingly. Stanzas 39, 40 are of no special note; and the poem concludes with st. 41–44:—

- " 41 O blessed are the pure in heart,
their Soueraigne they shall see;
And they most happle heavenly wights
that of his household bee.
- " 42 Wherefore, O Lord, dislooue my bonds,
my giues and fetters strong:
For I have dwelt within the tents
of Cedar ouer long.
- " 43 And grant, O God, for Christ his sake,
that once deuolde of strife;
I may thy holy hill attaine,
to dwell in all my life.
- " 44 With Cherubins and Seraphins,
and holy soules of men:
To sing thy praise O Lord of hostes,
for euer and euer. Amen."

In his Preface to *The Glasse of Vaine Glory*, Prid says this is a

"Song of Sion which I have here translated out of S. Augustine's Booke of Prayers, Chap. 24, into English meeter . . . I have as neare as I could possibly, followed the verie wordes of mine Authour."

To this point the history is clear. It is certain that W. Prid translated direct from the work known to us as St. Augustine's *Meditations*; and it is highly probable that F. B. P. derived his directly from the same source, or

indirectly through the translation of another. It now remains for us to show how later writers have availed themselves of these materials.

iv. *Additional forms of the Hymn.* From this point we have a great variety of texts, the more important of which are as follows:—

(1.) The most noted of these is a broadside of the 18th cent., which was reprinted by Dr. H. Bonar in his work *The New Jerusalem; a Hymn of the Olden Time*, 1852. Dr. Bonar attributes this text to David Dickson, a Scottish Presbyterian Minister (1583-1663). It is in 248 lines, all of which, with the exception of ll. 25-32, and 233-236, are altered either from F. B. P. or from W. Prid. From the following extract from Robert Wodrow's *Life of D. Dickson*, 1726, it is evident that Wodrow regarded the production as an original poem by Dickson:—

"Some short poems on pious and serious subjects, such as the 'Christian Sacrifice,' 'O Mother dear, Jerusalem,' and (on somewhat larger, octavo 1649), 'True Christian Love,' to be sung with the common tunes of the Psalms. . . ." This is all of his I have seen in print. The opening stanza of this combined version of F. B. P. and W. Prid, is:—

"O Mother dear, Jerusalem!
When shall I come to thee?
Whom shall my sorrows have an end,
Thy joys, when shall I see?
O happy harbour of God's saints!
O sweet and pleasant soil!
In thee no sorrow may be found
No grief, no care, no toil."

The full text is given in Dr. Bonar's work as above.

(II.) Contemporary with this broadside in Scotland was another in England. It is in the *Rawlinson Collection*, 4to, 666, 167, and entitled "The true description of the everlasting joys of Heaven. To the Tune of, 'O man in desperation.'" It is undated, but "Printed for F. Coles, T. Vere, and J. Wright," who are known to have issued many broadsides, ranging from 1650 to 1670. This broadside we date from internal evidence, circ. 1660, or a little later. The first six stanzas will be sufficient to show that it is merely F. B. P. more or less altered, and that it contains no trace whatever of W. Prid's version.

- "1 Jerusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
thy joys when shall I see?"
- "2 Where happy harbour is of Saint,
with sweet and pleasant soil:
In thee no sorrow ever found,
no grief, no care, no toil."
- "3 In thee no dampish Mists are seen,
nor cold, nor darkeome night:
In thee all souls for ever sing
there God always gives light."
- "4 Heaven is the Spring where waters flow
to quench our heat of sin
There is the tree where truth doth grow
to lead our lives therein."
- "5 There Christ is judge that stints the strife
when men's devices fail
There is the bread that feeds the life
that death cannot assail"
- "6 The tidings of salvation dear
comes to our ears from thence:
The fortress of our faith is there
and shield of our defence."

The last three stanzas (which we have given in italics to mark them off from the rest) are the familiar lines prefixed in an altered form to several editions of the English Bible in the early part of the 17th cent. and beginning:—

"Here is the spring whence waters flow."

By a slight alteration in the opening line that and the eleven lines which follow are made to set forth the beauties and treasures of Holy Scripture instead of those of Heaven. (See Various.) The concluding lines of the poem fix the date at or a short time after the Restoration of Charles II. (1660):—

"God still preserve our Royal King,
Our Queen likewise defend,
And many happy, joyful days
good Lord, unto them send.
Thus to conclude I end my song
wishing health, wealth, and peace:
And all that wish the Commons good,
good Lord their wyes increase."

(III.) In 1693 William Burkitt, the Expositor, pub. an *Help and Guide to Christian Families*. This work is in three parts, together with the addition of 8 *Divine Hymns on several Occasions*. The last hymn is as follows:—

- "AN HYMN: a longing for Glory.
"1 Jerusalem! my happy Home,
When shall I come to Thee?
When shall my labours have an End?
Thy Joys when shall I see?"
- "2 Thy Gates are richly set with Pearl,
Most glorious to behold;
Thy Walls are all of precious Stone,
Thy Streets are pav'd with Gold."
- "3 Thy Gardens and thy pleasant Fruits
Continually are green;
There are such sweet and pleasant Flow'rs
As ne'er before was seen."
- "4 If heaven be thus glorious
Lord, why must I keep thence?
What Folly is't that makes me loath
To die, and go from hence?"
- "5 Reach down, reach down thine Arm of Grace,
And cause me to ascend
Where Congregations ne'er break up,
And Sabbaths have no End."
- "6 When wilt thou come to me, O Lord?
O come, my Lord, most dear:
Come nearer, nearer, nearer still;
I'm well when thou art near."
- "7 My dear Redeemer is Above,
Him will I go to see,
And all my Friends in Christ below,
Shall soon come after me."
- "8 Jerusalem! my happy Home,
O how I long for Thee!
Then shall my Labours have an End,
Thy Joys when once I see."

Amen, Hallelujah,
Come, LORD JESUS."

This text is a cento and is thus composed. St. i., ll., iii., viii., are from F. B. P. somewhat altered. St. iv., v. are from Daniel Burgess's "Hymn on the Sabbath Day," beginning, "O God, Whose glorious majesty," where st. ii. and iii. read:—

- "2 If Heaven be the land of peace,
Lord, why must we keep thence?
What folly is't that makes us loath
To dye and to go hence."
- "3 Reach down, Reach down thine arm of Grace,
Lord, fit us to ascend
Where Congregations ne'er break up,
And Sabbaths have no end."

Stanza vi. of Burkitt's text is from T. Shepherd's *Penitential Cries*, No. 25, st. iv., ll. 1-4, slightly altered. These *Cries*, as is well known, were begun by J. Mason and finished by T. Shepherd, and were pub. with J. Mason's *Spiritual Songs, or Songs of Praise*, 1693. Stanza vii. is from J. Mason's *Sp. Songs*, 1683, No. 30, st. viii., ll. 1-4, which read:—

- "My dearest Friends, they dwell above,
Them will I go to see;
And all my Friends in Christ below
Will soon come after me."

The text of Burkitt was repeated with slight alterations in *A Collection of Hymns and Sacred Poems*. Dublin: Printed by S. [Samuel] Powell, in Crane Lane, 1749, No. 84. In R. Hill's 1794 *Supp.* to his *Ps. & Hys.* six stanzas were given from Burkitt (iii. and vii. being omitted); and in 1798 five only, Burkitt's st. viii. being also omitted. In this form the cento has passed into modern collections.

In the American *Church Pastorals*, 1864, it is somewhat altered, and broken up, without any regard to the original sequence of the stanzas, into the following hymns:—(1) "Jerusalem, my happy home"; (2) "Jerusalem, Jerusalem, would God," &c.; (3) "Jerusalem, the happy seat"; (4) "Jehovah, Lord, now come, I pray"; (5) "O Lord, that I Jerusalem"; and (6) "O passing happy were my state."

(iv.) Another transformation of F. B. P.'s text appeared in *Psalms & Hymns . . . by W. S., London, 1725*. It is in 40 st. of 4 l. and is superior to many arrangements of the poem. The following lines are fair specimens of the rest:—

- "There David sits with Harp in Hand
As Master of the Choir:
Most happy they who understand,
And may His Music hear."

(v.) in Williams & Boden's *Col. of above Six Hundred H. designed as a New Supplement to Dr. Watts's Psalms & Hymns*, Doncaster, 1801, the most popular form of the hymn is found as No. 193, and reads:—

“The Heavenly Jerusalem.

- “1 Jerusalem! my happy home,
Name ever dear to me!
When shall my labours have an end
In joy, and peace, and thee?”
- “2 When shall these eyes thy heaven-bult walls
And pearly gates behold;
Thy bulwarks with salvation strong,
And streets of shining gold!”
- “3 O when, thou city of my God,
Shall I thy courts ascend;
Where congregations ne'er break up,
And Sabbaths have no end?”
- “4 There happier bow'rs than Eden's bloom,
Nor sin nor sorrow know;
Blest Seats! thro' rude and stormy scenes
I onward press to you.
- “5 Why should I shrink at pain & woe,
Or feel, at death, dismay?
I've Canaan's goodly land in view,
And realms of endless day.
- “6 Apostles, martyrs, prophets there,
Around my Saviour stand;
And soon my friends in Christ below,
Will join the glorious band.
- “7 Jerusalem! my happy home,
My soul still pants for thee;
Then shall my labours have an end,
When I thy joys shall see.”

It is signed “Eckinton C.” In *Ps. & Hys. for Pub. or Priv. Devotion*, Sheffield Printed by James Montgomery At The Iris Office, 1802, the text is repeated with the change in st. 1v., l. 1, of *Eden for Eden's*. The “Eckinton C.” text was repeated in J. Montgomery's *Christian Psalms*, 1828, No. 129. It has gradually grown in popular favour, and is now in C. U. in a more or less accurate form in all English-speaking countries.

[The association of James Montgomery's name with the “Eckinton C.” text is peculiar and suggestive. From 1792 to 1794 Montgomery lived with and was an assistant to Joseph Gale, a printer, bookseller, and auctioneer at Sheffield. In 1794 Montgomery succeeded to the printing business, and continued his acquaintance with Gale and his family. Gale's parents and three sisters resided at Eckington (about six miles from Sheffield) at the time, and the father and daughters were members of the Parish Church Choir. Montgomery frequently visited the family at Eckington. Amongst the *Montgomery MSS.* there is a copy of Dickson's version of the New Jerusalem hymn which was sent in ms. to Montgomery by a Moravian friend with a request that he would rewrite it, or condense it into a suitable hymn for public worship. In the ms. certain stanzas corresponding to those in the “Eckinton C.” are marked in pencil as stanzas which maintained a continuity of thought, and a few suggestions are pencilled in the margin in shorthand. About this time (1798-1800) a small collection of hymns was printed by Montgomery for the use of the Eckington Parish Church Choir, and in this the text of “Jerusalem, my happy home,” known as the “Eckinton C.” version, was given. Mr. J. H. Brammall (q. v.) remembers this little pamphlet well, but has lost his copy. Under these circumstances it is almost, if not quite, safe to say that the Eckinton C. version of “Jerusalem, my happy home” is by Montgomery.]

(vi.) This list of versions of the New Jerusalem hymn, although far from being exhaustive, yet contains all that is of value for ascertaining the origin and history of the various texts which are in modern hymn-books. We may note in addition an American form of the hymn, given in Dr. Bonar's work, *The New Jerusalem*, &c., 1862, the opening of which is:—

“O heavenly Jerusalem,
Thou City of my King;”

and another in 3 st. in Card. Newman's *Hymns for the Use of the Birmingham Oratory*, Dublin, J. F. Fowler, 1867:—

“O fair, O fair Jerusalem.”

v. The Initials “F. B. P.” Various attempts have been made to explain these initials, the principal of which are:—

(1) Dr. Neale's suggestion in his *Hymns Chiefly Meditative on the Joys & Glories of Paradise*, 1865, p. 16, is: “It [the *Brit. Mus. MS.*] contains several other pieces of poetry, evidently by Roman Catholics; one

headed—‘Here followeth the song Mr. Thewils wrote himself;’ and another, ‘Here followeth the song of the death of Mr. Thewils.’ Now John Thewils was a priest, barbarously executed at Manchester, March 18, 1617. It is probable therefore, that ‘F. B. P.’ was another sufferer (in all likelihood a priest) in the persecution either of Elizabeth, or of James I.”

(2) Again, in the 2nd ed. of the same work, 1866, p. 19, Dr. Neale says, “I have since been informed by Mr. Daniel Sedgwick, whose knowledge of English Hymnology is as astounding as it is unrivalled, that the initials stand for Francis Baker Porter, a Secular Priest for some time imprisoned in the Tower, and the author of a few short devotional treatises.”

(3) J. Miller, in his *Singers and Songs of the Church*, 1869, p. 85, says: “It has been suggested that the initials ‘F. B. P.’ stand for Francis Baker, ‘Pater’ or priest.”

From an intimate acquaintance with the late Daniel Sedgwick we are in a position to state that what he contributed to Dr. Neale was “Francis Baker, Pater,” and that Dr. Neale misread “Pater” as “Porter.” J. Miller's suggested reading was also from Sedgwick. This reading by Sedgwick was a pure guess on his part, and cannot be received. The writer, probably a Roman Catholic, and possibly a priest, remains unknown. [W. T. B.]

Jerusalem, thy joys divine. [*The Heavenly Jerusalem.*] This poem, in 27 st. of 8 l. and headed by 1 st. of 4 l., appeared in *The Song of Mary the Mother of Christ; containing the story of his life and passion; the tears of Christ in the garden; with the description of the Heavenly Jerusalem*, 1801. (See “Jerusalem, my happy home.”) This poem was partially reprinted in the Parker Society's *Select Poetry of the Reign of Queen Elizabeth*, 1845, p. 427. It is from this poem that Kennedy, 1863, “Jerusalem, thy joys divine,” is compiled. [W. T. B.]

Jervis, Thomas, s. of a Presbyterian Minister of the same name, was b. at Ipswich in 1748, and educated for the Ministry at Hoxton. In 1770 he was appointed classical and mathematical tutor at the Exeter Academy. From 1772 to 1783 he was tutor to the sons of the Earl of Shelburne, at Bowood, where Dr. Priestley was librarian. In the latter year Jervis succeeded Dr. A. Rees at St. Thomas's Southwark, moving in 1796, after the death of Dr. Kippis, to the Princess's St. Chapel, Westminster. From 1808 to 1818 he was minister at the Mill Hill Chapel, Leeds. After his retirement he lived in the neighbourhood of London, and d. there in 1838. Jervis was one of the four editors of *A Coll. of Hys. & Ps. for Public & Private Worship*, London, 1795. [See Unitarian Hymnody.] He contributed 17 hymns to the 1st ed., and 4 to its *Supplement*, 1807. Of these several are found in later Unitarian collections in G. Britain and America, including:—

1. God to correct a guilty world. *Divine Providence.*
 2. Great God, Thine attributes divine. *Confidence in God.*
 3. Lord of the world's majestic frame. *Praise a Duty.*
 4. Shall I forsake that heavenly Friend? *Constancy desired.*
 5. Sweet in the friendly voice which [that] speaks. *Peace to the Penitent.*
 6. Thou, Lord, in mercy wilt regard. *Penitence.*
 7. With sacred joy we lift our eyes. *Divine Worship*
- This is given in *Laudes Domini*, N.Y., 1864, as “With joy we lift our eyes.”

These hymns all date from 1795, and th most popular are Nos. 4 and 6. [V. D. D.]

Jesaiä, dem Propheten, das geschah. *M. Luther.* [*The Sanctus.*] This paraphrase of Isaiah vi. 1-4, was 1st pub. in Luther's *Deutsche Messe und ordnung Gottis Diensts*, Wittenberg, 1526, repeated in the Erfurt *G. B.*, 1527, the *Geistliche Lieder*, Wittenberg, 1:29 and 1531, &c., in 16 l., entitled "The German Sanctus." Thence in *Wackernagel*, iii. p. 18. Also in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 58, the *Unv. L. S.*, 1851, No. 191, &c.

According to the ritual directions of the *Deutsche Messe*, in the Holy Communion the Bread was first consecrated and received by the communicants, and then this *Sanctus*, or else Luther's "Gott sei gelobet," or "Jesus Christus unser Heiland" (from Huss) was sung. The Wine was then consecrated and received (see *Blätter für Hymnologie*, 1883, p. 89).

Translation in C. U. :—

Unto the seer Isaiah it was given. By A. T. Russell, for his *Ps. & Hys.*, 1851, No. 13.

Other tra. are, (1) "We read that to Isaiah it befel," by *Miss Fry*, 1845, p. 138. (2) "To Isaiah the ancient seer," by *J. Anderson*, 1846, p. 82. In his ed. 1847, p. 93, it begins, "Isaiah once, that prophet old." (3) "The rapt Isaiah saw the glorious One," by *Dr. J. Hunt*, 1853, p. 166. (4) "Isaiah, filled with deep prophetic awe," by *Dr. W. M. Brycolde*, in the *Evang. Review*, Gettysburg, Oct. 1853. (5) "These things the Seer Isaiah did befall," by *R. Massie*, 1854, p. 85, repeated in *Dr. Bacon*, 1884, p. 50. (6) "To Isaiah, the prophet, this was given," by *Dr. G. Macdonald*, in the *Sunday Magazine*, 1867, p. 841. In his *Exotics*, 1876, p. 111, it begins, "Unto the seer Isaiah it was given." [J. M.]

Jesu, accept the grateful songs. *C. Wesley.* [*Jesus All in All.*] Pub. in *Hys. & Sac. Poems*, 1749, in 22 st. of 4 l., and headed "After Preaching in Church" (*P. Works*, 1868-72, vol. v. 110). From this one of the most popular centos in use by the Methodist bodies was given in the *Wes. H. Bk.*, 1780, No. 36, as "Jesus the Name, high over all." It is composed of st. ix., x., xii., xiii., xviii. and xxii. This cento, with the omission of its st. i. and iv. was given as "Jesus, the Name to sinners dear," in *Dr. Alexander's Augustine H. Bk.*, 1849 and 1865. *G. J. Stevenson's* note on the *Wes. H. Bk.* cento in his *Meth. H. Bk. Notes*, 1883, p. 45, is long and interesting. The last stanza :—

"Happy, if with my latest breath,
I may but gasp His Name;
Preach Him to all, and cry in death,
'Behold, behold the Lamb,'"

has had a special charm for many Ministers of the Gospel. Several instances are given by *Stevenson* as above. [J. J.]

Jesu, at Whose supreme command. *C. Wesley.* [*Holy Communion.*] Pub. in *Hys. & Sac. Poems*, 1742, and again in the *Hys. for the Lord's Supper*, 1745, No. 30, in 8 st. of 4 l. (*P. Works*, 1868-72, vol. iii. p. 237). With slight alterations it was included in the *Wes. H. Bk.*, as one of the "Additional Hymns," in 1800. It has passed into several collections in G. Britain and America. In addition two forms of the text are in C. U. :—

1. **Bless Jesu, to Thy gracious Board.** This form, opening with st. ii. slightly altered, was given in the *Salisbury H. Bk.*, 1857, and is repeated in other hymnals.

2. **Jesu, by Thy supreme command.** This text in the *Hymnary*, 1872, is Wesley's very much altered, together with the omission of st. iii., and the addition of a doxology. [J. J.]

Jesu Corona celsior. [*Common of Confessors.*] This hymn is cited by *Morel*, p. 179, as in a 14th cent. ms. at Einsiedeln. It is

also in a ms. of, at the latest, 1415, in the British Museum (Add. 30014 f. 167 b), in the St. Gall ms., No 526, of the 15th cent., in the *Roman Breviary* (Venice, 1478), the *Ambrosian Breviary*, 1539, &c. *Daniel*, i., No. 98, gives the older text and also the revised form in the *Roman Breviary* of 1632. "For Feasts of a Confessor not a Bishop." *Mone*, No. 747, gives only *Daniel's* st. iii.-viii., beginning "Anni recurso tempore," from a 15th cent. ms. at Karlsruhe. He thinks that its metrical form proves it to have been composed in France in the 11th cent. The *Roman Brev.* text, 1632, is in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translation in C. U. :—

Jesu, eternal Truth sublime. By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 219, in 8 st. of 4 l., and again in his *Hys. & Poems*, 1873, p. 115. It is found in a few collections, including *Skinner's Daily Services Hymnal*, 1864, &c., and the Marquess of Bute's *Roman Breviary in English*, 1879, vol. i. p. 861.

Translations not in C. U. :—

1. **Jesu, than crown of Kings art Thou.** *W. J. Blew*, 1852-5.

2. **Jesu, surpassing happiness.** *J. Wallace*, 1874. [J. J.]

Jesu Corona Virginum. [*Common of Virgins.*] This beautiful hymn, founded on Canticles ii. 16, Isaiah xxviii. 5, and Rev. xiv. 4, has been ascribed to St. Ambrose, but is not adjudged to him by the Benedictine Editors. *Thomasius*, ii. 402, gives it from a Vatican ms. of the 8th cent. It is found in four hymnaries of the 11th cent. in the *British Museum* (Vesp. D. xii. f. 111 b; Jul. A. vi. f. 68; Harl. 2961, f. 250; Add. 30851, f. 155), and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 140, is printed from an 11th cent. ms. at Durham. (B. iii. 32 f. 41.) It is also in 3 mss. of the 11th cent. at St. Gall (Nos. 387, 418, 414). Among Breviaries it is included in the *Roman* (Venice, 1478), *Ambrosian* of 1539, *Sarum*, *York*, *Aberdeen*, &c., the *Sarum* use being at Lauds and Second Vespers on the festivals of Virgins and Martyrs. *Daniel*, i., No. 99, gives the text, and at iv. pp. 140, 368, cites it as in a 10th cent. Rheinau ms., and in a 9th cent. ms. at Bern. The *Roman Brev.* text is also in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. [J. M.]

Translations in C. U. :—

1. **Thou Crown of all the Virgin choir.** By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 221; and again in his *Hys. & Poems*, 1873, p. 116, but altered to "Dear Crown of all the Virgin choir." The original tr. is given in Roman Catholic hymn-books for missions and schools. It is also in other collections.

2. **Jesu, the Virgin's Crown, do Thou.** By J. M. Neale in the 1858 ed. of the *H. Noted*. The most popular form of this tr. is its altered text by the compilers of *H. A. & M.*, 1861 and 1875. It begins with the same first line, and is in several collections.

3. **O Jesu, Crown of Virgins, Whom.** By R. F. Littledale. Made for and 1st pub. in the *People's H.*, 1867, and signed D. L.

4. **O Jesu, Crown of Virgins, Thou.** This in the *Hymnary*, 1872, is *Dr. Neale's* tr. as above, altered by the Editors of the *Hymnary*.

Translations not in C. U. :—

1. Jesu, receive our suppliant cry. *J. R. Beste*, 1819.
2. Jesu the Crown, and sweet Reward. *R. Campbell*, 1850.
3. Jesu, the Virgins' coronal. *W. J. Blew*, 1852-5.
4. Jesu, the Virgin's Crown. In love, &c. *J. W. Hewitt*, 1859.
5. Jesu, the Crown of Virgins, Whom. *J. D. Chambers*, 1866.
6. Jesu, the Virgin's crown, their spouse. *J. Wallace*, 1874. [*J. J.*]

Jesu deine tiefe Wunden. *J. Heermann.* [*Passiontide.*] 1st pub. in his *Devoti Musica Cordis*, Leipzig and Breslau, 1644, p. 174, in 6 st. of 8 l., entitled "Consolation from the wounds of Jesus in all manner of temptation. From the Manual of St. Augustine." The *Manuale* is a mediæval compilation from various sources, and meditation xxii., on which the hymn is based, is adapted from the work of St. Bernard of Clairvaux on Canticles. Included in *Mützell*, 1858, No. 106, in Waackernagel's ed. of his *Geistliche Lieder*, No. 59, and the *Unv. L. S.*, 1851.

It is one of the finest of Heermann's hymns, and is much used in Germany. Count N. L. von Zinzendorf said of it, "The crown of all our old hymns is in truth Augustine's 'Jesu deine tiefe Wunden,' in which is contained our whole doctrine and practice. *Lausmann* says (in *Koch*, viii. 37), that st. i.-iii. were often used by young men and maidens as their daily prayer against this world's temptations. He also relates how the singing of this hymn comforted the well-known Württemberg theologian Philipp David Burk in his last hours (March 22, 1770).

Translations in C. U. :—

1. **Lord! Thy death and passion give.** A good and full *tr.* by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 72; repeated, omitting st. ii., iii., in the Pennsylvania Luth. *Ch. Bk.*, 1868, No. 177. St. v., vi., beginning, "Lord, in Thee I place my trust," are included, altered, in the *Hys. of the Spirit*, Boston, U.S.A., 1864, and American Unitarian *Hymn Bk.*, 1869.

2. **Oh, what precious balm and healing.** A good and full *tr.* by R. Massie, contributed to the 1857 ed. of Mercer's *C. P. & H. Bk.*, No. 87 (Ox. ed., 1864, omitted), and reprinted in his own *Lyra Domestica*, 1864, p. 125.

Another *tr.* is, "Christ, thy holy Wounds and Passion" (from the altered text in the Hannover *G. B.*, 1667 (1659, No. 65, by Justus Geseusius?), which begins "Jesu deine heilige Wunden"), by J. C. Jacobi, 1722, p. 27. In his ed. 1732, p. 27, it begins "Christ, thy sacred wounds," thence in the *Moravian H. Bk.*, and repeated in the 1789 and later eds. (1849, No. 107), altered and beginning, "Christ, Thy wounds and bitter passion." In the ed. of 1886, No. 1238, only the *tr.* of st. v. is retained, beginning, "All my hope and consolation." [*J. M.*]

Jesu, dulcis amor meus. [*Passiontide.*] This hymn is almost entirely composed of separate lines transposed and in some instances altered from St. Bernard's "Solve mundi salutare" (q. v.). It is the hymn at Lauds in the Office of the "Most Holy Winding Sheet of our Lord Jesus Christ; double of the First Class." This office has been added to the *Roman Breviary* since 1736, and is appointed for the Saturday after the 2nd S. in Lent. The text is found in the *Appendix* to the *Para Verna* of the *Roman Breviary*, Bologna, 1827, p. cclxxviii., and is repeated in later eds. and in *Daniel*, iv. p. 323. *Tr.* as:—

Jesu, as though Thyself wert here. By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 82; and again in his *Hys. & Poems*, 1873, p. 45. It is found in several hymn-books, and often with the omission of st. ii. Another *tr.* is

"Jesus, sweetest love of mine." *J. Wallace*, 1874. [*J. M.*]

Jesu dulcis memoria. *St. Bernard.* [*The Holy Name of Jesus.*] This hymn has been generally (and there seems little reason to doubt correctly) ascribed to St. Bernard; and there are many parallels to it in his genuine prose works, especially that on the Canticles. It has been variously dated 1130, 1140 or 1153; but as positive proof is lacking that it is unquestionably the work of St. Bernard it is manifestly impossible to fix a date for its composition. The years 1130 and 1140 were very stormy times indeed with him, and have nothing in common with the hymn. [See *Bernard of Clairvaux*, p. 136, i.] Possibly it was written shortly after the Second Crusade which he preached (1146), and for the disaster of which he was blamed. The most probable moment of his life would then be about 1150, when he was residing in retirement and was weary with the world. Dr. Schaff in his *Christ in Song* justly styles the hymn as "the sweetest and most evangelical . . . hymn of the Middle Ages." It is the finest and most characteristic specimen of St. Bernard's "subjective loveliness," and in its honied sweetness vindicates his title of *Doctor mellifluus*. It is, however, open to the charge of edifying round its subject, so that Abp. Trench says of it: "With all the beauty of the stanzas in particular, the composition, as a whole, lies under the defect of a certain monotony and want of progress." It is best known as the *Joyful* (or *Jubilee*) *Rhythm* of St. Bernard on the Name of Jesus; but sometimes by the title of *In commemorationem dominicæ passionis*. The title *Cursus de æterna sapientia* was probably suggested by Ecclesiasticus xxiv. (especially vv. 20, 21; see Dr. Edeisheim in the *Speaker's Commentary* on the "Apocrypha") the Eternal Wisdom being Our Lord Jesus Christ.

I. *MS. forms of the Text.*

The earliest form of the text now known (and it may be added the best, and most probably the original) is contained in a *ms.* of the end of the 12th cent., now in the Bodleian, Oxford (*Laud Misc.* 668 f. 101), in 42 st. of 4 l. The first lines of these stanzas are:—

- | | |
|----------------------------------|---------------------------------|
| 1. Dulcis Jesu memoria. | 22. Bonum mihi diligere. |
| 2. Nil canitur suavius. | 23. Jesu mi dilectissime. |
| 3. Jesus spes poenitentibus. | 24. Quocunque loco fuero. |
| 4. Jesu dulcedo cordium. | 25. Tunc amplexus, tunc oscula. |
| 5. Nec lingua potest dicere. | 26. Jam quod quæsi videro. |
| 6. Jesum quæram in lectulo. | 27. Hic amor ardet dulciter. |
| 7. Cum Maria profudulo. | 28. Hic amor missus coelicus. |
| 8. Tumbam profundam fletibus. | 29. O beatum incendium. |
| 9. Jesu Rex admirabilis. | 30. Jesum cum sic diligitur. |
| 10. Mane nobiscum Domine. | 31. Jesu flos matris virginis. |
| 11. Amor Jesu dulcissimus. | 32. J. su sole serenior. |
| 12. Jesum Christum recognoscite. | 33. Cujus amor sic afficit. |
| 13. Jesu auctor clementiæ. | 34. Tu mentis delectatio. |
| 14. Cum digne loqui nequeam. | 35. Mi dilecte revertere. |
| 15. Tua Jesu dilectio. | 36. Sequor quocunque ieris. |
| 16. Qui te gustant, esuriunt. | 37. Portas vestras attollite. |
| 17. Quem tuus amor ebriat. | 38. Rex virtutum, rex gloriæ. |
| 18. Jesu decus angelicum. | 39. Te coelli chorus prædicat. |
| 19. Desidero te milites. | 40. Jesu in pace imperat. |
| 20. Amor tuus continuus. | 41. Jesus ad Patrem reddit. |
| 21. Jesu summa benignitas. | 42. Jam prosequamur laudibus. |

Practically the same form is found in a 13th cent. ms. in the Boilein (*Rawlinson, C.*, 510 f. 3 b; also beginning *Dulcis Jesu*); and in a ms. of 1288 at Einsiedeln. The text of the Einsiedeln ms. is printed by *Morel*, No. 109, the only important difference being that this ms. does not contain stanza 39. The hymn is also found in a ms. of the 15th cent. in the *Bibl. Nat.*, Paris (*Fonds italiens*, 559 f. 106. This ms. contains the poems of Jacobus de Benedictis, otherwise called Jacopone or Giacomone da Todi), in 43 st. From a collation kindly supplied by M. Leopold Delisle, the chief librarian, it appears that in this ms. stanza 27 is omitted and two stanzas added, viz.:

43. Jesu stringam vestigia. | 44. Veni, veni, Rex optime.

A ms. of the 15th cent. at Mainz (see *Mone*, i. p. 332) contains in all 50 st., viz. 1-42, 44 as above, and:—

45. Cor nostrum quando | 47. Hic amantem diligit.
visitas. | 48. Jesu mi bone, sentiam.

46. Hoc probat ejus passio. | 49. Tu verae lumen patriae

together with the two following:—

50. Tuum dulcorem etilo, | 51. Hic amor est suavitas
Quo solo me reficio, | Et pietas et castitas,
In me qua deficio, | Et sanctitas et puritas;
Ad te, Jesu, respicio. | Nam Deus est et chari-
tas.

Among the St. Gall mss. the hymn is found in No. 1394, in a hand of 13th cent.; in No. 519 cir. 1439, and No. 520 of 1436. Herr Idtenson, the librarian, has kindly informed me that these three mss. all contain st. 39; but that of the stanzas numbered 43-51 not one is found in No. 1394, and in Nos. 519, 520, only stanza 48. The variations of text are exceedingly numerous and very bewildering. The mss., moreover, not only disagree as to the order of the stanzas, but often as to the order of lines (and of words) in the individual stanzas. As in the four earliest mss. none of the stanzas 43-51 are to be found (one, viz. st. 48, is in *Mone's* Frankfurt ms. of the 14th cent.; the rest have not been traced earlier than the 15th cent.) it is hardly likely that they are by St. Bernard; and st. 44 has not the quadruple rhyme. These stanzas are quite unnecessary to the hymn and break its course; though in themselves some of them are not at all unworthy of St. Bernard.

II. Printed forms of the Text.

A form in 48 stanzas (viz. 1-42, 44-49) is found in the Benedictine ed. of St. Bernard's *Opera*, Paris, 1719, and later editions. *Daniel*, i., No. 206, gives it in 48 st. (from Bernard's *Opera*, Paris, 1690, G. Fabricius's *Poetarum vet. eccles. opera Christiana*, Basel, 1564, and other sources), viz. st. 1-42, 44-49, adding in his notes st. 43 from *Fabricius*, and the readings of the *Roman Breviary*, 1722; while at iv. pp. 211-217 he gives further notes principally from *Mone*. [For order of stanzas see below. St. 37 here begins "Coeli cives occurrere" (l. 2), and st. 49 "Tu fons misericordiae" (l. 2).] The Laud ms. (see above) affords a much better text than that which *Daniel* gives, and it is hoped will not escape the notice of future editors of Latin hymns. *Mone*, No. 258, prints 24 st. with a doxology ("Aeterna sapientia," &c.) from a 14th cent. ms. at Frankfurt-am-Main (where the stanzas are in order 1, 2, 3, 9, 5, 20, 11, 18, 48, 15, 16, 19,

21-26, 32, 34, 13, 40, 39, 41); and also gives the readings of a 15th cent. ms. at Mainz (see above). *Wackernagel*, i., No. 183, gives 50 st. from Bernard's *Opera*, 1719, and *Fabricius*, 1564. The full text is also in J. M. Horst's *Paradijus animae Christianae*, 1644, and later editions. Centos will be found in Abp. Trenchard's *Sac. Lat. Poetry*, 1864 (15 st.); F. A. Maroli's *Latin Hys.*, 1875 (24 st.); *Königsfeld*, 1847 (11 st.); *Bäessler*, 1858 (11 st.), and others.

III. Ritual use of the Rhythm.

The length of the hymn and the fact that it was not specially appropriate for any of the usual offices of the Church made its use for some time limited. In the Frankfurt ms., employed by *Mone*, of the 24 st. selected three are apportioned to each of the eight canonical hours of the day; and *Fabricius* arranges the 47 st. of his text according to a similar plan.

The text of *Mone* is the arrangement made by Heinrich Suso, otherwise called St. Amandus or Heinrich von Berg (b. at Constanz, March 21, 1300, became a Dominican 1318, d. in the Dominican convent at Ulm, Jan. 25, 1365), who was one of the Mediaeval Mystics, and a member of the society of The Friends of God, along with Tauler (q.v.) and others. In his youth he had taken the Everlasting Wisdom depicted in the Salomonick Books as the object of his love, and in his later years founded a Brotherhood of the Everlasting Wisdom. For this brotherhood he compiled his *Horologium sapientiae*, or *Horae de aeterna sapientia*. In a ms. of the 14th cent. written in Germany and now in the *Brit. Mus.* (*Add.* 18318, f. 141 b) it is marked as "Quicunque desiderat sapientiam aeternam familiarem sibi sponsam habere, debet ei has horas cottidie devote legere." In the printed ed. which the British Museum catalogue dates Venice, 1492, it is marked as "Incipit cursus seu officium de aeterna sapientia compositum a beate Henrico Suso ordinis praedicatorum." Of this office (meant, as will be seen, for daily use by the Brotherhood) there is a fr. which the British Museum catalogue dates Douay, 1580, and which is entitled "Certaine sweete Prayers of the glorious name of Jesus, commonly called Jesus Mattens, with the hours thereto belonging: written in Latin above two hundred yeres ago, by H. Susonne." This contains a series of frs. from St. Bernard which are earlier than any noted below, but are very poor. The first begins, "O Jesu meeke, y^e sweetest thought."

The form in 50 st. seems to have been used as a *Rosary*, being arranged in five decades and answering to the 50 *Ave Marias* of the *Rosary*. When a separate office of the Holy Name of Jesus came into general use, apparently about 1500, centos from this poem were embodied in it. Such an office appears to have been added to the *Sarum Breviary* about 1495 (certainly in the Paris ed. 1499), and contains two centos, (i.) "Jesu dulcis memoria," for Matins, and (ii.) "Jesu, auctor clementiae," for Lauds; and the same centos are in the *Hereford Brev.*, 1505; the *Aberdeen Brev.*, 1509-10; and the *York Brev.*, 1526 (not in the *York Brev.*, 1493). In the regular *Roman Breviary* the hymn does not appear in any form till the revision of 1568; and then only in the patchwork noted under "Lux alma, Jesu, mentium," and appointed for the festival of the Transfiguration. An office of the Holy Name seems to have been authorised for use in the Franciscan Order by Clement VII. (Pope 1523-34), but was not authorised for general use before 1721, and by decree of Dec. 20, 1722, was ranked as a double of the second class. It appears in the Antwerp, 1733, and later eda. of the *Roman Breviary*, and includes three centos, (i.) "Jesu dulcis memoria," for Vespers; (ii.) "Jesu, Rex admirabilis," for Matins; (iii.) "Jesu decus angelicum," for Lauds. In the

Paris Breviary of 1736, a cento beginning "Jesu dulcedo cordium" is appointed for Lauds on the festival of the Transfiguration. [J. M.]

IV. Translations into English.

After giving an account of the full *trs.* of the poem, we purpose dealing only with those centos which have been tr. into English, and most of which are in C. U. at the present time. As in annotating the *trs.* we follow the text of *Daniel* (which is itself the Benedictine text), a comparative table is here given to serve as a chart. The columns headed D represent the stanzas in the orlier in which *Daniel* gives them; and the columns headed M the order in which the corresponding stanzas are given in Section I. of this article.

D.	M.	D.	M.	D.	M.	D.	M.
1.	i.	13.	xvii.	25.	xxi.	37.	xxxii.
2.	ii.	14.	xviii.	26.	xxii.	38.	xxxiii.
3.	iii.	15.	xviiii.	27.	xxiii.	39.	xxxiv.
4.	iv.	16.	xviiii.	28.	xxiiii.	40.	xxxv.
5.	v.	17.	xiv.	29.	xxv.	41.	xxxvi.
6.	vi.	18.	xviii.	30.	xxvi.	42.	xxxviii.
7.	vii.	19.	xv.	31.	xxv.	43.	xxxviii.
8.	viii.	20.	xvi.	32.	xxviii.	44.	xxxix.
9.	ix.	21.	xvii.	33.	xxviii.	45.	xxxix.
10.	x.	22.	xviii.	34.	xxix.	46.	xl.
11.	xiv.	23.	xix.	35.	xxxi.	47.	xli.
12.	xi.	24.	xx.	36.	xlii.	48.	xliii.

V. Translations of the Full Form.

1. A full *tr.* was given by E. Caswall in his *Masque of Mary*, 1858, and again in his *Hys. & Poems*, 1873, p. 139. In this he repeated several stanzas of his earlier *tr.* from the *Roman Breviary* (see below), including four of the five stanzas which compose the Vesper hymn. This *tr.* has been broken up into the following centos:

(i.) *Jesu dulcis memoria* = *Jesu, the very thought of Thee.* Usually the *tr.* of the *Roman Brev.* text is followed here.

(ii.) *Jesu Rex admirabilis* = *O Jesu, King most wonderful.* This is generally given from the *tr.* of the *Roman Brev.* text (see below). It is distinguished from that by st. ii., "Stay with us, Lord; and with Thy light."

(iii.) *Amar Jesus dulcissimus* = *Jesu, Thy mercies are untold.* Composed of st. xii., xiii., xv., vii. in *H. A. & M.*, 1875.

(iv.) *Jesu deus angelorum* = *O Jesu, Thou the beauty art.* This is usually taken from the *Roman Brev.* text (see below). It is distinguished from this by st. ii., "For Thee I yearn, for Thee I sigh."

2. In the *tr.* of J. M. Horst's *Paradise of the Christian Soul*, edited by Dr. E. B. Pusey in 1847, *The Rhythm* is *tr.* in five decades of varying metre, thus:—

(i.) *Jesu, dulcis memoria* = *Jesu, who dost true joys impart.*

(ii.) *Mane nobiscum, Domine* = *Stay with us, Lord, and lift Thy gracious light.*

(iii.) *Qui Tu gustant esuriant* = *They who of Thee have tasted hunger more.*

(iv.) *Jam quod quasi video* = *Now what I sought do I behold.*

(v.) *Tu mentis delectatio* = *Thou art the mind's delight.*

This *tr.* is not in C. U. It is vigorous and musical, and from it some excellent centos might be compiled. The *tr.* used in the *tr.* of *The Paradise of the Christian Soul*, pub. by Burns,

1850, is E. Caswall's as above, divided into five decades.

3. *Jesu, how sweet those accents are.* By W. J. Copeland, in his *Hys. for the Week, &c.*, 1848, p. 137, reduced to 30 st. of 4 l. In *Darling's Hymns, &c.*, 1887, the following hymns are said to be based on this *tr.*; but they have so little in common either with Copeland's *tr.* or St. Bernard's original that Mr. Darling may claim them as his own. The most that can be said is that they were suggested by Copeland's *tr.*:—

(1.) Lord Jesus, since the faith of Thee.

(2.) To Thee, O Christ, our thoughts aspire.

(3.) What name so full of melody?

4. *Jesu, name of sweetest thought.* By Dr. Ederheim, in his *The Jubilee Rhythm of St. Bernard of Clairvaux, &c.*, 1867. This is a very spirited and musical *tr.*, and from it some five or six centos of great excellence might be compiled. It has been strangely overlooked. It is in 48 st. of 4 l.

5. *Jesu, remembrance passing sweet.* By T. G. Crippen, in his *Ancient Hys. & Poems*, 1868, p. 163, in 48 st. of 4 l.

6. *O Jesus, Thy sweet memory.* By Mrs. Charles in her *Voice of Christian Life in Song*, 1858, in 19 st. of 4 l. This *tr.* is rarely quoted in the collections.

VI. Translations from the Sarum Uses.

In the *Sarum Breviary* there are two centos, and in the *Sarum Gradual* one, all of which have been rendered into English as follows:—

(i.) *Jesu dulcis memoria.* This is appointed for Matins on the Festival of the Holy Name in the *Sarum Brev.*, 1499, and is composed of the following stanzas: 1, 2, 3, 5, 9, 10, as above. This has been *tr.* as:—

1. *Jesu, the very thought is sweet.* By J. M. Neale, in the *H. Nodet*, 1852, No. 18, with added doxology. This *tr.* may be distinguished from Neale's *tr.* from the *Sarum Gradual* (below) through st. iv., which reads here "No tongue of mortal can express." This *tr.* is found in a large number of hymn-books in G. Britain and America, the text, slightly altered, as in *H. A. & M.*, being the most popular. In the *Salisbury H. Bk.*, 1857, it begins "Jesu! memorial name so sweet;" and in the *Sarum H.*, 1868, "Jesu, sweet memories of Thy Name."

2. *Jesu, how sweet Thy memory Within my, &c.* By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55.

3. *Jesu, how sweet Thy memory is! To every heart, &c.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 244.

(ii.) *Jesus, auctor clementiae.* In the *Sarum Brev.*, 1499, this is the hymn for Lauds at the Festival of the Holy Name. It consists of st. 16, 22, 35, 37, 25, 43, 45, and an additional stanza. *Tr.* as:—

1. *Jesu, Well-spring of all mercy.* By W. J. Blew, in his *Church Hy. and Tune Bk.*, 1852-55, and again in Rice's *Sel.* from the same, 1870.

2. *Jesu, Thou Fount of mercy, hail.* By J. D. Chambers, in his *Lauda Syon*, 1857, p. 245, and again in the *Hymner*, 1883, somewhat freely altered as "Jesu, of mercy Source alone."

(iii.) *Jesu dulcis memoria.* This longer extract from the poem appears in the *Sarum Gradual*, 1532, as a Sequence (commonly called the *Rosy Sequence*) for the Festival of the Holy Name. It consists of st. 1-7, 47, 48. It is *tr.* as:—

Jesu, the very thought is sweet. By J. M. Neale, in the *H. Notes*, 1858, No. 72, and a few other collections, including the *People's H.*, 1867. It is distinguished from Neale's *tr.* above by st. iv., which begins "Jesu, Thou sweetness pure and blest," which is also the opening of No. 1474 in *Kennedy*, 1863, and others. In the *Sarum Hyl.*, 1868, No. 67, Pt. i. is composed of st. i.-v. from this *tr.*, and st. vi.-viii. from the *tr.* above, i. 1, also by Dr. Neale, and in both instances slightly altered; and Pt. ii. from this *tr.* being st. viii., vi., vii. and ix., also altered.

VII. Translations from the Roman Use.

In the *Roman Breviary*, 1722, three centos were given for the 2nd S. after the Epiphany, being the Festival of the Holy Name of Jesus, as follows:—

(i.) **Jesu dulcis memoria.** This is appointed for *Vespers*, and is composed of st. 1, 2, 3, 5, and an added st., "Sis Jesu nostrum gaudium." *Tr.* as:—

1. **Jesu, the very thought of Thee.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 56; and again in his *Hys. & Poems*, 1873, p. 31. This *tr.* is the most widely used of any made from *The Rhythm*, and is usually given unaltered, except at times a slight change in st. iv. In *Kennedy*, 1863, it is slightly altered, and st. iii., ll. 5-8, are added from Caswall's *tr.* of "Jesu, Rex admirabilis."

2. **Sweet and with enjoyment fraught.** By Bp. Mant in his *Ancient Hys.*, &c., 1837, p. 50 (1871 ed., p. 90).

Other tra. are:—

1. Thy sweet remembrance, Lord, imparts. *R. Campbell*, 1850.
2. O Jesu dear, how sweet Thou art. F. S. Pierpoint in 2nd ed. *Lyra Eucharistica*, 1864.
3. The memory sweet of Jesus' Name. J. D. Aylward in Shipley's *Annus Sanctus*, 1884, p. 45.

(ii.) **Jesu, Rex admirabilis.** This is appointed for *Matins* at the same Festival, and is composed of st. 9, 11, 4, 14, and the added stanza, "Te nostra Jesu vox sonet." *Tr.* as:—

1. **O Jesu, King most wonderful.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 57; and his *Hys. & Poems*, 1873, p. 32. This *tr.* is widely used.

Other tra. are:—

1. O Jesu, King of Saints adored. *Bp. Mant*, 1837.
2. Jesu, King o'er all adored. *R. Campbell*, 1850.
3. Jesu, the King all wonderful. *W. J. Bless*, 1852-58.
4. O Jesu, Lord, most mighty King. J. D. Aylward, in Shipley's *Annus Sanctus*, 1884, p. 46.

(iii.) **Jesu, decus angelicum.** This is appointed for *Lauds* in the same Festival, and is composed of st. 22, 20, 27, 10, 35. *Tr.* as:—

1. **O Jesu, Thou the beauty art.** By E. Caswall, in his *Lyra Catholica*, 1849, p. 58; and his *Hys. & Poems*, 1873, p. 33. This also is in extensive use.

2. **Jesu, highest heaven's completeness.** By R. Campbell, in his *Hys. & Anthems*, 1850, p. 17, and in the *People's H.*, 1867.

3. **Crown of the angels. Thy sweet Name.** By J. D. Aylward, in O. Shipley's *Annus Sanctus*, 1884, p. 46.

VIII. Translations from the Paris Use.

In the *Paris Breviary*, 1736, the hymn for *Lauds* for the Festival of the *Transfiguration* is:—

Jesu dulcedo cordium. This is composed of st. 4, 10, 11, 18, 21, 44, of *The Rhythm*, and is *tr.* as:—
1. **Jesu, the heart's own Sweetness and true Light.** By I. Williams, in his *Hys. tr. from the Parisian Breviary*, 1839.

2. **Jesu, delight of every heart.** By J. D. Chambers, in his *Lauda Syon*, 1857.

IX. Various Centos.

The following hymns are translations of stanzas compiled from *The Rhythm*. They vary much in length and character. Some are in C. U. and others are worthy of that distinction:—

1. In *Rorison's Hys. & Anthems*, 1851, there are two centos arranged by Dr. Rorison from various *trs.*, with additions of his own, as:—

1. "Jesu, how sweet the memories are."
2. "Jesu, the angels' Light and song."

2. In J. A. Johnston's *English Hymnal*, 2nd ed., 1861, portions of E. Caswall's *tr.* of the full text, somewhat extensively altered, were given as two hymns, Nos. 65, 66, as:—

1. "O Jesu, King adorable."
2. "O Jesu, Thou the glory art."

3. In Dr. Kynaston's *Occasional Hymns*, 1862, there are two centos from *The Rhythm*, as:—

1. "Source of recollection sweet."
2. "Jesu, Bridegroom, Saviour, Friend."

4. The Rev. R. C. Singleton's *tr.* in the *Anglican H. Bk.*, 1868, No. 258, "Jesu, how sweet the thought of Thee," is from the *Roman Brev.*, with an additional stanza (v.) from *The Rhythm* (x.).

5. In the *Roman Catholic Hys. for the Year*, 12 st. are given from *The Rhythm*, divided into three parts:—

1. "Jesu, the very thought of Thee." The 2nd st. begins "No sound, no harmony so gay."
2. "Thee, then, I'll seek, retired apart."
3. "O King of love, Thy blessed fire."

6. The hymn given in the *American College Hyl.*, N. Y., 1876, as, "O Thou in Whom our love doth find," is from E. Caswall's full *tr.*, st. 41, 11, 16, 18, very slightly altered.

7. The hymn, "O Jesus, Lord of all below," in the *American Hys. for the Church of Christ*, Boston, 1853, is composed of E. Caswall's *tr.* of the *Roman Brev.* form of "Jesu, Rex admirabilis," st. iii.-v. slightly altered.

8. The most popular cento in C. U. is, "Jesu, Thou joy of loving hearts," by Dr. Ray Palmer. It is composed of the *tr.* of st. 4, 3, 20, 28, 10, of *Daniel's* text, and appeared in the *American Andover Sabbath H. Bk.*, 1858, No. 686. It is found in all the best English and American hymn-books now in C. U., and is usually given in an unaltered form. In the *Hymnary*, 1872, it is altered to "O Jesu, joy of loving hearts."

9. In the 1862 Appendix to the *Hymnal N.* there are two centos: (1) "Tu mentis delectatio," *tr.* by T. I. Ball as "Thou the spirit's pleasure," and (2) "Jesu, Tua dilectio" ("Tua, Jesu dilectio"), *tr.* as "Jesu! the soul hath in Thy love."

10. Another cento, *tr.* by Dr. J. W. Alexander, was pub. in Schaff's *Kirchenfreund*, N. Y., April, 1859; and in Schaff's *Christ in Song*, 1869 and 1870. It begins, "Jesu, how sweet Thy memory is! Thinking of Thee," &c.

11. In the *Primers* of 1684 and 1685, and in the *Evening Office* of 1725, there are the following centos:—

1. "Thou, Jesus, art the admired King." (1684.)
2. "Jesus the only thought of Thee
Fills with delight my memory." (1685.)
3. "If Jesus called to mind impart." (1725.)

These centos are printed in full in O. Shipley's *Annus Sanctus*, 1884; and the *Primers*, &c., are described in the Preface to the same [see also *Primers*.]

12. In R. Beste's *Church Hys.*, 1849, there are 14 st. of 4 l. from *The Rhythm*, as: "Jesus, how sweet the thought of Thee."

13. Dr. J. Wallace gave 14 st. in 4 l. in his *Hys. of the Church*, 1874, as "Jesus, to think of Thee."

This elaborate and extensive use of St. Bernard's *Rhythm* is almost if not entirely unique in hymnody. A few hymns exceed it in the number of their translations into English, as the "Adeste fideles," the "Dies Irae," and the "Ein feste Burg," but no other poem in any language has furnished to English and American hymn-books so many hymns of sterling worth and well-deserved popularity. [J. J.]

X. *Translations through the German.*

The hymn has been frequently tr. into German. Four of these versions have passed into English, viz:—

i. Ach Gott, wie manches Herzleid (q. v.).

ii. O Jesu stias, wer dein gedankt. *Wackernagel*, v. p. 449, gives this in 18 st. of 4 l. from the 1612 ed. of Johann Arndt's *Paradis-Gärtlein*; and also gives a version in 52 st. from the 1711 ed. of the *Paradis-Gärtlein*. According to *Bäumker*, i. p. 386, the 18 st. of 1612 form part of a version in 48 st. in Conrad Vetter's *Paradisvogel*, 1613; Vetter in his preface stating that this version had been for some time in print. There does not appear to be any reason for assigning this tr. either to Arndt, or, as has sometimes been done, to Martin Woller. A selection of 16 st. is No. 773 in the *Uw. L. S.*, 1851. Tr. as:—

When memory brings my Jesus to my sense. A very free tr. in 41 st. of 4 l. 1st pub. in A. W. Boehm's tr. of Arndt's *True Christianity*, vol. i., 1712, p. 597. This was revised by J. C. Jacobi, reduced to i. v., and included in his *Psalmidia Germanica*, 1720, p. 25 (1722, p. 130), beginning "When Thought brings Jesus to my sense." In Jacobi's ed., 1732, p. 17, it is altered to "Sweet Jesus! when I think on Thee." In the *Moravian H. Bk.*, 1754, pt. i., No. 236, is a cento of 17 st. from Jacobi, 1732; to which are added 3 st. from Isaac Watts (st. v. of his "Far from my thoughts, vain world, be gone," st. iv., v. of his "Twas on that dark, that doleful night"), in all 20 st. Centos, beginning with st. i., from the text of 1754, are found in Montgomery's *Christian Psalmist*, 1825, Surrey Chapel H. Bk., 1858, &c. Other more or less altered forms of Jacobi are:—

1. Dear Jesus, when I think of Thee (Jacobi's st. i. altered). *Moravian H. Bk.*, 1789 (1849, No. 486).

2. Of Him Who did Salvation bring (Jacobi's st. iii.) in Madan's *Ps. & Hys.*, 1760, and in varying centos in the Amer. Meth. Epis. Hymns, 1849, *Hys. & Songs of Praise*, N. Y., 1874, &c.

3. Come all, and hear of Jesus' love (Jacobi's st. xi. altered), in Dr. Hawker's *Coll.*, Plymouth, 1847.

iii. An Jesum danken oft und viel. By M. Rinkart, in his *Jesu Herzbüchlein*. This work was completed in vs. 1630, and first printed 1636. Only the 2nd ed., Leipzig, 1663, is now extant [Royal Library, Hannover], and there the tr., being broken up into sets of 3 st., begins at p. 31 and ends p. 121. The complete text, in 48 st., is in Dr. J. Linke's ed. of Rinkart's *Geistl. Lieder*, 1866, p. 352. In the *Itneburg Stadt G. B.*, 1868, No. 246 consists of st. 1, 2, 4, 12, 16, 28, 39, and this form is in the Berlin *G. L. S.*, ed. 1863. Tr. as:—

Sweet meditation on the Lord. A tr. of st. 1, 2, 4, 12, 39, by H. L. Hastings, 1879, included in his *Hymnal*, 1880, and *Songs of Pilgrimage*, 1886.

iv. Jesu, deines zu gedanken. A free tr., in 48 st., by N. L. von Zinzendorf, included as No. 1148 in the 3rd ed., 1731, of his *Sammlung geist- und lieblicher Lieder*. Tr. as "Jesus! on Thee to be thinking," as No. 237 in pt. i. of the *Moravian H. Bk.*, 1754. [J. M.]

Jesu dulcissime, e throno gloriae. [*Love to Christ.*] This is found in the *Psalterium cantionum Catholicarum*, Cologne 1722, p. 334; in the *Hymnodia Sacra*, Münster 1753, p. 161; in *Daniel*, ii. 371, &c. It is probably not earlier than 1650, and is in 4 st. of 4 l. [J. M.]

Translations in C. U. —

1. Jesu, most loving One, Who from Thy glory's throne. By R. F. Littledale, in the *People's H.*, 1867.

2. O precious Saviour, from Thy throne. By R. C. Singleton, written in 1867, and included in the *American H. Bk.*, 1868.

3. Jesu, most pitiful, Who from heaven's throne. By J. Ellerton, in Brown-Borthwick's *Sixteen Hys. with Tunes*, 1870, and again in the Brown-Borthwick *Select Hys.*, 1871.

Another tr. is:—
O Jesu, most sweet! From Thy glorious throne. J. W. Hewett, 1859. [J. J.]

Jesu, for the beacon-light. Sir H. W. Baker. [*Festival of Martyrs. For a Doctor.*] Written for and first pub. in the *Appendix to H. A. & M.*, 1868, and repeated in the revised ed., 1875. [J. J.]

Jesu geh' voran. N. L. von Zinzendorf. [*Following Christ.*] 1st appeared as No. 525 in the *Brüder G. B.*, 1778, in 4 st. of 6 l. It is a slightly altered cento (probably made by Christian Gregor) from two hymns by Zinzendorf, on both of which see notes. St. i. is st. x., iii. is st. iv., and iv. is st. xi. of "Seelenbräutigam, O du Gottes-Lamm"; and st. ii. is st. xi. of "Glanz der Ewigkeit." In the text of 1778 it has passed into many German hymn-books, e.g. the Berlin *G. L. S.*, ed. 1863, No. 634; and has become a great favourite, especially as a children's hymn. Tr. as:—

1. Jesus, still lead on. A very good but free tr. by Miss Borthwick, in the *Free Church Magazine*, 1846, p. 14, repeated, slightly altered, in *H. L. L.*, 1st Ser., 1854, p. 23 (1884, p. 26). From the *H. L. L.* it has passed into many recent hymnals, e.g. the *People's*, 1867; *Church Hys.*, 1871; *Thring's Coll.*, 1882; *Bapt. Hyl.*, 1879; *N. Cong. Hyl.*, 1887, &c.; and in America in the *Sabbath H. Bk.*, 1858; *Presb. Hyl.*, 1874; *H. & Songs of Praise*, N. Y., 1874, &c., generally in full and unaltered.

2. Jesu! guide our way. A good and full tr. by A. T. Russell, written March 20, 1846, and pub. in his *Ps. & Hys.*, 1851, No. 61. This, generally omitting st. iii., has been repeated in the *Book of Praise Hyl.*, 1867; *American Presb. Hyl.*, 1874; *Evang. Hyl.*, N. Y., 1880, &c. The versions in the Eng. Presb. *Ps. & Hys.*, 1867, and John Robinson's [some time Chaplain of the Settle Union, Yorkshire, who d. Jan. 1886] *Coll.*, 1869, are partly from Mr. Russell and partly from Miss Borthwick.

3. Jesu, day by day. A full and close tr. by Miss Winkworth, as No. 174 in her *C. B. for England*, 1863; and in her *Christian Singers*, 1869. Repeated in J. L. Porter's *Coll.*, 1876, and M. W. Stryker's *Christian Chorals*, 1885.

4. Jesu! be our Guide. By L. Heyl, as No. 406 in the *Ohio Luth. Hyl.*, 1880.

Other trs. are, (1) "Jesus, lead the way," by J. D. Burns, in the *Family Treasury*, 1859, pt. i. p. 289, and his *Memoir & Remains*, 1869, p. 241. (2) "O Jesus, show the way," in Dr. J. F. Hurst's tr. of K. R. Hagenbach's *Hist. of the Church* 18 and 19 centuries, N. Y., 1849, vol. i. p. 433. (3) "Jesus, day by day," partly from Miss Winkworth, as No. 1014 in Reid's *Praise Bk.*, 1872. (4) "Jesus, day by day, Guide us on our way," as No. 485 in the *Moravian H. Bk.*, 1886. [J. M.]

Jesu, if still Thou art to-day. C. Wesley. [*For Pardon.*] Pub. in *Hys. & Sac. Poems*, 1740, in 21 st. of 4 l., and headed,

"These things were written for our Instruction" (*P. Works*, 1868-72, vol. i. p. 262). It is a résumé of the miracles of our Lord, together with their spiritual teachings. In 1780 the poem was divided (with the omission of st. xiii.) into two parts, and included in the *Wes. H. Bk.* as two hymns (Nos. 131, 132), the second part being, "While dead in trespasses and sins." Both parts have passed into other collections, Pt. i. sometimes being given as "Jesus, if Thou art still to-day," as in Spurgeon's *O. O. H. Bk.*, 1866. Sometimes Pt. i. is used as a special hymn for the 3rd S. after the Epiphany, for which it is most suitable. In the Reformed Dutch *Hys. of the Church*, N. Y., 1869, st. vii.-x. of Pt. ii. in the *Wes. H. Bk.* are given as, "O Lord, impart Thyself to me." [J. J.]

Jesu, komm' doch selbst zu mir. *J. Scheffler.* [*Love to Christ.*] A fine hymn of longing for spiritual union with Christ, 1st pub. as No. 8 in Bk. i., 1657, of his *Heilige Seelenlust* (*Werke*, 1862, i. p. 29), in 9 st. of 4 l., entitled, "She [the Soul] longs after Jesus alone." It passed through Freylinghausen's *G. B.*, 1704, into many later German collections, and is No. 761 in the *Unv. L. S.*, 1851. *The trs.* in C. U. are:—

1. **Jesus, Jesus, visit me.** A good and full *tr.* by Dr. R. P. Dunn, contributed to *Sacred Lyrics from the German*, Philadelphia, 1859, p. 125. Repeated, generally omitting st. iv.-vi., in Hatfield's *Church H. Bk.*, 1872, Baptist *Service of Song*, 1871, *Amer. Presb. Hyl.*, 1874, *Laudes Domini*, N.Y., 1884, and others.

2. **Jesus! Saviour! come to me.** Let me, &c. A good and full *tr.* by Dr. M. Loy in the *Evang. Review*, Gettysburg, July, 1861; repeated as No. 279 in the *Ohio Luth. Hyl.*, 1880.

3. **Jesu, Jesu, come to me.** Longeth, &c. A good *tr.* from the greatly altered text ("Jesu, Jesu, komm zu mir") of the *Trier G. B.* (R. C.), 1846, p. 121, in 7 st.; in *Lyra Eucharistica*, 1864, p. 29, signed "M." Repeated as No. 94 in the *Hyl. for St. Ethelburga's*, Lond., 1873.

Other trs. are: (1) "Dearest Jesus, come to me," as No. 465 in pt. i. of the *Moravian H. Bk.*, 1764 (1886, No. 463), repeated in some eds. of Lady Huntingdon's *Coll.* (2) "Jesus, come Thyself to me," by Miss Manington, 1864, p. 29. (3) "Jesus, Jesus, come to me! How I long," &c., by Miss Burlingham, in the *British Herald*, July, 1866, p. 109. (4) "Jesus, Jesus, come to me! Oh how," &c., in the *British Herald*, April, 1867, p. 56, repeated as No. 243 in Reid's *Præse Bk.*, 1872. (5) "Jesus, Saviour, come to me, Lo, I thirst," &c., in the *Family Treasury*, 1877, p. 111. [J. M.]

Jesu, Lord, we look to Thee. *C. Wesley.* [*Family Union desired.*] Appeared in *Hys. and Sac. Poems*, 1749, vol. i., No. 146, in 6 st. of 4 l., and again in the *Wes. H. Bk.*, 1780, No. 495. (*P. Works*, 1868-72, vol. v. p. 52.) The cento "Lord, we all look up to Thee," in T. Davis's *Hys. Old and New*, 1864, No. 231, and in Spurgeon's *O. O. H. Bk.*, 1866, was adapted by Mr. Davis from this hymn.

[J. J.]

Jesu, Lover of my soul. *C. Wesley.* [*In time of Danger and Temptation.*] 1st pub. in the *Wesley Hys. and Sac. Poems*, 1740, in 5 st. of 8 l., and headed "In Temptation" (*P. Works*, 1868-72, vol. i. p. 259). In 1800 it was added to the *Wes. H. Bk.*, but before this it had been included in a few hymn-books of the Church of England, amongst

which were M. Madan's *Ps. & Hys.*, 1760; R. Conyers's *Ps. & Hys.*, 1774; A. M. Toplady's *Ps. & Hys.*, 1776, and others. During the past hundred years few hymns have been so extensively used. Its popularity increases with its age, and few collections are now found from which it is excluded. It is given in the hymn-books of all English-speaking countries, and has been translated into many languages.

2. The opening stanza of this hymn has given rise to questions which have resulted in more than twenty different readings of the first four lines. The first difficulty is the term *Lover* as applied to our Lord. From an early date this tender expression was felt by many to be beneath the solemn dignity of a hymn addressed to the Divine Being. Attempts have been made to increase the reverence of the opening line by the sacrifice of its pathos and poetry. The result was "Jesu, Refuge of my soul," a reading which is still widely adopted; "Jesus, Saviour of my soul," and "Father, Refuge of my soul." Wesley's reading, however, has high sanction. In the *Wisdom of Solomon*, xi. 26, we read: "But Thou sparest all, for they are Thine, O Lord, Thou Lover of souls."

The second difficulty was in ll. 3, 4:

"While the nearer waters roll,
While the tempest still is high."

To a great number of hymn-book compilers, these words have been a stumbling-block and a rock of offence. Various attempts have been made to surmount the difficulty from the 1st ed. of Lady Huntingdon's *Coll. of Hymns*, 1764, to the S. P. C. K. *Church Hymns*, 1871. Wesley's opening lines are:—

"Jesu, Lover of my soul,
Let me to Thy bosom fly,
While the nearer waters roll,
While the tempest still is high."

Amongst the numerous attempts to improve these lines are the following:—

1. "While the billows near we roll."

This is in Lady Huntingdon's *Coll.*, 1764, as above, and more than a hundred years later, in Harland's *Ch. Psalter & Hyl.*, 1876, besides several collections between the two dates.

2. "While the raging billows roll."

This reading appeared in Rippon's *Bap. Sel.*, 1787; Bickersteth's *Christ. Psalmody*, 1833, and others, and is widely used.

3. "While the threaten'g waters roll."

In Kempthorne's *Ps. & Hys.*, 1810, and a few modern hymn-books.

4. "Jesus, Refuge of the soul,
To Thy sheltering arms we fly."

This is in Cotterill's *Sel.*, 1816. In the 1819 ed. it was changed to,

5. "To Thy sheltering cross we fly," and the entire hymn was omitted in 1820.

6. "Jesus, Saviour of my soul,
Let me to Thy mercy fly."

In Basil Wood's *Ps. & Hys.*, 1821.

7. "Jesus, Lover of our souls,
We to Thee for safety fly;

While the ocean round us rolls,
While the tempest still is high."

This appeared in W. Urwick's *Collection*. Dublin, 1829, and has passed into a few collections.

8. "Jesus, Refuge of the soul,
We to Thee for safety fly;

While the waters round us roll,
While the tempest still is high."

This is Urwick's reading altered, and was given in Frank's *Christ. Psalmody*, Huddersfield, 1833.

9. "Let me to Thy shelter fly."

In Davies and Baxter's *Sel.*, Lond., 1835.

10. "While the gathering waters roll," in Murray's *Hymnal*, 1852; Pott's *Hymns*, &c., 1861; H. A. & M., and others.

11. "To Thy sheltering wings I fly."

In Rowe's *Church Psalm Book*, cir. 1840.

12. "I will to thy bosom fly."

In the *Covenant Hymns*, London, 1849.

13. "To Thy mercy we would fly,
While the billows near us roll."

In the *Engby School Ps. & Hys.*, 1850.

14. "While the troubled waters roll."

In the *Primitive Methodist H. Bk.*, 1843.

15. "While the waters near me roll,
While temptation's wave mounts high."

These changes, and a doxology of 4 l., were given in the *Salisbury H. Bk.*, 1857. The line, "While the waters nearer roll," was repeated in *Church Hymns*.

16. "While the waves around me roll."

In T. Davis's *Hys. Old & New*, 1864.

17. "O Thou Lover of my soul," in the American *Untarian Hys. of the Spirit*, 1864.

3. In addition to these individual changes, there are others, and also several combinations, as for instance:—

"Jesus, Refuge of the soul,
To thy sheltering arms we fly;
While the raging billows roll,
While the tempest's roar is high,"

Dr. Kennedy, 1863, in which there are six alterations, each of which was made by a different person and at a different date, the last being by Dr. Kennedy, in 1863. These numerous quotations do not exhaust the changes and combinations of changes which the ingenuity of compilers have forced upon Wesley's lines. In the whole range of hymnody, we know of no stanza or portion of a stanza which has undergone so many alterations. As an editorial curiosity those four lines are in their transformations unique. In the latest hymn-books, as Thring's *Coll.*, the *Westminster Abbey H. Bk.*, Horder's *Cong. H. Bk.*, and others in G. Britain and also America, it is pleasing to find that Wesley's lines are unaltered. In these collections are at one with a large number of hymnals of various dates whose uniform use is emphatically in favour of the original text. The fact that in a wide expanse of waters a distant part may be lashed into fury by a passing storm whilst around a given ship there is perfect calm; and that these circumstances are often reversed, and the "nearer waters" are those affected, and the distant waters are sleeping in the silent air—seems to have escaped the notice of the two score or more editors who have vainly striven to improve Wesley's text. In life, as in nature, storms are local. One ship may be dashed hither and thither by the fury of "the nearer waters;" whilst another is sleeping in the far distance on a throbless sea. Men cry for help, not against dangers which are both distant and undefined; but out of the depths of their immediate troubles. Their life is amid "the nearer waters" of local surroundings and passions and temptations, and to them the *Lover of souls* is indispensable.

4. Many charming accounts of the origin of this hymn are extant, but unfortunately, some would add, they have no foundation in fact. The most that we can say is that it was written shortly after the great spiritual change which the author underwent in 1738; and that it was published within a few months of the official date (1739) which is given as the founding of Methodism. It had nothing whatever to do with the struggles, and dangers with lawless men, in after years. Nor with a dove driven to Wesley's bosom by a hawk, nor with a sea-bird driven to the same shelter

by a pitiless storm. These charming stories must be laid aside until substantiated by direct evidence from the Wesley books; or from original mss. or printed papers as yet unknown.

5. Mr. G. J. Stevenson's "associations" of this hymn in his *Meth. H. Bk. Notes*, 1883, are of more than usual interest and value.

6. This hymn has been tr. into several languages, including Latin, by R. Bingham in his *Hymno. Christi. Latina*, 1871, as, "Mese animæ Amator;" and H. M. Maogill in his *Songs of the Christian Creed & Life*, 1876, as, "Jesu! Animæ Amator." [J. J.]

Jesu, meek and gentle. G. R. Frynne. [*A Child's Prayer.*] Written in 1856, and pub. in the author's *Hymnal Suited for the Services of the Church*, &c., 1858, in 5 st. of 4 l. In 1861 it was given in *H. A. & M.*, and subsequently in most collections published in G. Britain and America. The author has also republished it in his work *The Soldier's Dying Visions, and Other Poems*, 1881, and has added the following note:—

"This little hymn has found its way into most English Hymn-books. It is commonly thought to have been written for children, and on this supposition I have been asked to simplify the fourth verse. The hymn was not, however, written specially for children. Where it is used in collections of hymns for children, it might be well to alter the last two lines in the fourth verse thus:—
"Through earth's passing darkness,
'To heaven's endless day."

Usually the original text is given as in *H. A. & M.*, 1875. [J. J.]

Jesu meine Freude. J. Franck. [*Love to Christ.*] This beautiful hymn appears in C. Peter's *Andachts Zymbeln*, Freyberg, 1655, No. 211, in 6 st. of 10 l., followed by a seventh stanza marked off ** "Vater aller Ehren," from Franck's *Vaterunserharfe* (i.e. one of his metrical versions of the Lord's Prayer). It is also in J. Crüger's *Praxis*, Frankfurt, 1656, No. 385 (with the melody by Crüger still in German use); in Franck's *Geistliches Sion*, 1674, No. 85 (1846, p. 58), and in most later hymn-books generally in the original 6 st., as in the *Unv. L. S.*, 1851, No 762.

It is modelled on a Song in H. Alberti's *Arien*, pt. iv., Königsberg, 1641, No. 24, which begins, "Flora meine Freude; Meiner Seelenweide." When the hymn began to be extensively used many of the older Lutherans objected that its depth of spiritual experience unfitted it for use in public worship; just as in our days Bp. C. Wordsworth, in the preface to his *Holy Year*, objected on similar grounds to the use of "Jesus, lover of my soul," by an ordinary congregation. Lauxmann, in *Koch*, viii. 279-286, relates many instances in which the use of this hymn was blessed. He adds that it was tr. into Estonian in 1667; into Russian in 1724, by command of Peter the Great; and about the same time into Latin.

Translations in C. U.:—

1. **Jesus, my chief pleasure.** A good tr., omitting st. iii., contributed by R. Massie, as No. 436, to the 1857 ed. of Mercer's *C. P. & H. Bk.* (Ox. ed., 1864, No. 339, omitting the tr. of st. iv.). Mr. Massie included the tr. in his *Lyra Domestica*, 1864, p. 132, and it is also in Reid's *Praise Bk.*, 1872; Schaff's *Christ in Song*, &c.

2. **Jesu, priceless treasure.** A good tr., omitting st. iii., by Miss Winkworth, as No. 151, in her *C. B. for England*, 1863, repeated, adding a tr. of st. iii., in her *Christian Singers*, 1869, p. 228. Included in the *Ohio Luth. Hyl.*, 1880, No. 280, with a tr. of st. iii. not by Miss Winkworth.

3. **Jesus, Thou art nearest.** A tr. of st. i., ii.,

v., vi., by M. W. Stryker, as No. 119 in his *Christian Chorals*, 1885.

Other trs. are, (1) "Jesu! Source of gladness," by J. C. Jacobi, 1722, p. 74. Slightly altered in his 2nd ed., 1732, p. 128, and repeated in the *Moravian H. Bk.*, 1764. In the *Moravian H. Bk.*, 1789, No. 463 (1849, No. 655), the three opening lines of this version and little else are from Jacobi. (2) "Jesu, my chief pleasure, Comfort," by Dr. H. Mills, 1845 (1856, p. 90). (3) "Jesu, my joy-giving," by N. L. Frothingham, 1870, p. 150. (4) "Jesu, Fount of Pleasures," by J. H. Hopkins, in his *Carols*, &c., 3rd ed., 1882. [J. M.]

Jesu, my God and King. C. Wesley. [*Jesu The King.*] 1st pub. in *Hys. & Sac. Poems*, 1739, p. 171, in 11 st. of 6 l., and entitled "Hymn to Christ the King" (*P. Works*, 1868-72, vol. i. p. 152). In the 1830 *Supplement to the Wes. H. Bk.*, st. i.-vii. were included as No. 689. These are repeated as No. 727 in the revised ed., 1875. In *Kennedy*, 1863, st. iii.-v. and vii. are given as "Hail your dread Lord and ours." [J. J.]

Jesu, my great High Priest above. C. Wesley. [*Lent.*] Pub. in *Hys. & Sac. Poems*, 1739, in 5 st. of 8 l., and headed Ps. 139, 23, "Try me, O God, and seek the ground of my heart" (P. Bk. version), and again in *P. Works*, 1868-72, vol. i. p. 87. When included in the *Wes. H. Bk.*, 1780, No. 97, it was reduced to 4 st., and began, "Jesu, my Advocate above." This arrangement, either in full or abbreviated, is given in several modern hymnals. The last stanza of the original is sometimes given as a short hymn beginning, "O sovereign Love [Lord], to Thee I cry." [J. J.]

Jesu, my Master and my Lord. C. Wesley. [*Close of the Year—Temptation.*] Appeared in *Hys. & Sac. Poems*, 1749, vol. ii., in 4 st. of 8 l., as No. 6 of "Hymns for the Watch Night" (*P. Works*, 1868-72, vol. v. p. 268). In the *Wes. H. Bk.* 1780, st. ii.-iv. were given (No. 301) as "Into a world of ruffians sent"; but in the revised ed., 1875, the original first stanza was restored. In both forms the hymn is in C. U. [J. J.]

Jesu, my Saviour, Brother, Friend. C. Wesley. [*Jesu All in All.*] 1st pub. in *Hys. & Sac. Poems*, 1742, p. 214, in 15 st. of 4 l., and headed "Watch in all things" (*P. Works*, 1868-72, vol. ii. p. 271). In 1780 J. Wesley divided st. i.-xi. into two hymns, and gave them in the *Wes. H. Bk.* as (1) "Jesu, my Saviour, Brother, Friend" (No. 303); and (2) "Pierce, fill me with an humble fear" (No. 304). This arrangement is repeated in the revised ed., 1875, and other collections. In several American Unitarian hymn-books the first part is altered to "Great God, my Father, and my friend"; and in some Presbyterian collections as "Great God, our Father, and our Friend"; but the use of these forms has not extended to G. Britain; neither has that in the American Meth. Episco. *Hymns*, 1849, No. 586, which is composed of st. vi. vii., and begins "Jesu, I fain would walk in Thee." In the American Meth. Episco. *Hymns*, 1849, Pt. ii. begins, "Lord, fill me with an humble fear." [J. J.]

Jesu, my Strength, my Hope. C. Wesley. [*Self-Consecration.*] Appeared in *Hys. & Sac. Poems*, 1742, p. 146, in 7 st. of

8 l., and headed "A Poor Sinner" (*P. Works*, 1868-72, vol. ii. p. 208). In 1780 st. i.-vi. and ii. were given in the *Wes. H. Bk.* as No. 292 (ed. 1875, No. 301). This is repeated in several collections. There are also the following additional centos from this hymn in C. U.:—

1. I rest upon Thy word. In the *American Church Pastorals*, Boston, 1864.
2. I want a heart to pray. In the *American Dutch Reformed Hys. of the Church*, 1869, &c.
3. Jesu, our strength, our hope. In the *Cooke and Denton Hymnal*, 1853, &c.
4. My God, my Strength, my Hope. In several American collections.
5. O God my Strength, my Hope. In *Martineau's Hymns*, 1840; the *Bap. Ps. & Hys.*, 1858, and others. [J. J.]

Jesu nostra redemptio, Amor et desiderium. [*Ascension.*] This fine hymn is probably of the 7th or 8th cent. It is found in three mss. of the 11th cent. in the British Museum, two of the English Church (Vesp. D. xii. f. 69; Jul. A. vi. f. 48 b.), and one of the ancient Spanish Church (Add. 30848, f. 153 b.): in the St. Gall ms. No. 387, of the 11th cent.; in a ms. cir. 1064, in Corpus Christi College, Cambridge (No. 391, page 247); and in the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, p. 83, is printed from an 11th cent. ms. at Durham (B. iii. 32, f. 24 b.). It is in the old *Roman* (Venice, 1478), *Sarum*, *York*, *Aberdeen*, and many other *Breviaries*. The printed text is also in *Daniel*, i., No. 56; *Mone*, No. 173; J. Chandler's *Hys. of the Prim. Church*, 1837; and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. The use of *Sarum* was at Compline from the vigil of the Ascension to Whitsuntide; that of *York* at Lauds; and the *Roman* at Vespers. In the revised *Roman Breviary* of 1632 it begins, *Salutis humane Sator*. This is repeated in J. Chandler's *Hys. of the Prim. Church*, 1837, No. 71, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. [J. M.]

This hymn has been tr. in both its original and in the *Roman Breviary* forms, as follows:—

- i. *Jesu nostra redemptio*. The trs. in C. U. are:—
 1. O Christ, our hope, our heart's desire. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 83. This tr. is the most popular of any of this hymn. In addition to being in C. U. in the original tr. in some collections it was altered by the compilers of *H. A. & M.* in 1861 to "Jesu, our hope, our heart's desire" (again altered in ll. 2-4 of st. i. in 1875), and in the *Hymnary*, 1872, to "O Jesu, our Redemption, Love." The *Hymnary* text is rewritten in L.M., and is much altered throughout.
 2. O Jesu, our Redemption. By E. Caswall in his *Lyra Catholica*, 1849, p. 290; and again in his *Hys. and Poems*, 1873, p. 146. This is repeated in several collections. In the *Hymnary* this is rewritten in L.M. as "O Jesu, our Redemption, Love."
 3. Jesu, Redemption, all divine. By J. M. Neale, in the *H. Noted*, 1852, and one or two other hymn-books.
 4. Our Redemption, our Salvation. By W. J. Blew, in his *Hymn and Tune Bk.*, 1852-55; and again in *Rice's Sel.* from the same, 1870.
 5. Jesu, our Redemption blest. By R. F. Little-dale, in the *People's H.*, 1867.

Translations not in C. U. :—

1. O our Redemption, Jesu Christ. *Primer*, 1604.
2. O Jesu, Who our souls dost save. *Primer*, 1619.
3. Jesu, Who our Redemption art, God, Maker of all things, &c. *J. Williams*, 1839.
4. Jesu, Who our Redemption art, Who in the deep love, &c. *Hymnarium Anglicanum*, 1844.
5. Jesu, Redeemer, Thou Who art. *J. D. Chambers*, 1857.
6. Jesu, our Redeemer, now. *Mrs. Charles*, 1858.
7. Jesu, Redemption dear. *J. W. Hewett*, 1859.
8. Jesu, Thou Redeemer dear. *Dr. Eidersheim*, 1867.
9. Jesu, our Ransom from above. In *Shipley's Annus Sanctus*, 1884.

ii. *Salutis humane Sator*. This *Roman Breviary* form of the text has been thus tr. :—

1. O Jesu, Lord of heavenly grace. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 81, into *Mercer* and others.

2. O Thou pure light of souls that love. By E. Caswall, in his *Lyra Catholica*, 1849, p. 100; and his *Hys. & Poems*, 1873, p. 56. This tr. is in several collections.

Translations not in C. U. :—

1. Jesu, Who man's Redeemer art. *Primer*, 1686 and 1710, in *Shipley's Annus Sanctus*, 1884.
2. O Christ, the Saviour of mankind. *Primer*, 1706.
3. Saviour of men, our joy supreme. *Bp. Mant*, 1837.
4. O Lord, Redeemer of the world. *A. J. B. Hope*, 1844.
5. Author of lost man's salvation. *W. J. Copeland*, 1848.
6. Saviour of men, Who dost impart. *F. C. Husenbeth*, 1840.
7. Jesu, slain for earth's release. *R. Campbell*, 1850.
8. Hail Thou, Who man's Redeemer art. *T. J. Potter*, in *Shipley's Annus Sanctus*, 1884.
9. Thou Who didst die for sinners' sake. *J. Wallace*, 1874.

Jesu, now Thy new-made soldier. *J. W. Hewett*. [After *Baptism*.] Pub. in his *Verses by a Country Curate*, 1859, in 7 st. of 6 l. and entitled "A Hymn after Baptism." It is followed by a quotation from one of the author's sermons, and a dedication reads :—

"To Mr. and Mrs. T—, my faithful and consistent Church parishioners, for the baptism of whose grandson this Hymn was composed, I inscribe the same with affectionate regard.—The Country Curate. Whitson Monday, 1859."

It was included in the *S. P. C. K. Appendix*, 1869; in the *Hymnary*, 1872; *Thring's Coll.*, 1882; and also in several others, but usually somewhat abridged. [J. J.]

Jesu quadragenariæ. [Lent.] This hymn has been ascribed to St. Hilary, but is certainly of later date. It is found in the *Sarum, York, Aberdeen*, and a number of *Roman Breviaries* (e.g. Halberstadt, 1500, and Havelberg, 1518), appointed for Lent at Vespers or Lauds; sometimes from the 1st to the 3rd S., or, as in the *Sarum* use, in the daily office at Lauds from the 3rd S. in Lent to Passion Sunday. The text is also in two mss. of the 11th cent. in the *British Museum* (Vesp. D. xii. f. 53; Jul. A. vi. f. 46); and in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 64, is printed from an 11th cent. ms. at Durham. (B. iii. 32 f. 19.) It is also found in two mss. of the 11th cent. at St. Gall (Nos. 413, 414); in *Daniel*, l. No. 6, the *Hymnarium Sarsoburgense*, 1851, p. 77, and *Card. Newman's Hymni Ecclesie*, 1838 and 1865. [J. M.]

Translations in C. U. :—

1. Jesu, the Law and Pattern, whence. By J. M. Neale. Pub. in the *H. Noted*, 1852, No. 21, in 6 st. of 4 l. It has passed into several collections, including the *Hymner*, 1882.

2. Jesu, Who this our Lenten tide. By J. D. Chambers. Appeared in his *Lauda Syon*, 1857, p. 138, in 6 st. of 4 l., and repeated in the *People's H.*, 1867.

3. Jesu, our Lenten fast of Thee. By J. W. Hewett. Pub. in his *Verses by a Country Curate*, 1859, p. 39, in 6 st. of 4 l. In *H. A. & M.*, 1861 and 1875; it was given with alterations by the compilers.

4. In watch and prayer by Thee. By F. Pott. Made for and 1st pub. in his *Hys. fitted to the Order of Com. Prayer*, 1861, in 6 st. of 4 l. In 1871 it was revised by the translator for the *S. P. C. K. Church Hys.*, and given therein as "In hunger, watch, and prayer."

5. Jesu, in fast for sinful man. This rendering in the *Hymnary*, 1872, is *Dr. Neale's tr.* as above, slightly altered by the Editors of the *Hymnary*.

Translation not in C. U. :—

Jesu, Whose holy life displays, *W. J. Blew*, 1852-5. [J. J.]

Jesu, Redeemer of mankind. *C. Wesley*. [Lent. *Holiness desired*.] Appeared in *Hys. and Sac. Poems*, 1742, p. 246, in 14 st. of 4 l., and based upon Titus ii. 14, "He gave Himself for us that He might redeem us from all iniquity" (*P. Works*, 1868-72, vol. ii. p. 303). Six stanzas, beginning with st. ix., were given in the *Wes. H. Bk.*, 1780, No. 394, as "What is our calling's glorious hope." This text has been repeated in several collections. [J. J.]

Jesu Redemptor omnium, Perpes corona præsulum. [*Comm. of Confessors*.] This hymn is found in four hymnaries of the 11th cent. in the *British Museum*, viz.: three of the English Church (Vesp. D. xii. f. 109; Jul. A. vi. f. 67; Harl. 2961, f. 249b), and one of the Spanish Church (Add. 30,851, f. 154b). In the *Latin Hys. of the Anglo-Saxon Ch.*, 1851, p. 137, it is printed from an 11th cent. ms. at Durham. (B. iii. f. 40 b.) It is also found in the *Roman* (Venice, 1478), *Sarum, York, Aberdeen*, and other *Breviaries*. In the *Sarum* use it was the hymn at Lauds and Second Vespers on the festival of a Confessor and Bishop. *Daniel*, i., No. 237, gives the text, and at iv. p. 369, cites it as in a 9th cent. ms. at Bern. The *Roman Brev.* text is in *Card. Newman's Hymni Ecclesie*, 1838 and 1865. *Tr.* as :—

1. Redeemer blest of all who live. By E. Caswall. 1st pub. in his *Lyra Catholica*, 1849, p. 217, in 5 st. of 4 l.; and again in his *Hys. & Poems*, 1873, p. 115. It is repeated in some Roman Catholic collections for missions and schools, and also in other hymn-books.

2. Jesu, the world's Redeemer, hear. By J. D. Chambers. Pub. in the enlarged ed. of the *H. Noted*, 1854; and repeated in the *Hymnary*, 1872, &c.

3. O Thou, Whose all redeeming might. By R. M. Benson. Contributed to *H. A. & M.*, 1861, and repeated in the revised ed., 1875.

4. Jesu, Redeemer, the renown. By J. D. Chambers. This second rendering by Mr. Chambers appeared in his *Lauda Syon*, Pt. ii., 1866, and was repeated in the *People's H.*, 1867.

Translations not in C. U. :—

1. Jesu, Redeemer Thou of all. *W. J. Blew*, 1852-5.
2. Jesus, Redeemer of mankind. *J. Wallace*, 1874.

In the *York Breviary* of 1493, st. iii., iv., slightly altered and beginning *Hæc rite mundi gaudia*, are given as the hymn for 1st Vespers and for Matins in the office of the Common of one Matron, usually called the *Common of Holy Women*. This form is found in the reprint of that Breviary by the Surtees Society, ii. 77 (1883). The *tr.* from this text is:—

The world and all its boasted good. This appeared in the enlarged edition of the *H. Noted*, 1854, in 3 st. of 4 l. It is usually ascribed to Dr. Neale, but in error. [J. M.]

Jesu, Redemptor saeculi, Qui tertio post funera. *C. Coffin.* [Easter.] This hymn, as given in the *Paris Breviary*, 1736, for Compline during the Octave of Easter and up to the Ascension, began:—

“ Jesu, Redemptor saeculi,
Qui tertio post funera
Redux ab inferis die,
Mortem resurgendo necas.”

The hymn was repeated in Coffin's *Hymni Sacri*, &c., 1736; in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865, and in J. Chandler's *Hys. of the Primitive Church*, 1837. Although several *trs.* of this hymn have been made, none are in C. U. They are:—

1. O Thou Who wast for sinners slain. *J. Chandler*, 1837.
2. Thou, Who to save the world, &c. *I. Williams*, in the *British Mag.*, April, 1837; and again in his *Hys. tr. from the Parisian Brev.*, 1839.
3. Jesu, for all Thy blood was shed. *R. Campbell*, 1860.
4. Jesu, Redeemer, Thee we praise. *J. D. Chambers*, 1857.
5. Jesu, the earth's Redeemer Thou. Another rendering slightly different from the former, by R. Campbell, circ. 1860, printed from his *ms.* in Mr. Shipley's *Annus Sanctus*, 1884.
6. Jesu, Who didst redeem mankind. *J. C. Barie* in *Annus Sanctus*, 1884. [J. J.]

Jesu Redemptor saeculi, Verbum Patris altissimi. [Easter.] This is found in two *ms.* of the 11th cent. in the *British Museum*, viz. in a hymnarium (Harl. 2961, f. 220b), and in a *Mozarabic Breviary* (Add. 30848, f. 66b). In the later Breviaries, as the *Sarum*, *York*, *Paris* (1643), &c., it begins, “Jesu Salvator saeculi.” The text of the *Harleian MS.* (in 4 st. and a doxology) is printed in the *Lat. Hys. of the Anglo-Saxon Ch.*, 1851, p. 165. *Daniel*, i., No. 218, only gives st. i.; and *Mone*, No. 291, st. i.—iii., and a doxology differing from the *Harleian*. In the *Sarum* use (see the *Hymnarium Sarisb.*, 1851, p. 92) it is the hymn at Compline from the Saturday in Easter week to the Festival of the Ascension. It is also directed that st. v., vi. are to be said at the end of every hymn of the same metre, only excepting “Chorus novae Hierusalem,” till the Ascension, p. 11. ii. In order the more accurately to distinguish this hymn from that by C. Coffin as above, we give the first stanza in full:—

“ Jesu Redemptor saeculi,
Verbum Patris altissimi,
Lux lucis invisibilis,
Custos tuorum pervigil.”

[J. M.]

Translations in C. U.:—

1. Jesu, the world's redeeming Lord, Of Sire most high, &c. By W. J. Copeland, in his *Hys. for the Week*, 1848, p. 161.
2. Jesu, Who broughtest redemption nigh. By J. M. Neale, in the *Hymnal Noted*, 1852, No. 30.
3. Jesu, the world's redeeming Lord, The Father's

co-eternal Word. This appeared in the trial ed. of *H. A. & M.*, 1859, and the eds. of 1861 and 1875. It is an altered form of W. J. Copeland's *tr.* as above. In *Kennedy*, 1863, the *H. A. & M.* text is slightly changed to “O Thou, the world's redeeming Lord.”

4. Jesu, Redeemer of the earth. By R. F. Littleale in the *People's H.*, 1867, signed “F.”

5. Jesu, the world's redeeming Lord, Eternal Son, co-equal Word. This *tr.* in the *Hymnary*, 1872, is Dr. Neale's *tr.* as above, altered, together with a little from *Copeland*.

Translations not in C. U.:—

1. Saviour Christ, Who all below. *Hymnarium Anglicanum*, 1844.
2. Jesu! to earth the Saviour given. *J. D. Chambers*, 1857. [J. J.]

Jesu, sacerdotum decus. *Guillaume de la Brunetiere.* [Common of Bishops.] Appeared in the *Cluniac Breviary*, 1686, xl., “Commune Doctorum,” and again in the *Paris Breviary*, 1736, “Commune Pontificum,” at Lauds. The text is also in J. Chandler's *Hys. of the Primitive Church*, 1837, No. 98, and Card. Newman's *Hymni Ecclesiae*, 1838 and 1865. *Tr.* as:—

Jesu, Thy priest's eternal prize. By E. Caswall, in his *Masque of Mary*, &c., 1858, and his *Hys. and Poems*, 1873. It is given in the 1862 Appendix to the *H. Noted*, and also in several Roman Catholic hymn-books for missions and schools.

Translations not in C. U.:—

1. Jesu, Who didst Thy pastor crown. *I. Williams*, in the *British Magazine*, Nov. 1837, and his *Hys. tr. from the Parisian Brev.*, 1839, p. 295.
2. O Christ, Who art our pastor's Lord. *J. Chandler*, 1837.
3. O Jesu, Honour of Thy priests. *J. D. Chambers*, 1866. [J. J.]

Jesu, Saviour, Son of God, Bearer of the sinner's load. *H. Bonar.* [Behold the Man.] Appeared in his *Hys. of Faith and Hope*, 2nd series, 1864, in 36 lines, and headed, “Ecce Homo!” In Dale's *English H. Bk.*, 1875, it is abridged to 6 st. of 4 l. It is a most suitable hymn for Passiontide. [J. J.]

Jesu, shall I never be? *C. Wesley.* [The Mind of Christ desired.] Pub. in *Hys. & Sac. Poems*, 1742, p. 221, in 20 st. of 4 l., and headed, “Let this Mind be in you, which was also in Christ Jesus” (*P. Works*, 1868–72, vol. ii. p. 276). A hymn therefrom of 13 st., beginning with the first, was given in the *Wes. H. Bk.*, 1780, No. 345, and has been repeated in several other collections. There are also three additional centos in C. U.: (1) “Jesus, plant and root in me”; (2) “Jesus, root and fix in me”; and (3) “God of Jesus, hear me now.” The last appeared in *Martineau's Hymns*, 1840. [J. J.]

Jesu, Shepherd of the sheep, Thou Thy flock, &c. *W. Hammond.* [The Good Shepherd.] 1st pub. in his *Ps., Hys. & S. Songs*, 1745, p. 78, in 11 st. of 4 l., and entitled “Christ the Shepherd.” In 1783 R. Hill gave 8 st. in his *Ps. & Hys.*, as No. 49, beginning:—

“ Jesu, Shepherd of the sheep,
Gracious is Thine arm to keep.”

This was repeated in later collections. In Cotterill's *Ps. & Hys.*, 1810–1819, another arrangement from *Hammond* as:—

“ Jesu, Shepherd of the sheep,
Powerful is Thine arm to keep.”

This is usually confounded with R. Hill's arrangement of Hammond's text. It is, however, a distinct cento. [J. J.]

Jesu, soft harmonious Name. C. Wesley. [*Prayer for Unity.*] Given in *Hys. & Sac. Poems*, 1749, vol. ii. p. 243, in 4 st. of 8 l. (*P. Works*, 1868-72, vol. v. p. 475). It was included in the *Wes. H. Bk.*, 1780, No. 524, and has been repeated in several collections, and sometimes as "Jesus, blest harmonious Name," as in the *Leeds H. Bk.*, 1853. In Martineau's *Hymns*, 1840 and 1873, st. ii. is given as "Lord, subdue our selfish will." This forms a poetic gem of two stanzas. [J. J.]

Jesu, the word of mercy give. C. Wesley. [*Ember Days. For Ministers.*] Compiled from his *Short Hys. on Select Passages of H. Scriptures*, 1762, as follows:—

St. l. ii., *Short Hys.*, vol. i., No. 638, on 2 Chron. vi. 41.
St. iii.-vi., *Short Hys.*, vol. i., No. 397, on Judges v. 31.

In this form it was given in the *Wes. H. Bk.*, 1780, No. 434, and has passed into several later collections (Orig. text, *P. Works*, 1868-72, vol. ix.). [J. J.]

Jesu, Thou art my Righteousness. C. Wesley. [*Christ our Righteousness.*] 1st pub. in *Hys. and Sac. Poems*, 1740, p. 96, in 6 st. of 4 l., and entitled "Christ our Righteousness." It was repeated in J. Wesley's *Select Hys. with Tunes*, 1761. The form, however, by which it is best known is that given to it by J. Wesley in the *Wes. H. Bk.* 1780, No. 337, beginning with st. iii., "For ever here my rest shall be." In this form it has become known in all English-speaking countries, and is in extensive use. It has also been translated for use on Mission Stations. The original hymn was included in M. Madan's *Ps. & Hys.*, 1760: A. M. Toplady's *Ps. & Hys.*, 1776, and others, and was thus brought into use in the Church of England. It is sometimes dated 1745 in error. Another arrangement is that of st. iv., v. in the Reformed Dutch *Hymns of the Church*, N. Y. 1869, as: "My dying Saviour and my God." Pleasing reminiscences of the *Wes. H. Bk.* form of the hymn and of its spiritual benefits to many persons are given in G. J. Stevenson's *Meth. H. Bk.* Notes, 1883, p. 249. Orig. text in *P. Works*, 1868-72, vol. i. p. 283. [J. J.]

Jesu, to Thy table led. R. H. Baynes. [*Holy Communion.*] Pub. in his *Canterbury Hymnal*, 1864, No. 227, in 7 st. of 3 l., and headed with the text, "To know the love of Christ, which passeth knowledge." It has passed into numerous hymnals, both in G. Britain and America. It is the most widely used of Canon Baynes's hymns. [J. J.]

Jesus, and didst Thou condescend? [*The Miracles of Christ.*] This hymn appeared in the Bristol Bapt. *Coll.* of Ash & Evans, 1769, No. 224, in 5 st. of 4 l., headed, "Imploving Mercy," and signed, "Am—a." In *The Union Collection of Hymns and Sacred Hodes*, &c., by J. Curtis, of Bristol, 1827, No. 56, it was repeated in 4 st., and signed as in *Ash & Evans*. In this form it has passed into several collections, including the *New Cong.*, 1859. *Laudes Domini*, N. Y., 1884: and as "And didst Thou, Jesus, condescend?" in the *American Bapt. Hymn [and Tune] Bk.*, 1871.

As to the authorship, D. Sedgwick has given in his *ms.*, "Amelia Curtis, 1827," and on a fly-leaf of a copy of the 1827 ed. of *Ash and Evans*, "Amelia Wakeford." The *New Cong.* gives "Bradley," and *Laudes Domini* "Mrs. Amelia Wakeford." Possibly this last may be right, but we have no positive evidence either way (Sedgwick's contradiction of himself renders his evidence valueless), and must leave it as in *Ash & Evans*, "Am—a." [J. J.]

Jesus, and shall it ever be. J. Grigg. [*Glorying in Jesus.*] The somewhat complicated history of this hymn begins with its publication by J. Grigg in his *Four Hymns on Divine Subjects wherein the Patience and Love of Our Divine Saviour is displayed*, 1765, as follows:—

"Jesus! and shall it ever be!
A mortal man ashamed of Thee?
Scorn'd be the thought by rich and poor,
O may I scorn it more and more!

"Ashamed of Jesus! sooner far
Let evening blush to own a star.
Ashamed of Jesus! just as soon
Let midnight blush to think of noon.

"Tis evening with my soul still He,
That Morning Star, bids darkness flee;
He sheds the beam of noon divine
O'er all this midnight soul of mine.

"Ashamed of Jesus! shall you field
Blush when it thinks you bids it yield?
Yet blush I must, while I adore,
I blush to think I yield no more.

"Ashamed of Jesus! of that Friend
On Whom for heaven my hopes depend:
It must not be! be this my shame,
That I no more revere His name.

"Ashamed of Jesus! yes, I may,
When I've no crimes to wash away;
No tear to wipe, no joy to crave,
No fears to quell, no soul to save.

"Till then (nor is the boasting vain),
Till then I boast a Saviour slain:
And oh, may this my portion be,
That Saviour not ashamed of me!"

These crude verses were given in an unaltered form in a few of the older hymn-books. It was soon found, however, that they called for revision with the results following:—

1. In the April number of the *Gospel Magazine*, 1774, it was given with alterations and the omission of st. iii. and iv., with the heading, "Shame of Jesus conquer'd by Love. By a Youth of Ten Years." It was without signature, and began, "Jesus! and can it ever be." We believe that this was the first instance in which it was set forth that it was written at ten years of age; and we have failed to find any evidence other than this for the statement. In the *Meth. Free Church H. Bk.* 1860, it is altered to "Lord Jesus! can it ever be."

2. The second version of the text was given in Rippon's *Bap. Sel.*, 1787, No. 451, where it is stated to have been "Altered by B. Francis." The alterations are somewhat extensive, st. iv. is omitted, and a new stanza is added ("His institutions would I prize," &c.). This text may be distinguished by st. i.:-

"Jesus! and shall it ever be
A mortal man asham'd of Thee:
Asham'd of Thee, Whom angels praise,
Whose glories shine through endless days."

3. The third version which we have traced is in J. Kempthorne's *Select Portions of Ps. . . and Hys.*, &c., 1810, p. 175, in 4 st., and beginning, "Asham'd of Jesus! Can it be?" This was taken from the *Gospel Magazine*, as above, with the omission of its st. ii., and slight alterations. It was repeated in Elliott's *Ps. & Hys.*, 1835, and later collections, sometimes with can changed to shall.

4. The fourth version begins:—

"Jesus: Redeemer! can it be
That sinners are ashamed of Thee?"

This was given in 4 st. in Cotterill's *Sel.*, 8th ed., 1819, No. 81. This text was altered from that in the *Gospel Magazine*, and was a failure

5. The fifth version is a recast by Bp. W. W. How, and was printed in the S. P. C. K. *Hys. for Occasional Services*, No. 5, 1882, in 5 st. of 4 l. It is also in the S. P. C. K. sheet of *Hys. for Mission Services*. It begins:—

"Ashamed of Thee! O dearest Lord,
I marvel how such wrong can be;
And yet how oft in deed and word
Have I been found ashamed of Thee!"

It is a good mission hymn, but it has little in common with that by Grigg.

Other and somewhat minute changes have been introduced into the text by various hymn-book compilers, but these are the most important, and practically cover the whole ground. [J. J.]

Jesus, arise with saving might. [*Missions.*] This hymn appeared in Kemble's *Ps. & Hys.*, 1853, No. 479, in 3 st. of 4 l., as a "Prayer for the Heathen," and ascribed to "Birks." It was repeated in later editions of the *Ps. & Hys.*, and in Kemble's *New Church H. Bk.*, 1873, with the same signature. It is not in Professor Birks's *Companion Psalter*, 1874, and was not received by him as his composition. If his, the fact had faded from his memory (E. mss.). [J. J.]

Jesus, at Thy command. [*Life a Voyage—Christ the Pilot.*] This hymn is in an undated edition of Lady Huntingdon's *Coll. of Hymns*, pub. at Bath about 1774. It is No. 136, in 7 st. of 6 l. It is also given in Coughlan's 1775 *Appendix* to J. Bazlee's [q. v.] *Select Collection of Ps. & Hys.*, No. 311, where it is entitled, "The Believer's Pilot." In 1776 it reappeared in A. M. Toplady's *Ps. & Hys.*, No. 312, in De Courey's *Coll.*, 2nd ed., 1782, and again in later hymn-books. In modern collections it is sometimes attributed to Toplady, and again to De Courey (q. v.), but in error. It is associated with the Lady Huntingdon Connexion from the first, and is possibly by one of that denomination. A part of this hymn is given in the *American Church Pastorals*, Boston, 1864, as "By faith, I see the land." It begins with st. v., and is taken from Toplady's *Ps. & Hys.*, as above. [J. J.]

Jesus, behold the wise from far. [*Hymn to Christ.*] This hymn in its original form appeared in J. Austin's *Devotions in the Antient Way of Offices*, &c., 1638; again in Theophilus Dorrington's ed. of the same, 1686; and Lady Susanna Hopton's ed., 1687. The form by which it is known to modern hymn-books was given to it by J. Wesley, and appeared in his *Coll. of Ps. & Hys.* pub. at Charles-Town, 1736-7, No. 17, as a "Hymn to Christ," in 6 st. of 6 l. (*P. Works*, 1868-72, vol. i. p. 116). This form of the hymn is in C. U. in G. Britain and America, and sometimes in an abbreviated form. Its designation is "J. Austin, 1668; J. Wesley, 1736." [J. J.]

Jesus, bestow the power. *C. Wesley.* [*In Temptation.*] Pub. in *Hys. & Sac. Poems*, 1749, vol. ii., in 6 st. of 8 l., as No. 7 of "Hymns for the Watchnight" (*P. Works*, 1868-72, vol. v. p. 269). When included in the *Wes. H. Bk.*, 1780, No. 302 (ed. 1875, No. 311), st. i. was omitted, and some slight changes in the text were made. This text, which begins, "Bid me of men beware," is that in C. U. in G. Britain and America. In the *American Church Pastorals*, 1864, it reads, "Lord, let me calmly wait." [J. J.]

Jesus calls us; [mid] o'er the tumult. *Cecilia F. Alexander, née Humphreys.* [*St. Andrew.*] Contributed to the S. P. C. K. *Hymns, &c.*, 1852, No. 116, in 5 st. of 4 l. Its use has become very extensive in most English-speaking countries. Usually the original text is followed, but here and there slight variations are introduced, as, for instance, in *H. A. & M.*, where st. iv. l. 4, reads, "That we love Him more than these," for "Christian, love Me more than these." In 1871 a mutilated text was given in the S. P. C. K. *Church Hymns*. This led to a revision of the original by Mrs. Alexander, which was given in the folio ed., 1881, and later editions of *Church Hys.*, as Mrs. Alexander's authorised text. It is easily recognised by the refrain of st. i.-iii., "Softly, clearly—'Follow Me.'" This text differs very materially from the original, and in comparison with it, will commend itself to very few. In the *Anglican H. Bk.*, 1868, the opening line reads, "Jesus call us, mid the tumult." Other alterations are also introduced very much to the injury of the hymn. [J. J.]

Jesus came; the heavens adoring. *G. Thring.* [*Second Advent.*] Pub. in *Chope's Hymnal*, 1864, No. 155, in 5 st. of 6 l., and in the author's *Hys. Congregational and Others*, 1866, p. 9; his *Hys. and Sac. Lyrics*, 1874, p. 28; and his *Coll.*, 1882. It has passed into numerous hymn-books in Great Britain and America, and is one of the most widely used of Prebendary Thring's compositions. In the *American Bapt. Praise Bk.*, 1871, it is given in an abridged form, beginning with st. iii., "Jesus comes to souls rejoicing." The text is slightly modified throughout. [J. J.]

Jesus Christ from highest heaven. *S. Baring-Gould.* [*Second Advent.*] Written in 1865, and first printed in the *Church Times* of that year. In 1867 it was included in the *People's H.*, in 8 st. of 4 l. and classed with the General Hymns. It has since passed into several collections. [J. J.]

Jesus Christ is risen to-day. *Easter.* This version of the anonymous Latin hymn, "Surrexit Christus hodie," is first found in a scarce collection entitled:—

Lyra Davidica, or a Collection of Divine Songs and Hymns, partly new composed, partly translated from the High German and Latin Hymns; and set to easy and pleasant tunes. London: J. Walsh, 1708.

Of the history of this collection nothing is known, but the character of its contents may perhaps lead to the supposition that it was compiled by some Anglo-German of the pietist school of thought. The text in *Lyra Davidica*, 1708, p. 11, is as follows:—

"Jesus Christ is risen to day, Halle-Halle-lujah.

Our triumphant Holiday
Who so lately on the Cross
Suffer'd to redeem our loss.

"Hast ye females from your fright

Take to Gallilee your flight
To his sad disciples say
Jesus Christ is risen to day.

"In our Paschal Joy and feast
Let the Lord of life be blest
Let the Holy Trine be prais'd
And thankful hearts to heaven be rais'd."

We subjoin the original Latin for the purpose of comparison:—

De Resurrectione Domini.

1. " Surrexit Christus hodie
Humano pro solamine.
Alleluia.
2. " Mortem qui passus corpore
Miserrimo pro homine. Al.
3. " Mulieres ad tumulum
Dona ferunt aromatum.
4. [" Querentes Jesum dominum,
Qui est salvator hominum.]
5. " Album videntes angelum
Annunciantem gaudium:
6. [" Mulieres o tremulse,
In Galilaeam pergite!]
7. " Discipulis hoc dicite,
Quod surrexit rex gloriae.
8. [" [Petro dehinc et ceteris
Apparuit apostolis.]
9. " Paschali pleno gaudio
Benedicamus Domino.
10. [" Gloria tibi domine,
Qui surrexisti a morte.]
11. [" Laudetur sancta Trinitas,
Deo dicamus gratias."]

The oldest Latin text known is that given by *Mone*, No. 143, from a Munich ms. of the 14th cent. This ms. does not contain st. 4, 6, 8, 10, 11 (enclosed in brackets above). Of these st. 6, 11 are found in a Breslau ms., cir. 1478; and st. 4, 8, 10 in the *Speier G. B.* (Roman Catholic), 1600. The Breslau ms. has the following readings:—i. l. 1, *pridie* (not *corpore*); v. l. 1, *cernentes*; ix. l. 1, *In hoc paschali gaudio*. [See note on *Surrexit Christus hodie*.]

The modern form of the hymn appears first in *Arnold's Compleat Psalmist*, 2nd ed., pt. iv., 1749, where the first stanza of 1708 is alone retained, and stanzas 2 and 3 are replaced by new ones written without any reference to the original Latin. This recast is as follows:—

" Jesus Christ is ris'n to-day. Hallelujah.
Our triumphal holyday
Who did once upon the Cross
Suffer to redeem our Loss.

" *Hymns of praises let us sing
Unto Christ our heavenly King
Who endur'd the Cross and Grave
Sinners to redeem and save.*

" *But the pain that he endured
Our Salvation has procur'd;
Now above the Sky he's King
Where the Angels ever sing.*"

Variations of this form are found in several collections. The following is in *Kemphorne's Select Portions of Psalms, &c.*, 1810:—

HYMN LXXXII.

" Benefits of Christ's Resurrection to sinners.
" Rom. iv. 25.
" For Easter Day.

" Jesus Christ is ris'n to day;
Now he gains triumphant sway;
Who so lately on the cross
Suffer'd to redeem our loss.
Hallelujah.

" Hymns of praises let us sing,
Hymns to Christ our heav'nly King,
Who endur'd both cross and grave,
Sinners to redeem and save.
Hallelujah.

" But the pains, which he endur'd,
Our salvation have procur'd;
Now He reigns above the sky,
Where the angels ever cry
Hallelujah."

The next form is that which was given to it in the *Supplement* to Tate & Brady. This was added to the *Supplement* about 1816. [See *New Version*, § ii.] This text is:—

" Jesus Christ is risen to-day.
Our triumphal holy day;
Who did once, upon the cross,
Suffer to redeem our loss.
Hallelujah.

" Hymns of praise then let us sing
Unto Christ our heavenly King:
Who endur'd the cross and grave,
Sinners to redeem and save.
Hallelujah.

" But the pains which He endur'd
Our salvation hath procur'd:
Now above the sky He's King,
Where the angels ever sing.
Hallelujah."

To this has been added by an unknown hand the following doxology:—

" Now be God the Father prais'd,
With the Son from death uprais'd,
And the Spirit, ever blest;
One true God, by all confest.
Hallelujah."

This doxology, from *Schaff's Christ in Song*, 1870, p. 198, is in the *H. Comp.* and one or two other collections.

Another doxology is sometimes given, as in *Lord Selborne's Book of Praise*, 1862, *Thring's Coll.*, 1882, and others, as follows:—

" Sing we to our God above—Hallelujah!
Praise eternal as His love: Hallelujah!
Praise Him all ye heavenly host, Hallelujah!
Father, Son, and Holy Ghost. Hallelujah!"

This is by C. Wesley. It appeared in the *Wesley Hys. & Sac. Poems*, 1740, p. 100; again in *Gloria Patri, &c.*, or *Hymns to the Trinity*, 1746, and again in the *P Works*, 1868-72, vol. iii. p. 345.

The above text from Tate and Brady's *Suppl.*, cir. 1816, is that adopted by the leading hymn-books in all English-speaking countries, with in some cases the anonymous doxology, and in others with that by C. Wesley. It must be noted that this hymn sometimes begins:—

" Christ the Lord, is risen to day
Our triumphant holy day."

This must be distinguished from:—

" Christ the Lord, is risen to-day,
Sons of men and angels say,"

by C. Wesley (p. 228, i.); and,

" Christ the Lord, is risen to-day,
Christians, haste your vows to pay:"

a tr. of "Victimæ Paschali" (q. v.), by Miss Leeson; and,

" Christ the Lord, is risen to-day,
He is risen indeed."

by Mrs. Van Alstyne (q. v.).

Another arrangement of "Jesus Christ is risen to-day" is given in *T. Darling's Hymns, &c.*, 1887. This text is st. i., ii., *Tate & Brady Suppl.*, with a return in st. i. l. 3, to the older reading; and st. iii. iv. by Mr. Darling.

It may not be out of place to add, with reference to this hymn, that the tune to which it is set in *Arnold*, and to which it is still sung, is that published with it in *Lyra Davidica*. The tune is also anonymous, and was probably composed for the hymn. The ascription of it by some to *Henry Carey* is destitute of any foundation whatever, while *Dr. Worgan*, to whom it has been assigned by others, was not born until after the publication of *Lyra Davidica*. [G. A. C.]

Jesus Christ, my Lord and Saviour.
Jane Taylor. [*Christ, the Children's Example*.]
Pub. in *Hys. for Infant Minds*, by Anne and

Jane Taylor. 1810. in 6 st. of 4 l., and headed, "The Example of Christ" (ed. 1886, p. 99). It has attained to great popularity, and is in extensive use in G. Britain and America. In some American hymnals, including Beecher's *Plymouth Coll.*, 1855, ll. 3, 4 of st. ii.—

"But the Lord was meek and lowly,
Pure and spotless, free from sin,"

is added as a refrain to each stanza, with line 4 as "And was never known to sin." This reading of this line is repeated in some English collections, including Mrs. Brock's *Children's H. Bk.*, 1881. [J. J.]

Jesus Christus, nostra salus. J. Hus? [*Holy Communion.*] This hymn has been ascribed to Hus, and is included in the *Monumentorum Joannis Hus altera pars*, Nürnberg, 1558, but his authorship is at least doubtful. *Wackernagel*, vol. i., gives three forms, No. 367, in 10 st. from a Munich ms. of the 15th cent.; No. 368 from the 1558, as above, in 9 st.; No. 369 from Leisentritt's *G. B.* (R. C.), 1584, in 7 st. The last text is also in *Daniel*, ii. 370. In his *Cantiones Bohemicæ*, Leipzig, 1886, preface, pp. 22, 31, 43, &c., G. M. Dreves discusses the authorship, and cites it as in 10 st., in a ms. cir. 1410, belonging to the Abbey of Hohenfurth; in a *Gradual*, cir. 1420, in the Bohemian Museum at Prag, &c. The text of Leisentritt's *G. B.*, 1584, is tr. as:—

Jesus Christ our true salvation. By R. F. Little-dale, in the 2nd ed. of *Lyra Eucharistica*, 1864, p. 354, and the *People's H.*, 1867.

This hymn has also passed into English through the German, viz.:—

Jesus Christus unser Heiland, Der von uns den Gottes Zorn wandt. This is by M. Luther, and 1st appeared in *Eyn Enchiridion*, Erfurt, 1524, in 10 st. of 4 l., entitled "The Hymn of St. John Hus improved." Thence in *Wackernagel*, iii. p. 9. Also in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 70; in the *Unv. L. S.*, 1851, No. 279, &c. Only st. i. is at all directly taken from the Latin, so that if Luther "improved" the hymn he did so by superseding it. Tr. as:—

Lord Jesus Christ! to Thee we pray, From us. In full, by W. M. Reynolds, in the *Evang. Review*, Gettysburg, Oct., 1849, repeated as No. 264 in the *Ohio Luth. Hyl.*, 1880.

Other trs. are, (1) "Our Saviour Christ, King of grace," in the *Gude and Godlie Ballades*, ed. 1668, f. 9 (1868, p. 153). (2) "Our Saviour Christ by His own death," as No. 276 in Pt. I. of the *Moravian H. Bk.*, 1764. (3) "To avert from men God's wrath," by C. J. Latrobe, as No. 567 in the *Moravian H. Bk.*, 1789 (1849, No. 959). In the ed. of 1896, No. 973, it begins, "That we never should forget" (st. ii.); (4) "Jesus Christ, our Saviour, Who," by J. Anderson, 1846, p. 72. In his ed. 1847, p. 86, altered to "Christ our Lord and Saviour"; (5) "Jesus the Christ—the Lamb of God," by Dr. J. Hunt, 1853, p. 106. (6) "Christ who freed our souls from danger," by R. Massie, 1854, p. 75, and in Dr. Bacon, 1884, p. 30. (7) "Christ Jesus, our Redeemer born," by Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 840, and his *Exotics*, 1876, p. 103. [J. M.]

Jesus Christus, unser Heiland, Der den Tod überwand. M. Luther. [*Easter.*] 1st pub. in *Eyn Enchiridion*, Erfurt, 1524, in 3 st. of 4 l., each stanza ending with "Kyrieleyson." Thence in *Wackernagel*, iii. p. 11. Also in Schircks's ed. of Luther's *Geistl. Lieder*, 1854, p. 24, the *Unv. L. S.*, 1851, No. 139, &c. Tr. as:—

1. Christ, our Lord, who died to save. By J. Anderson, in his *H. from the German of M. Luther*,

1846, p. 13 (1847, p. 38), repeated, unaltered, in the *Leeds H. Bk.*, 1853, No. 315.

2. **Jesus Christ, our great Redeemer.** By A. T. Russell, as No. 105 in his *Ps. & Hys.*, 1851.

3. **Jesus Christ to-day is risen.** By R. Massie, in his *M. Luther's Spir. Songs*, 1854, p. 15, repeated in Reid's *Praise Bk.*, 1872, the *Ohio Luth. Hyl.*, 1880, &c.

Other trs. are, (1) "See! triumphant over death," by Miss Fry, 1845, p. 71. (2) "Christ the Lord to-day is risen," by Dr. J. Hunt, 1853, p. 43. (3) "Jesus Christ, our Saviour true," by Dr. G. Macdonald in the *Sunday Magazine*, 1867, p. 332, repeated, altered, in his *Exotics*, 1876, p. 64. (4) "Christ the Saviour, our Prince all-hailed," by N. L. Frothingham, 1870. (5) "Jesus Christ, who came to save," in Dr. Bacon, 1884. [J. M.]

Jesus, exalted far on high. T. Cotterill. [*Circumcision. The Holy Name, Jesus.*] Pub. in the *Uttoxeter Sel.*, 1805, and again in Cotterill's *Sel. of Ps. & Hys.*, 1st ed., 1810, in 5 st. of 4 l. It has attained to extensive use, and is usually given in an unaltered form, as in the Oxford ed. of Mercer's *Ch. Psalter & H. Bk.* In Kennedy, 1863, No. 605, "O Thou Who in the form of God," is an altered form of a part of this hymn, and begins with st. iii. [See *Staffordshire Hymn-Books.*] [J. J.]

Jesus, full of all compassion. D. Turner. [*Lent.*] Appeared in the Bristol *Bap. Coll.* of Ash & Evans, 1769, No. 223, in 10 st. of 4 l., headed "The Supplication," and signed "D. T." It was repeated in full in Rippon's *Sel.*, 1787, No. 295; and again in later collections. It is in a large number of modern hymn-books in G. Britain and America, but usually in an abridged form. It is justly regarded as Turner's finest hymn. [J. J.]

Jesus, gentlest [holy] Saviour, God of might, &c. F. W. Faber. [*Holy Communion.*] This hymn of "Thanksgiving after Communion" was pub. in his *Oratory Hymns*, n.d. [1851], No. 20, in 12 st. of 4 l.; and again in his *Hymns*, 1862, No. 91. It is given in its full form in some Roman Catholic hymn-books for Missions and Schools, and altered and abbreviated in various collections, including (1) the S. P. C. K. *Church Hymns*, 1871, as "Jesus, Lord and Saviour"; (2) J. G. Gregory's *Bonchurch H. Bk.*, 1868, as "Jesus, holy Saviour"; (3) Mrs. Brock's *Children's H. Bk.*, 1881, as "Jesus, gentlest Saviour"; and (4) Martineau's *Hymns*, 1873, as "Father, gracious Father." In Nicholson's *Appendix Hyl.*, 1866, the hymn is divided into two parts, Pt. ii. beginning "Jesus, dear Redeemer." In these various forms its use is extensive. [J. J.]

Jesus, I love Thy charming Name. P. Doddridge. [*Jesus precious to the Believer.*] In the D. mss. this hymn is No. 56, is entitled "Christ precious to the Believer," and is dated "Oct. 23, 1717." It was given by J. Orton in his ed. of Doddridge's (posthumous) *Hymns*, &c., 1755, No. 335, with the same title, and in 5 st. of 4 l., and was repeated in J. D. Humphreys's edition of the same, 1839, No. 361. At an early date exception was taken to the opening line, "Jesus, I love Thy charming Name"; and in modern hymn-books the result is seen in the text being changed to "Jesus, I love Thy sacred Name," and to "Jesus, I love Thy saving Name."

The former of these two is a successful alteration.
[J. J.]

Jesus, I my cross have taken. *H. F. Lyte.* [*Hope.*] This hymn is found in a volume of *Sacred Poetry*, Edinburgh, Oliphant & Sons, 3rd ed., 1824, in 6 st. of 8 l., headed "Lo! we have left all, and followed Thee," and signed "G." In 1825, it appeared in Montgomery's *Christian Psalmist*, No. 94, with the same signature; in W. Carus Wilson's *Family Visitor*, May, 1826, without signature; in *Hys. for Private Devotion*, Lond., Hatchard, 1827, also without signature; and then in Lyte's *Poems Chiefly Religious*, 1833, p. 41, but in a slightly different form, and as given in Lord Selborne's *Bk. of Praise*, 1862, p. 402. In an abbreviated form it has passed into numerous collections in most English-speaking countries. It is also altered and broken up as:—

1. "Church of God, by Christ's salvation,"
2. "Jesus, we our Cross have taken."
3. "Know, my soul, thy full salvation."
4. "Saviour, I my cross have taken."
5. "Take, my soul, thy full salvation." [J. J.]

Jesus, I sing Thy matchless grace. *P. Doddridge.* [*Jesus, the Head of the Church.*] This hymn begins in the D. ms., "Jesus, I own Thy matchless grace." It is entitled "Christ our Head," and is undated. It was given with the first line as above in J. Orton's posthumous ed. of *Doddridge's Hymns*, 1755, No. 290, in 5 st. of 4 l., and the title changed to "Christ the Head of the Church," and again in J. D. Humphreys's ed. of the same, 1839. The 1755 text is that in C. U. [J. J.]

Jesus, immortal King, arise. *A. C. H. Seymour.* [*Missions.*] This hymn appeared in the author's *Vital Christianity exhibited in a Series of Letters on the most Important Subjects of Religion, addressed to Young Persons*, 1810, in 7 st. of 4 l. In the *Coll. of Ps. & Hys.* by Henry Foster Burder (not George Burder (q.v.) as usually understood, but his son), st. i.-iii., and vii. were given anonymously as "Jesus, immortal King, arise." This was repeated in the *New Cong.*, 1859, as by "Burder." Several American collections copied from the *New Cong.*, and hence the association of Burder's name with the hymn. In Bickersteth's *Christian Psalmody*, 1833 (in 5 st.), and several other hymn-books it is given without signature. It is sometimes attributed to "Noel's Coll." and again to others. The 5-st. arrangement, as in *Bickersteth*, 1833, is in use in America. [J. J.]

Jesus, immortal King, go on [display]. *T. Kelly.* [*Missions.*] Appeared in Kelly's *Coll. of Ps. & Hys. &c.*, Dublin, 1802, No. 252 (the second hymn with the same number), in 5 st. of 4 l.; and again in his *Hymns, &c.*, 1804 (ed. 1853, No. 532). Its use in this form is mainly confined to America. In Alford's *Ps. & Hys.*, 1844, No. 41, and his *Year of Praise*, 1867, it was given as "Jesus, immortal King, display." [J. J.]

Jesus is God, the solid earth. *F. W. Faber.* [*The Godhead of Jesus.*] This is given in his *Hymns*, 1862, p. 33, in 7 st. of 8 l., with the title "Jesus is God." In Nicholson's *Appendix Hyl.*, 1863, it is divided into two hymns,

the second being "Jesus is God! alas to think." Another arrangement is in American C. U., as in Hatfield's *Church H. Bk.*, 1872, and others. This begins with "Jesus is God! The glorious band Of golden angels sing."
[J. J.]

Jesus is our great salvation. *J. Adams.* [*Election.*] Pub. in the *Gospel Magazine*, May, 1776, in 6 st. of 6 l., and signed "J. A." In 1787 it was given in Rippon's *Bap. Sel.*, No. 108, in 5 st., and with the author's name. After J. Adams (q.v.) was expelled from the Baptist denomination, the hymn was continued in *Rippon*, but the author's name was withdrawn. The hymn is found in several modern hymn-books of a marked Calvinistic type, as Snapp's *Songs of G. & G.*, 1872, &c. This and other hymns by Adams were identified by his son, the Rev. S. Adams, sometime Vicar of Thornton, Leicestershire. (s. mss.) [J. J.]

Jesus, lead us with Thy power. *W. Williams.* [*In Temptation—Security in Jesus.*] Pub. in his *Gloria in Excelsis; or Hys. of Praise, &c.*, 1772, No. 35, in 3 st. of 8 l. In modern hymn books it is usually given as "Jesus, lead me by Thy power" Original text in Lord Selborne's *Bk. of Praise*, 1862. [J. J.]

Jesus lebt, mit ihm auch ich. *C. F. Gellert.* [*Easter.*] 1st pub. in his *Geistliche Oden und Lieder*, Leipzig, 1757, p. 147, in 6 st. of 6 l., entitled "Easter Hymn." The keynote of this, one of Gellert's finest hymns, is St. John xiv. 19. It is in the metre and has reminiscences of "Jesus, meine Zuversicht" (see *Luise Henriette*), but has yet a genuine lyric character of its own. It passed into the *Berlin G. B.*, 1765, and almost all later German hymn-books, and is No. 304 in the *Berlin G. L. S.*, ed. 1863. Since 1861 hardly a hymn-book of importance has appeared in English-speaking countries without containing some version of it.

Originally written and still generally used for Easter, it is very appropriate for use by the dying, or for the consecration of a grave-yard. It has often recently been sung at funeral services, e.g. at the Lord Mayor's funeral (G. S. Nottage), in St. Paul's, April 18, 1885; at that for Bishop Mc Dougall of Labuan, in Winchester Cathedral, Nov. 19, 1886, &c.

Translations in C. U. :—

1. **Jesus lives, and so shall I.** A full and good *tr.* by Dr. J. D. Lang, in his *Aurora Australis*, Sydney, 1826, p. 57. This is found in full in America in the *Plymouth Coll.*, 1855, and *Cantate Domino*, 1859; and, abridged, in the *Dutch Reformed Hys. of the Church*, 1869, *Bapt. H. Bk.*, 1871, &c.

2. **Jesus lives! no longer now.** A full and very good *tr.* by Miss Cox, in her *Sacred H. from the German*, 1841, p. 35. She revised it for *Lyra Messianica*, 1864, p. 275, and still further for her *H. from the German*, 1864, p. 61. It has come into very general use in English-speaking countries in the following forms:—

(1) In the original metre. From the 1841 it passed, more or less altered and abridged, into the *Dalston Hospital H. Bk.*, 1848; *H. for the Ch. of Christ*, Boston, U. S., 1853; *Plymouth Coll.*, 1855 (in the last it begins "Jesus lives, thy terrors now"). &c. In later books the text of 1864 is generally followed, as in the *Scottish Presb. Hyl.*, 1876; *Cong. Hyl.*, 1887; *Canadian Presb. H. Bk.*, 1880, &c.

(2) In 7.8.7.8.4 metre. This, the most popular form of the hymn, was given in *Rorison's Hys. & Anthems*, 1851, and repeated in *Murray's Hymnal*, 1852. The two last lines of each stanza were omitted, "Alleluia" was added to each stanza, and the text was considerably altered. *Rorison* gives in order st. i., ii., iv.-vi., while the 1852 nearly follows his text, but gives in order st. i., vi., iv., v., ii., and adds a doxology. To follow out the variation of text and order in later books would be bewildering, the most usual form being that given in *Murray's Hymnal*, 1852, repeated (without the doxology) in *H. A. & M.*, 1861. The *H. A. & M.* text (with Dr. vau-let's beautiful tune St. Albinus) has passed into very many English, American, and other hymn-books.

The principal forms in the 7.8.7.8.4. metre which do not begin with the original first line are:—

(a) **Jesus lives! Thy terrors now Can no longer, Death, appal us,** in *Church Hys.*, 1871, &c. Otherwise this is the *H. A. & M.* text.

(b) **Jesus lives! thy terrors now Can, O Death, no more appal us,** in *Thring's Coll.*, 1880-82. Here st. i. 2, was altered with Miss Cox's consent in order to avoid an apparent denial of the resurrection of Jesus which some musical settings of the opening line might produce. Otherwise (st. iii. being omitted) the text and order of her 1864 version are nearly followed.

(c) **Jesus lives! henceforth is death** (st. ii.) in *Alford's Year of Praise*, 1887.

(d) **Jesus lives! to Him the throne** (st. v.), in *Rorison's Coll.*, ed. 1860.

3. Jesus lives; I live with Him. A good and full *tr.* by Dr. J. Guthrie, in his *Sacred Lyrics*, 1869, p. 121, repeated in the *Ibrox Hyl.*, 1871.

The *tra. not in C. U. are*, (1) "My Saviour lives! I will rejoice," by *Lady E. Porteus*, 1843 (1869, p. 18). (2) "Jesus lives! With Him shall I," by *Miss Warner*, 1869 (1877, p. 18). In *Sir John Bowring's Matins and Vespers*, 3rd ed., 1841, p. 231, there is a hymn in 3 st. of 8 l., beginning "Jesus lives, and we in Him," which is based on Gellert. This previously appeared as No. 150 in *J. R. Beard's Coll.*, 1837. [J. M.]

Jesus, Lord of life and glory, Bend from, &c. *J. J. Cummins.* [*Lent.*] A sweet and musical Litaney, which appeared in his *Poetical Meditations and Hymns*, 1839, in 7 st. of 4 l., with the refrain, "By Thy mercy, O deliver us, Good Lord." In 1849, it was reprinted in his *Hymns, Meditations, and Other Poems*, Lon., Royston & Brown, pp. 26-27. It is in C. U. as:—

(1) Orig. text. st. i., iii.-vii., with "our Hope," for "our Rock," in *H. A. & M.*, 1868 and 1875.

(2) "Jesus, Lord of life and glory." As in *H. A. & M.*, with change to *Jesus* only in the *Hymnary*, 1872.

(3) "Jesus, Lord, we kneel before Thee." In the *Salisbury H. Bk.*, 1857, No. 74, with the alteration of the first line, the omission of st. v. and the addition of st. vii. The same text was repeated in *Kennedy*, 1863, the *Anglican H. Bk.*, 1868, and in the 1869 *Appendix* to the *S. P. C. K. Ps. & Hys.*

(4) The same first line, but composed of st. i., iii., iv., vi., and vii., in *Chope's Hymnal*, 1864, and *Thring's Coll.*, 1882.

(5) The same text as *Salisbury H. Bk.*, with "Jesus" for "Jesus," in *The Parish H. Bk.*, 1863 and 1875, *Sarum*, 1868, &c.

The sub-title of the *Hymns, &c.*, of 1849, and by which the book is generally known, is *Lyra Evangelica*. Orig. text therein. [J. J.]

Jesus, Master, Whose I am. *Frances R. Havergal.* [*Servant of Christ.*] Written for her nephew, J. H. Shaw, in Dec., 1865, printed as a leaflet (Parlane's Series), and then pub. in her *Ministry of Song*, 1869, and the *Life Mosaic*, 1879. In the original ms. it is divided, st. i.-iii. being "Jesus, Master, Whose I am," and st. iv. vi., "Jesus, Master, Whom I serve." The hymn is suitable for Confirmation, or for personal Consecration to Christ. [J. J.]

Jesus, my all, to heaven is gone. *J. Cennick.* [*Jesus the Way.*] Appeared in his *Sac. Hys. for the Use of Religious Societies*, 1743, No. 64, in 9 st. of 4 l. In 1760, M. Madan included 8 stanzas in his *Ps. & Hys.*, No. 17. This text in a more or less correct form has been handed down to modern hymn-books, including *Common Praise*, 1879, and others. Orig. text in *Lyra Brit.*, 1867, p. 133. [J. J.]

Jesus, my kind and gracious Friend. *R. Burnham.* [*Jesus the Sinners' Friend.*] Appeared in the 4th ed. of his *Hys. Particularly designed for the Congregation meeting in Grafton Street, Soho*, 1796, No. 202, in 6 st. of 4 l., and headed "Praying for the Redeemer's mindfulness." In, this form it is almost unknown, but as "Jesus, *Thou art the sinners' Friend,*" it is the most popular of Burnham's hymns. Its use in America especially is very extensive. It is sometimes attributed to "Richard Parkinson" in error. [J. J.]

Jesus, my Lord, how rich Thy grace. *P. Doddridge.* [*Offertory.*] This hymn is No. 94 in the *D. MSS.*, but is undated. The heading is, "On relieving Christ in the Poor." In 1755 it was pub. in Doddridge's (posthumous) *Hymns, &c.*, No. 188, in 5 st. of 4 l.; and again in J. D. Humphreys's ed. of the same, 1839, No. 209. It is in C. U. in its original form; but the most popular forms are the following:—

1. **Fount of all good, to own Thy love.** This is Doddridge's text rewritten by E. Oeler, for *Hall's Mètre H. Bk.*, 1836, No. 160, in 4 st. of 4 l. It has been included in several collections.

2. **Fountain of good, to own Thy love.** This is *Oeler's* text with slight alterations, and the addition of a doxology from *Tate & Brady*. It was given in *Stretton's Church Hys.*, 1850, No. 64 (it is possibly older), *Johnston's English Hymnal*, 1852 and 1861; *Thring's Coll.*, 1852, and others. In *Mercer, Alford's Year of Praise*, 1867, the *Hy. Comp.*, and many others, the doxology is omitted. In addition there are other arrangements of *Oeler's* text, as in *Stretton*, including that in *Pott's Hymns, &c.*, 1861, where st. i.-iii., vi. are slightly altered from *Stretton*, and iv., v., vii., are new. This form of the text is repeated, with slight variations, in the *S. P. C. K. Church Hymns*, 1871.

3. **High on a throne of radiant light.** This begins with st. ii. of the original, and is found in a few collections.

4. **Jesus, our Lord, how rich Thy grace.** In the *American Songs for the Sanctuary*, N. Y., 1865.

All these arrangements from Doddridge's text, together with the original, are in C. U. in America and other English-speaking countries. The best arrangement is that in *Thring*, 1882, from *Stretton*, 1850. [J. J.]

Jesus, my Lord, I cry to Thee. *C. Wesley.* [*For Sanctification.*] This cento is from his *Short Hys. on Select Passages of H. Scriptures*, 1762, as follows:—

St. i., ii., *Short Hys.*, &c., vol. ii., No. 299, on St. John ix. 25.

St. iii., iv., *Short Hys.*, &c., vol. i., No. 341, on Deut. xxxii. 39.

St. v., vi., *Short Hys.*, &c., vol. i., No. 1004, on Isaiah xxvii. 3.

In this form it appeared in the *Wes. H. Bk.*, 1780, No. 397, and has passed into several collections (Orig. text, *P. Works*, 1868-72, vols. ix. and xiii.). [J. J.]

Jesus, my Lord, my God, my all! *How can I love Thee, &c.* *F. W. Faber.* [*Holy Communion.*] Appeared in his *Jesus*

ana Mary, &c., 1849, in 9 st. of 4 l., with the refrain,

"Sweet Sacrament! we Thee adore!
O, make us love Thee more and more!"

It is headed "Corpus Christi." In C. U. it is broken into parts, as: (1) "Jesus! my Lord," &c.; (2) "Ring joyously, ye solemn bells"; and (3) "Sound, sound His praises higher still." Its use is mainly confined to Roman Catholic hymnals. [J. J.]

Jesus, my Saviour, and my King. *S. Browne.* [*Prayer for Unity.*] 1st pub. in his *Hymns and Spiritual Songs*, 1720, Bk. i., No. 147, in 4 st. of 8 l., and headed, "Prayer for brotherly love." In its original form it is not in C. U. The following centos are associated therewith:—

1. O God, our Saviour, and our King. This is No. 1186 in *Kennedy*, 1863, where st. i., ii. are from this hymn, and st. iii., iv. are from J. Wesley's tr. "O Thou to Whose all searching sight" (See "Seelenbräutigam"), st. iii. and iv. altered.

2. O Lord, my Saviour, and my King. No. 646 in the Bap. *Ps. & Hys.*, 1868, is from Browne's hymn, but somewhat altered. [J. J.]

Jesus, my Saviour, bind me fast. *B. Beddome.* [*Divine Drawings implored.*] Pub. in his (posthumous) *Hymns, &c.*, 1817, No. 557, in 4 st. of 4 l., and headed "Draw me." In the 27th ed. of Rippon's Bap. *Sel.*, 1827, st. ii.-iv. were given, together with a new opening stanza, as "If Thou hast drawn a thousand times." This is repeated in Spurgeon's *O. O. H. Bk.*, 1866, No. 463, and others; especially the American hymn-books. [J. J.]

Jesus, my Shepherd is. *J. Conder.* [*Ps. xxiii.*] Pub. in Collyer's *Coll.*, 1812, No. 897, in 6 st. of 6 l., headed, "The Good Shepherd," and signed "C." In Conder's *Star in the East, &c.*, 1824, it was pub. in a new form, and began "The Lord my Shepherd is." This was repeated in the *Cong. H. Bk.*, 1836, No. 401, and in Conder's (posthumous) *Hys. of Praise, Prayer, &c.*, 1856, p. 8, and is the authorised form of the hymn. [J. J.]

Jesus, our Lord, who tempted wast. *H. Alford.* [*Lent.*] 1st pub. in his *Ps. & Hys., &c.*, 1844, No. 29, in 7 st. of 4 l., and again in his *Year of Praise*, 1867, No. 73, in 5 st., the second and third stanzas being omitted. The original text is repeated in full, but with slight alterations, in several collections. [J. J.]

Jesus, our souls' delightful choice. *P. Doddridge.* [*Spiritual Conflict.*] This hymn is No. 1 of the D. MSS., is in 4 st. of 4 l., is headed "On the Struggle between Faith and Unbelief," and is dated "Sep. 7, 1735." J. Orton included it in his ed. of Doddridge's (posthumous) *Hymns, &c.*, 1755, No. 197, and J. D. Humphreys in his ed. of the same, 1839, No. 220. It is in a few modern collections, including Spurgeon's *O. O. H. Bk.*, 1866. [J. J.]

Jesus setzt ein vor seinem End [*Holy Communion.*] Kehrlein, in his *Katholische Kirchenlieder*, vol. i., 1859, p. 636, quotes this from D. G. Corner's *Gross Catholisch G. B.*, 1631, where it is in 12 st. of 2 l., entitled "A New Hymn for Corpus Christi." Repeated

in the Bamberg *G. B.*, 1670, p. 264; Münster *G. B.*, 1677, p. 247; and other Roman Catholic collections. Tr. as:—

Before to His sad death He went, a tr. of st. i.-viii. as No. 263 in the Ohio *Luth. Hyl.* 1889. [J. M.]

Jesus shall reign where'er the sun. *I. Watts.* [*Foreign Missions.*] This is one of the most popular hymns by Watts, and was given in his *Psalms of David*, 1719, as Pt. ii. of his version of Pa. lxxii., in 8 st. of 4 l. Although it has attained to a high position in modern hymnals, it is rarely found in the collections published before the present cent. It increased in popularity with the growth and development of Foreign Missions, and is now used most extensively in all English-speaking countries. One of the earliest to adopt it for congregational use was Rowland Hill. It is found in his *Ps. & Hymns*, 1st ed., 1788; but abbreviated to 6 st. This was followed by some compilers in the Church of England, including Cotterill in *Ps. & Hys.*, 1810-1820; *Bickersteth*, 1833, and others; by the Wesleyans in their *Supplement*, 1830; the Baptists, and other denominations, until at the present day it is given in almost every English hymn-book of any standing or merit. As an example of the way in which *The Psalms of David* were imitated in the language of the New Testament, by Watts, it is unusually good. It is also in his best style. In modern collections it is generally given in an abbreviated form, ranging from 4 st., as in *H. A. & M.*, to 6 st., as in the *Wes. H. Bk.* Changes are also introduced in the text, but most of these date from the beginning of the present century. It has been rendered in full and in part in many languages, including "Omnibus in terris Dominus regnabit Jesus," by the Rev. R. Bingham, in his *Hymno. Christ. Lat.*, 1871, p. 103. In this rendering st. ii., iii., and vii. are omitted. [See *Psalters, Eng.* § xv.] Mr. G. J. Stevenson gives, in his *Methodist H. Bk. Notes*, 1883, p. 351, an account of the striking and historical use which was made of this hymn when various islands in the South Seas officially renounced heathenism and embraced Christianity:—

"Perhaps one of the most interesting occasions on which this hymn was used was that on which King George, the sable, of the South Sea Islands, but of blessed memory, gave a new constitution to his people, exchanging a Heathen for a Christian form of government. Under the spreading branches of the banyan trees sat some thousand natives from Tonga, Fiji, and Samoa, on Whitsunday, 1862, assembled for divine worship. Foremost amongst them all sat King George himself. Around him were seated old chiefs and warriors who had shared with him the dangers and fortunes of many a battle; men whose eyes were dim, and whose powerful frames were bowed down with the weight of years. But old and young alike rejoiced together in the joys of that day, their faces most of them radiant with Christian joy, love, and hope. It would be impossible to describe the deep feeling manifested when the solemn service began, by the entire audience singing Dr. Watts's hymn, "Jesus shall reign where'er the sun" . . . Who so much as they could realize the full meaning of the poet's words? for they had been rescued from the darkness of heathenism and cannibalism, and they were that day met for the first time under a Christian constitution, under a Christian king, and with Christ Himself reigning in the hearts of most of those present. That was indeed Christ's kingdom set up in the earth." [J. J.]

Jesus, tender Shepherd, hear me. *Mary Duncan, née Lundie.* [*Child's Evening Hymn.*] This beautiful little hymn was composed for her children in 1839, and 1st pub. in

3 st. of 4 l. in her *Memoir*, 1841 (ed. 1843, p. 311) It is No. 3 in her *Rhymes for my Children*, 1842, entitled "An Evening Prayer." It has been included in England in the Baptist *Ps. & Hymns*, 1858, the *Hy. Comp.*, 1876, and others; in America, in the *Episcopal H. Bk.*, 1871, the *Evang. Hymnal*, N. Y., 1880, in the *Songs of Christian Praise*, N. Y., 1881, and in other collections. [J. M.]

Jesus, the Christ of God. *H. Bonar.* [*Praise to Christ.*] Appeared in his *Hys. of Faith & Hope*, 2nd series, 1864, in 7 st. of 4 l., and entitled "Praise to Christ." It is found in numerous collections in G. Britain and America. In some hymn books it begins with st. ii. :—

"Jesus, the Lamb of God,
Who us from hell to raise;"

but this form of the text is not so popular as the original. [J. J.]

Jesus, the needy sinner's Friend. *C. Wesley.* [*Holy Communion.*] This cento is composed of Nos. 366, 367, and 368 of "Hys. on the Four Gospels." pub. from the Wesley mss. in the *P. Works of J. & C. Wesley*, 1868-72, vol. x. p. 282. It appeared as No. 875 in the revised edition of the *Wes. H. Bk.*, 1875, with the concluding lines changed from :—

"We banquet on the heavenly Bread,
When Christ Himself imparts,
By ministerial hands convey'd
To all believing hearts:"

to—

"We banquet on the heavenly Bread,
When Christ Himself imparts,
By His disciples' hands conveyed
To all believing hearts." [J. J.]

**Jesus, Thou all-redeeming Lord,
Thy blessing, &c.** *C. Wesley.* [*General.*] Appeared in *Hys. & Sac. Poems*, 1749, vol. i. p. 316, in 18 st. of 4 l., and entitled "Before Preaching to the Colliers in Leicestershire" (*P. Works*, 1868-72, vol. v. p. 121). In 1780 two hymns compiled, with slight alterations, therefrom: (1) "Jesus, Thou all-redeeming Lord," being st. i., ii., iv., v., vi.-ix.; (2) "Lovers of pleasure more than God," being st. xi., xii., xvii., xviii., were included in the *Wes. H. Bk.*, Nos. 34, 35, and continued in subsequent editions. Also found in other collections. In addition to these, a cento beginning "Lover of souls, Thou well canst prize," is given in *Kennedy*, 1863, No. 627. It is compiled from the *Wes. H. Bk.*, pt. i., as above, st. iii.-viii., with slight alterations and a doxology. [J. J.]

Jesus, Thou needest me. *H. Bonar.* [*Oneness with Christ Explained and Desired.*] Pub. in his *Hys. of Faith & Hope*, 2nd series, 1864, in 8 st. of 4 l., and headed "The Lord needeth Thee." It has passed into a few collections, including Dale's *English H. Bk.*, 1875, &c. [J. J.]

Jesus, Thou Soul of all our joys. *C. Wesley.* [*Choral Festivals.*] Appeared in *Hys. & Sac. Poems*, 1749, vol. ii., No. 90, in 8 st. of 6 l., as the second of two hymns on "The True Use of Music." In the *Wes. H. Bk.*, 1780, it was included as No. 196 (ed. 1875, No. 204). It has passed into several collections, sometimes abbreviated, as in *Mercer*; and again, in the altered form, "Jesus, in

Whom Thy saints rejoice," as in the Cooke and Denton *Hymnal*, enlarged ed., 1855.

[J. J.]

Jesus, Thou wast once a child. *J. Gabb.* [*Holiness desired.*] This hymn is found in three forms :—

(1) It was first pub. in the author's *Steps to the Throne*, &c., 1864, in 5 st. of 4 l., and repeated in his *Hymns and Songs*, &c., 1871, with the title "Christ Incarnate." In this form it is a prayer for Holiness.

(2) The above text was rewritten by the Rev. C. H. Spurgeon as a hymn for Mothers' Meetings, and included in his *O. O. H. Bk.*, 1866, No. 1012, from whence it passed into Snapp's *Songs of G. & G.*, 1872.

(3) In 1875 the same hymn was rewritten by the author in 6 st. of 4 l., and given, with his tune "Moorlands," in his *Welburn Appendix*, 1875, No. 49, as above.

Of these texts the first is by far the most beautiful and simple. [J. J.]

Jesus, Thy Church with longing eyes. *W. H. Bathurst.* [*Second Advent.*] 1st pub. in his *Ps. & Hys.*, 1831, No. 41, in 6 st. of 4 l., and headed "Second Coming of Christ." It has passed into a large number of hymn-books, both in G. Britain and America, and ranks as one of the most popular of Bathurst's hymns. It is a most suitable hymn on behalf of Foreign Missions. Orig. text in Thring's *Coll.*, 1882. [J. J.]

Jesus, Thy name I love. *J. G. Deck.* [*Jesus, All and in All.*] Appeared in *Ps., Hys. and Spiritual Songs*, London, D. Walther, 1842, Pt. ii., No. 6, in 4 st. of 8 l. In *A Few Hys. and some Spiritual Songs selected 1856 for The Little Flock*, No. 109, it is given in a rewritten form as "Jesus! that Name is love." Outside of the Plymouth Brethren hymn-books the original text is given sometimes with slight alterations, as in Hatfield's *Church H. Bk.*, N. Y., 1872, No. 1005. [J. J.]

Jesus, when I fainting lie. *H. Alford.* [*Death anticipated.*] 1st pub. in his *Year of Praise*, 1867, No. 208, in 3 st. of 6 l., and appointed for the 16th S. after Trinity. It was one of two hymns which were sung at the author's funeral, the second being his "Ten thousand times ten thousand." [J. J.]

Jesus, where'er Thy people meet. *W. Cowper.* [*Opening of a Place of Worship.*] The Rev. J. Bull, in his *John Newton of Olney and St. Mary Woolnoth, &c.*, gives the following account of this hymn :—

"1769. In a letter to Mr. Clunie, in April, Mr. Newton speaks of a journey to Kettering, and of his preaching there, and says: 'I have been pretty full-handed in preaching lately. I trust the Lord was graciously with us in most or all of our opportunities. We are going to remove our prayer-meeting to the great room in the Great House. It is a noble place, with a parlour behind it, and holds one hundred and thirty people conveniently. Pray for us, that the Lord may be in the midst of us there, and that as He has now given us a Rehoboth, and has made room for us, so that He may be pleased to add to our numbers, and make us fruitful in the land.'

"It was for this occasion that two of the hymns in the *Olney Selection* were composed, the 43rd and 44th of the second book. The first, beginning 'O Lord, our languid frames inspire,' by Mr. Newton; and the second, 'Jesus, where'er Thy people meet,' by Mr. Cowper."

In a note Mr. Bull adds :—

"Elsewhere the editor of this volume has erroneously stated that these hymns were written when the Great House was first used for religious services. This could not have been as Mr. Cowper was then unknown at Olney. The present more correct statement explains the reference in Mr. Cowper's hymn to the renewal of former mercies, and to a more enlarged space."

The first of these references is in st. iii., ll. 1, 2 :—

"Dear Shepherd of Thy chosen few!
Thy former mercies here renew:"

and the second to st. v., ll. 3, 4 :—

"Come Thou and fill this wider space,
And bless us with a large increase."

The hymn was pub. in the *Olney Hymns*, 1779, Bk. ii., No. 44, in 6 st. of 4 l. It is preceded, as stated above, by J. Newton's "O Lord, our languid souls inspire," which is headed "On opening a Place for Social Prayer," and is given as No. "XLIV. C. Another," meaning, another hymn on the same subject. It is given in modern hymn-books in its original form, and also as follows :—

1. The arrangement in the *Salisbury H. Bk.*, 1857, is thus :—St. I., ll., iv., v. and viii. are slightly altered from *Cowper* : st. iii., vi., vii. and ix. are by *J. Keble*, and the doxology is by *Bp. Ken*. This text was repeated, with the omission of the doxology, in the *Sarum Hymnal*, 1868. In the *Anglican H. Bk.*, 1868, five stanzas are taken from the *Salisbury H. Bk.*, and one from the original, and further altered as "O Jesu, where Thy people meet."

2. In *Kennedy*, 1868, the text is from the *Salisbury H. Bk.*, 1857.

3. In the *S. P. C. K. Church Hys.*, 1871, the arrangement is :—St. I., ll., *Cowper* ; st. iii., *Keble* ; st. iv., v., *Cowper* ; st. vi., ll. 1-2, *Cowper* ; ll. 3-4, *Keble*. In the stanzas from *Cowper* the text is as in the *Salisbury H. Bk.*

4. In *Martineau's Hymns, &c.*, 1840 and 1873, *Cowper's* st. i., ii. and iv. are given as "O Lord, where'er Thy people meet."

The use of this hymn in its various forms is extensive in all English-speaking countries. It has also been translated into many languages, and is one of the most popular of *Cowper's* hymns. Orig. text in *Lord Selborne's Book of Praise*, 1862, p. 150. [J. J.]

Jesus, while He dwelt below. *J. Hart*. [*Passiontide*.] A descriptive hymn of great power on The Passion of Our Lord. It was pub. in *Hart's Hymns, &c.*, 1759, No. 75, in 23 st. of 6 l., and headed "Jesus ofttimes resorted thither with His disciples," John xviii. 2. The following centos have been compiled therefrom :—

1. "Jesus, whilst He dwelt below." Pt. I.
- "Full of love to man's lost race." Pt. II.
- "There my God bore all my guilt." Pt. III.

These centos were given in *Snepp's Songs of G. & G.*, 1872, No. 230.

2. "Jesus, while He dwelt below." Pt. I.
- "Eden from each flowery bed." Pt. II.

These were given in the *Scottish Evang. Union Hymnal*, 1878, No. 34, and others.

3. "Comes once more the awful night."

In the *S. P. C. K. Church Hys.*, 1871, this is very much altered from the original.

4. "Comes again the dreadful night."

In *Whiting's Hys. for the Ch. Catholic*, 1882. Also altered from *Hart*.

Through these various centos great use is made of this hymn. [J. J.]

Jesus, while [whilst] this rough desert soil. *H. Bonar*. [*Jesus' presence desired*.] Pub. in his *Hys. of Faith and Hope*, 1st series, 1857, in 5 st. of 4 l., and headed "Strength by the way." In *Kennedy*, 1863, it reads, "Jesus, whilst this rough desert soil." [J. J.]

Jevons, Mary Ann, née Roscoe. [*Roscoe Family*.]

Jewitt, William Henry, nephew of Mr. Orlando Jewitt, the engraver, was b. at Headington, Oxford, March 17, 1842. Mr. Jewitt is an architect and artist. He has

written several hymns of more than usual merit. The earliest were pub. as *Hys. on the Te Deum*, Manchester, J. Auson, 1874. This little work contains 23 pieces. He also pub. in 1886 a vol. of tales in verse, entitled "The Romance of Love." His hymns in C. U. are :

1. Christ the Lion of royal Judah. *St. Mark*
2. O Christ, the Father's mirrored Light. *All Saints*.
3. O Father, mid the cherubim. *St. Michael and All Angels during the Offertory*.
4. O Father of the world supreme. *God the Creator, or Flower Services*.
5. O Lord of Life, and Light, and Love. *St. Michael and All Angels*.
6. O Son Eternal, uncreate. *The Eternal Sonship of Christ*.
7. We know that Thou shalt come. *Advent*.
8. We know Thee, Lord, the eternal Way. *SS. Philip and James*.

Of these hymns Nos. 4, 5, 6, 7, are from the *Hys. on the Te Deum*, 1874 ; No. 1 was contributed to the *Universal H. Bk.*, 1885 ; No. 2 appeared in the *Manchester Diocesan Magazine* ; No. 8 in the *Penny Post* ; and No. 3 in the *Altar Hymnal*, 1884. In addition to these Mr. Jewitt is the author of Nos. 21, 24, 38, 42, 44, 45, 46, 47, 87, 88, 95 and 96, in *Chope's Carols for Easter and other Christian seasons* (Lond., Novello), 1884. [J. J.]

Jex-Blake, Thomas William, s. of Thomas Jex-Blake of Burnwell, was b. in 1832, and educated at Rugby, and University College, Oxford (B.A. in 1st class 1855 : D.D. 1873). He was some time Fellow of Queen's College, Oxford ; from 1858 to 1868 Assistant Master at Rugby ; Principal of Cheltenham College, 1868 to 1874 ; Head Master of Rugby, 1874 to 1887 ; and Rector of Alvechurch, Redditch, 1887. Dr. Jex-Blake's well-known hymn, "Lord, we thank Thee for the pleasure" (*Thanksgiving*) was written at the request of Dr. Cotton (then Head Master of Marlborough), in September, 1855. It is in the *Rugby* and other Public Schools hymn-books, and several general collections. Dr. Jex-Blake's published works do not contain any original poetical compositions. [J. J.]

John Arklas. [*Greek Hymnody*, § xvii. 2, and *John of Damascus*.]

John of Damascus, St. The last but one of the Fathers of the Greek Church, and the greatest of her poets (*Neale*). He was of a good family in Damascus, and educated by the elder Cosmas in company with his foster-brother *Cosmas the Melodist* (q. v.). He held some office under the Caliph. He afterwards retired to the laura of St. Sabas, near Jerusalem, along with his foster-brother. There he composed his theological works and his hymns. He was ordained priest of the church of Jerusalem late in life. He lived to extreme old age, dying on the 4th Dec., the day on which he is commemorated in the Greek calendar, either in his 84th or 100th year (circa 780). He was called, for some unknown reason, *Mansur*, by his enemies. His fame as a theologian rests on the work *πληθὺς γνώσεων*, the first part of which consists of philosophical summaries, the second dealing with heresies, and the third giving an account of the orthodox faith. His three orations in favour of the Icons, from which he obtained the name of *Chrysorrhous* and *The Doctor of Christian Art*, are very celebrated. The immense

impetus he gave to Greek hymnology is discussed in *Greek Hymnody*, § xvii. 2. The arrangement of the *Octoechos* in accordance with the Eight Tones was his work, and it originally contained no other Canons than his. His Canons on the great Festivals are his highest achievements. [See *Greek Hymnody*, §§ vii., xvii. 2, and *ἐπίθῃ ὡς λέων*.] In addition to his influence on the form and music, Cardinal Pitra attributes to him the doctrinal character of the later Greek hymnody. He says that the rhythm of the Canons may be often traced in the prose of the *πρῆξι γράσεως*. He calls him the Thomas Aquinas of the East. The great subject round which his hymns are grouped is The Incarnation, developed in the whole earthly career of the Saviour. In the legendary life of the saint the B. V. M. is introduced as predicting this work: the hymns of John of Damascus should eclipse the Song of Moses, rival the cherubim, and range all the churches, as maidens beating their tambours, round their mother Jerusalem (Pitra, *Hymn. Græcæ*, p. 33). The legend illustrates not only the dogmatic cast of the hymns, but the introduction of the *Theotokion* and *Staur-theotokion*, which becomes the prevalent close of the Odes from the days of St. John of Damascus: the Virgin Mother presides over all. The Canons found under the name of *John Arkilas* (one of which is the Iambic Canon at Pentecost) are usually attributed to St. John of Damascus, and also those under the name of *John the Monk*. Some doubt, however, attaches to the latter, because they are founded on older rhythmical models (*εἰρημοί*), which is not the case with those bearing the name of the Damascene, and they are not mentioned in the ancient Greek commentaries on his hymns (see *Anth. Græcæ. Car. Christ.* p. xlvii.). One of these is the Iambic Canon for Christmas. [See *Greek Hymnody*, §§ vii. and xvii. 2.]

His numerous works, both in prose and verse, were published by *Le Quien*, 1712; and a reprint of the same with additions by *Migne*, Paris, 1864. Most of his poetical writings are contained in the latter, vol. iii. pp. 817-866, containing those under the title *Carmina*; and vol. iii. pp. 1364-1408, the *Hymni*. His Canon of SS. Peter & Paul is in *Hymnographic Græcique*, by Cardinal Pitra, 1867. They are also found scattered throughout the Service Books of the Greek Church, and include Iambic Canons on the Birth of Christ, the Epiphany, and on Pentecost; Canons on Easter, Ascension, the Transfiguration, the Annunciation, and SS. Peter & Paul; and numerous *Idiomela*. In addition, Cardinal Mai found a ms. in the Vatican and published the same in his *Spicilegium Romanum*, which contained six additional Canons, viz.: In St. Basilium; In St. Chrysostomum; In St. Nicolaum; In St. Petrum; In St. Georgium, and In St. Blasium. But M. Christ has urged grave objections to the ascription of these to St. John of Damascus (*Anth. Græcæ. Car. Christ.* p. xlvii.). Daniel's extracts in his *Theo. Hymn.*, vol. iii. pp. 80, 97, extend to six pieces. Dr. Neale's translations of portions of these works are well known, and fully detailed in this work. For fuller details of St. John, authorities, &c., see *Dict. of Christian Biog.*, vol. iii. pp. 409-422; and for a popular account of him and his works, *Lupton's St. John of Damascus*, in *The Fathers for English Readers*, 1882. [H. L. B.]

John the Monk. [*Greek Hymnody*, § xvii. 2, and *St. John of Damascus*.]

Johns, John, b. at Plymouth, March 17, 1801, the son of an artist. Educated at the grammar school and by the Rev. I. Worsley, Unitarian minister at Plymouth, and after-

wards spent two years at Edinburgh. In 1820 became minister of the old Presbyterian chapel at Crediton, where he remained till his removal to Liverpool in 1836, as Minister to the Poor. He was a man of fine poetic temperament and retiring disposition, but his work among the people called out his great practical and organising ability. He died a sacrifice to the fever which raged in the district where he laboured, June 23, 1847. Besides his reports to the Liverpool Domestic Mission Society, and frequent contributions to the *Monthly Repository*, *Christian Reformer*, and *Christian Teacher*, he published three volumes of poetry, *Deus of Castalie*; a collection of *Poems*, 1828; *The Valley of the Nymphs*, 1829; and *Georgics of Life*, 1846. There are 35 of his hymns in Dr. Beard's *Collection*, 1837, and several of them are in other Unitarian books. The best known of his hymns are:—

1. Come, Kingdom of our God. *Prayer for the Kingdom of God.*
2. Farewell, our blighted treasure. *Death of a Child.*
3. Great God, avert from us the thought. *Heaven.*
4. Hush the loud cannon's roar. *Common Brotherhood and Peace Universal.*
5. O know ye not that ye. *Purity.* This is altered from "What, know ye not that ye?"
6. Thanks to God for these who came. *Preachers of the Word.* Altered from "Welcome, welcome these who came."
7. Thou must be born again. *Necessity of the New Birth.*

These hymns were contributed to Beard's *Coll.*, 1837, and passed thence into other collections. [V. D. D.]

Johnson, Samuel, M.A., was b. at Salem, Massachusetts, Oct. 10, 1822, and educated at Harvard, where he graduated in Arts in 1842, and in Theology in 1846. In 1853 he formed a Free Church in Lynn, Massachusetts, and remained its pastor to 1870. Although never directly connected with any religious denomination, he was mainly associated in the public mind with the Unitarians. He was joint editor with S. Longfellow (q. v.) of *A Book of Hymns for Public and Private Devotion*, Boston, 1846; the *Supplement* to the same, 1848; and *Hymns of the Spirit*, 1864. His contributions to these collections were less numerous than those by S. Longfellow, but not less meritorious. He d. at North Andover, Massachusetts, Feb. 19, 1882. His hymns were thus contributed:—

- i. To *A Book of Hymns*, 1846.
 1. Father (Saviour) in Thy mysterious presence kneeling. *Divine Worship.*
 2. Go, preach the gospel in my name. *Ordination.*
 3. Lord, once our faith in man no fear could move. *In Time of War.*
 4. O God, Thy children gathered here. *Ordination.*
 5. Onward, Christians, [onward] through the region. *Conflict.* In the *Hym. of the Spirit*, 1864, it was altered to "Onward, onward through the region."
 6. Thy servants' sandals, Lord, are wet. *Ordination.*
 7. When from Jordan's gleaming wave. *Holy Baptism.*
- ii. To the *Supplement*, 1848.
 8. God of the earnest heart. *Trust.*
- iii. To the *Hymns of the Spirit*, 1864.
 9. City of God, how broad, how far. *The Church the City of God.*
 10. I bless Thee, Lord, for sorrows sent. *Affliction—Perfect through suffering.*
 11. Life of Ages, richly poured. *Inspiration.*
 12. Strong-souled Reformer, Whose far-seeing faith. *Power of Jesus.*

13. The Will Divine that woke a waiting time. *St. Paul.*
 14. Thou Whose glad summer yields. *Prayer for the Church.*
 15. To light that shines in stars and souls. *Dedication of a Place of Worship.*

Of these hymns No. 10 was "Written for the Graduating Exercises of the Class of 1846, in Cambridge Divinity Schools"; and No. 12 "Written at the request of Dorothea L. Dix for a collection made by her for the use of an asylum." It is undated. A few only of these hymns are in use in Great Britain. [F. M. B.]

Johnston, James Aitken, was ordained by the Bishop of Jamaica in 1834, and was preferred to the Perpetual Curacy of St. John's, Waterloo Road, London, in 1848. He d. in 1872. He was the editor of

The English Hymnal, or a Hymn-Book for the Use of the Church of England. With an Appendix containing Selections from Metrical Versions of the Psalms. London: Parker, 1852.

A new and thoroughly revised ed. was pub. in 1856. This was reprinted in 1861 as the 3rd ed. From a ms. supplied by Johnston to D. Sedgwick [s. mes.] we find that he was the author or translator of 34 hymns in the 3rd ed., but this list does not include "O Jesu, Lord, the Way, the Truth" (*SS. Philip and James*), attributed to him in Thring's *Coll.*, 1882. In his *tra.* he is considerably indebted to others, and his original hymns display no special merit. [J. J.]

Join all the glorious Names. I. Watts. [*Names and Titles of Jesus Christ.*] Pub. in his *Hys. & Sac. Songs*, 1709, Bk. i., No. 150, in 12 st. of 8 l., as the second of two hymns on "The Offices of Christ, from several Scriptures." It has been freely altered, abbreviated, and divided from M. Madan's *Ps. and Hys.*, 1760, to the present time. The line which has caused most trouble to the editors has been st. x. l. 1, "My dear, Almighty Lord," the term "dear" being very objectionable to many. The line has undergone the following amongst other changes:—

1760. *M. Madan.* "Thou dear Almighty Lord."
 1769. *Ash & Evans.* "My great Almighty Lord."
 1839. *Wes. H. Bk.* "O Thou Almighty Lord."
 1833. *Bickerseth.* "Divine Almighty Lord."
 1835. *H. V. Elliott.* "Almighty, Sovereign Lord."
 1861. *J. H. Gurney.* "Almighty, gracious Lord."
 1858. *Bap. Ps. & Hys.* "My Saviour and my Lord."
 1876. *Presby. Hymnal.* "Jesus, Almighty Lord."

To this list may be traced most of the changes found in modern hymn-books. There are others also of less importance. In addition to abbreviations which begin with the original first line, there are also the following centos:—

1. **Arrayed in mortal flesh.** This was given in R. Conyers's *Coll.*, 1774, in 5 st., and in other hymn-books.
2. **Great Prophet of my God.** In Alford's *Year of Praise*, 1867, &c.
3. **Jesus, my Great High Priest.** This, in Spurgeon's *O. O. H. Bk.*, 1866, is composed of st. viii., vi., and ix. of this hymn, and st. vi., "Immense compassion reigns," from No. 146 of Bk. I. of *Watts's Hymns*, "With cheerful voice I sing."
4. **My dear Almighty Lord.** In Spurgeon's *O. O. H. Bk.*, 1866, No. 372.

The original hymn is justly regarded as one of Watts's finest efforts. In its various forms its use is extensive in most English-speaking countries. It has been *tr.* in whole, or in part, into various languages, including Latin, in B. Bingham's *Hymno. Christ. Lat.*, 1870, as

"Pange nomen omne mirum." [See *English Hymnody*, Early, §§ vi., xiii.] [J. J.]

Jonas, Justus (Jobst, Jost, Jodocus), s. of Jonas Koch, burgo-master of Nordhausen, in Thuringia, was b. at Nordhausen, June 5, 1493. He studied at Erfurt (M.A. 1510), and Wittenberg (LL.B.); returning to Erfurt in 1517, where, in 1518, he was appointed Canon of the St. Severus Church, Professor, and, in 1519, Rector of the University. In the fital ode on his rectorate (by his friend Eoban Hesse) he was called the *Just Jonas*, and henceforth he adopted *Jonas* as his surname, and it is as *Jonas* that he is known. In 1521 he was appointed Probst of the Schlosskirche (All Saints) at Wittenberg, D.D., and Professor of Church Law in the University. Here he worked for twenty years as a true and devoted friend and helper of Luther and Melancthon, and was then, from 1541 to 1546, superintendent and chief pastor at Halle. After Luther's death he passed through various troubled experiences, but became in 1553 superintendent and chief pastor at Eisleben on the Werra, where he d. Oct. 9, 1555. He added two stanzas to Luther's "Erhalt uns Herr, bei deinem Wort" (q.v.). The only original hymn by him which has passed into English is:—

Wo Gott der Herr nicht bei uns hilt. *Ps. cxxiv.* 1st pub. in *Eyn Enchiridion*, Erfurt, 1524, and thence in *Wackernagel*, iii. p. 42, in 8 st. In the *Dav. L. S.*, 1851, No. 254. *Tr. as*, "If God were not upon our side," by Miss *Winkworth*, 1869, p. 117. [J. M.]

Jones, Edmund, s. of the Rev. Philip Jones, Cheltenham, was b. in 1722, and attended for a time the Baptist College at Bristol. At the age of 19 he began to preach for the Baptist Congregation at Exeter, and two years afterwards he became its pastor. In 1760 he pub. a volume of *Sacred Poems*. After a very useful ministry he d. April 15, 1765. From an old ms. record of the Exeter Baptist Church, it appears that it was under his ministry in the year 1759, that singing was first introduced into that Church as a part of worship. As a hymn-writer he is known chiefly through:—

Come, humble sinner, in whose breast. This hymn appeared in Rippon's *Bap. Sel.*, 1787, No. 355, in 7 st. of 4 l., and headed, "The successful Resolve—'I will go in unto the King,' Esther iv. 16." It has undergone several changes, including:—

1. "Come, sinner, in whose guilty breast." In the *Meth. Free Ch. S. S. H. Bk.*, 1860.
2. "Come, trembling sinner, in whose breast." This is in a great number of American hymn-books.
3. "Come, weary sinner, in whose breast." Also in American use.

Miller, in his *Singers & Songs of the Church*, 1869, p. 333, attributes this hymn to a Welsh Baptist hymn-writer of Trevecca, and of the same name. *Rippon*, however, says in the 1st ed. of his *Sel.* that Edmund Jones, the author of No. 333, was pastor of the Baptist Church at Exon, Devon. This decides the matter. [W. R. S.]

Jones, Griffith, of Llanddowror, was b. at Cilhedyd, Carmarthenshire, of respectable parents, in 1683. He was ordained deacon by Bishop Bull in 1708. In 1711 he became Vicar of Llandello-Abercowyn, and Vicar of Llanddowror in 1716. In 1730, he first commenced his circulating schools in Wales, which proved of incalculable blessings to thousands. He d. April 8, 1761, at the house of Mrs. Beavan, who had helped him with his schools.

and also bequeathed £10,000 towards their maintenance. He laboured in the parish of Llanddowror for 45 years. He published many books and some hymns, selected from the works of different authors. One of his books was called *Anogaeth i folianu Duw*, or "Admonition to praise God." [W. G. T.]

Jones, Samuel Flood, M.A., s. of William Jones, for many years the Secretary of the Religious Tract Society, was b. in London in 1826, and educated at Pembroke College, Oxford (B.A. 1851). Taking Holy Orders he was Minister of St. Matthew's, Spring Gardens, London, 1854-76; Lecturer of Bow, London, 1858-76; Minor Canon, Westminster Abbey, 1859; Precentor, 1869; Vicar of St. Botolph, Aldersgate, London, 1876; and Priest in Ordinary to the Queen, 1869. In 1860 he pub. *Hymns of Prayer and Praise*, Lond., Dalton & Lucy. This book contained 100 hymns, of which the following were by Mr. Jones:—

1. Here all is strife and war. *The Present and the Future.*
2. Jesus, my Advocate in heaven. *Jesus the Advocate.* This is adapted from "Star of the Sea."
3. Lord of light, this day our Guardian be. *Morning.*
4. This is the day of light, When first the silv'ry dawn. *Sunday.* Written long before 1860.

Mr. Jones's most popular hymn is:—

5. Father of Life, confessing. *H. Matrimony.*

This was written about 1867, at the request of the late Dean Stanley for use at Marriages in Westminster Abbey. It has passed into several hymn-books. Mr. Jones's brother, William Henry Rich-Jones, M.A., Vicar of Bradford-on-Avon, and Canon of Salisbury (b. 1817, d. 1885), contributed:—

1. Haste, my soul, thy God adore. *God the Sustainer.*
2. Lord, Thy solemn Passion past. *Ascension.* (In W. J. Blew's *Coll.*, 1852-55, but not his).

to his *Hymns*, &c., as above; and his wife Catherine Flood Jones (b. 1828) also contributed:—

Pilgrim, bend thy footsteps on. *Onward.*

to the same work.

[J. J.]

Jonson, Benjamin, commonly known as *Ben Jonson*, the s. of a clergyman, was b. at Westminster in 1573, and educated at Westminster School, and St. John's, Cambridge. He d. in London, Aug. 6, 1637. His history and dramatic abilities are well known to all students of English literature. He is known in association with hymnody mainly through his carol, "I sing the birth—was born to-night," which is still in use. It is given in his *Underwoods* in the 2nd vol. (folio) of his *Works*, 1640, and entitled "A Hymn on the Nativity of my Saviour." Two additional hymns therein, "The sinner's sacrifice" and "A Hymn to God the Father," have much merit, but are unsuited for congregational use. His *Works* have been edited by Gifford, and more recently by Lieut.-Col. Francis Cunningham. [See *English Hymnody*, Early, § v.; and for *Life*, *Enc. Brit.*, 9th ed.] [J. J.]

Jordanis oras praevia. C. Coffin. [*Advent.*] Pub. in his *Hymni Sacri*, 1736, p. 34; and again in the *Paris Breviary* the same year as the hymn for Sundays and Festival days in Advent at Lauds. It is also in the *Lyons* and other Modern French Breviaries; Card. Newman's *Hymni Ecclesiae*,

1838 and 1865; and J. Chandler's *Hys. of the Primitive Church*, 1837, No. 37. It is tr. as:—

1. On Jordan's bank the Baptist's cry. J. Chandler. 1st pub. in his *Hys. of the Prim. Church*, 1837, p. 40, in 6 st. of 4 l. It is one of the most popular of Chandler's translations, and is given in a large number of hymn-books, those which contain the original tr., however, being in the minority, and include the *People's H.*, 1867, the *Westminster Abbey H. Bk.*, 1883, and the *Universal H. Bk.*, 1885. Of the numerous versions of the text, in most instances embodying slight alterations only, the best known are, Murray's *Hymnal*, 1852; the *Salisbury H. Bk.*, 1857; *Kennedy*, 1863; *Chope*, 1864, &c. The most popular arrangement is that by the Compilers of *H. A. & M.* It appeared in their trial copy, 1859; and with another doxology in the 1st ed., 1861; and the revised edition, 1875. A few of the altered lines are taken from Murray's *Hymnal*, 1852, and the Cooke and Denton *Hymnal*, 1853. The most marked alteration is st. iv. "To heal the sick, stretch forth Thy hand." The following, together with others, give the *H. A. & M.* text with further alterations: the S. P. C. K. *Church Hys.*, 1871; the *Hymnary*, 1872; T. Darling's *Hymns*, &c., 1887, &c. The Rev. F. Pott's version in his *Hymns*, &c., 1861, and Prebendary Thring's in his *Coll.*, 1882, are specially good. In the *English Hymnal*, 1856, and 1861, Chandler's text is altered to "On Jordan's banks a herald-cry;" and in the *New Mitre Hymnal*, 1875, No. 158, is a cento, st. i.-iii. being from Chandler's tr., and st. iv., v. are Dr. Watts's version (L. M.) of Ps. 117, pub. in his *Ps. of David*, 1719, and not from his *Hymns*, &c., 1709, as stated by the editor.

2. Lo! the desert-depths are stirred. By W. J. Blew. Printed for use in his Church, circ. 1850, and pub. in *The Church H. & Tune Book*, 1852 and 1855. It was repeated in Rice's *Hymns*, 1870.

3. Lo! the great Herald's voice. By Bp. J. R. Woodford. Contributed to the *Parish H. Bk.*, 1863; and repeated in the enlarged ed., 1875.

4. Behold the Baptist's warning sounds. By R. C. Singleton. Pub. in his *Anglican H. Bk.*, 1868, and again, after slight revision, in the 2nd ed. of the same, 1871.

Translations not in C. U.:—

1. Lo, the Baptist's herald cry. *J. Williams*, 1839.
2. Lo! the Prophet sent before. *G. Rorison*, 1851.
3. O, hark! through Jordan's echoing bounds. *J. D. Chambers*, 1857.
4. What sounds doth Jordan's streams appal. In O. Shipley's *Annus Sanctus*, 1884, by "W. M. A." [J. J.]

Joseph of the Studium. [Joseph of Thessalonica.]

Joseph of Thessalonica. This hymn-writer is known in Greek hymnody as *Joseph of the Studium*. He is not however the same person wrongly named by Dr. Neale in his *Hys. of the Eastern Church* as *Joseph of the Studium*, author of the great Canon for the Ascension. That Joseph is *St. Joseph the Hymnographer* (q.v.). Joseph of Thessalonica, younger brother of St. Theodore of the Studium, q.v. (see *Hys. of the Eastern Church*), was some time Bishop of Thessalonica, and died in prison, after great suffering inflicted by command of Theophilus. [*Greek Hymnody*, § xviii. 1.] He was probably the author of

the Triodia in the Triodion, and certainly of five Canons in the Pentecostarion to which his name is prefixed. His pieces have not been tr. into English. [H. L. B.]

Joseph, St., the Hymnographer. A native of Sicily, and of the Sicilian school of poets is called by Dr. Neale (in his *Hys. of the Eastern Church*), *Joseph of the Studium*, in error. He left Sicily in 830 for a monastic life at Thessalonica. Thence he went to Constantinople: but left it, during the Iconoclastic persecution, for Rome. He was for many years a slave in Crete, having been captured by pirates. After regaining his liberty, he returned to Constantinople. He established there a monastery, in connection with the Church of St. John Chrysostom, which was filled with inmates by his eloquence. He was banished to the Chersonese for defection of the *Icons*, but was recalled by the empress Theodora, and made *Scouophylax* (keeper of the sacred vessels) in the Great Church of Constantinople, through the favour of the patriarch Ignatius. He stood high also in the favour of Photius, the rival and successor of Ignatius, and accompanied him into banishment. He d. at an advanced age in 883. He is commemorated in the Calendars of the Greek Church on April 3rd. He is the most voluminous of the Greek hymn-writers. There are more than two hundred Canons under the acrostic of his name, in the *Menaea*. Cardinal Pitra says he is reported to have composed a thousand. There is some difficulty in distinguishing his works from those of the brother of Theodore of the Studium, *Joseph of Thessalonica*. This latter poet, and not the more celebrated *Joseph the Hymnographer*, was named *Joseph of the Studium*. [Greek Hymnody. § xviii. 1, 3.]

[H. L. B.]

Josephson, Ludwig Carl Leopold, was b. January 28, 1809, at Unna, Westphalia, and studied at the University of Bonn. In 1832 he became Pastor at Iserlohn, Westphalia, and after other appointments became in 1863 Pastor and Superintendent at Barth, near Stralsund, in Western Pomerania. He d. at Barth, Jan. 22, 1877 (ms. from Superintendent Baudach, Barth, &c.). His hymns appeared in his *Stimmen aus Zion*, Iserlohn, 1841, and from this a number passed into Knapp's *Ev. L. S.*, 1850 and 1865. One has been tr. into English.

Es ruht die Nacht auf Erden. For the Sick. For use during a sleepless night. 1st pub. 1841 as above, p. 36, in 10 st. of 4 l., repeated in Knapp, 1850, No. 2455 (1865, No. 2738). Tr. as "Now darkness over all is spread," by Miss Winkworth, 1858, p. 83. [J. M.]

Joy to the followers of the Lord. *Anna L. Barbauld.* [Joy.] Written about 1820, and pub. by her sister in *The Works of Anna Lætitia Barbauld, with a Memoir.* 1825, vol. i. p. 339, in 6 st. of 4 l. In Dr. Martineau's *Hymns*, 1840, and again in 1873, it is given as "Joy to those that love the Lord." This is also in other collections. In Ellen Courtauld's *Ps., Hys. & Anthems*, 1860, it begins with st. iii., "'Tis a joy that, seated deep," altered to "Joy there is, that, seated deep."

[J. J.]

Joy to the world, the Lord is come [nigh]. *I. Watts.* [*Ps. xcviij*] 1st pub. in

his *Psalms of David*, &c., 1719, in 4 st. of 4 l., as the 2nd pt. of his version of Psalm 98. T. Cotterill gave, in the 1st ed. of his *Sel.*, 1810, a much altered version of text, which was repeated in the authorized ed. of 1820 with the repetition of st. i. as st. v. This arrangement is known by st. ii., which reads, "Ye saints, rejoice, the Saviour reigns," &c. Bickersteth's arrangement in his *Christian Psalms*, 1833, is also in 5 st.; but the added stanza (iii.) is from *Watts's* version of the first part of the same Psalm. Both of these texts have been repeated in later collections. In addition there are also the following: (1) "The Lord is come; let heaven rejoice," in Hall's *Mitre II. Bk.*, 1836; and (2) "Joy to the world, the Lord is nigh," in the *Irvingite Hys. for the Use of the Churches*, 1864. In its various forms, but principally in the original, it is in use in most English-speaking countries. It has also been translated into several languages, including Latin, in R. Bingham's *Hymno. Christ. Lat.*, 1870, "Lætitia in mundo! Dominus nam venit Iesus!" [J. J.]

Joyce, James, M.A., was born at Frome, Somersetshire, Nov. 2, 1781, and was for some years Vicar of Dorking, and d. there Oct. 9, 1850. He pub. *A Treatise on Love to God*, &c., 1822; *The Lays of Truth, a Poem*, 1825; and *Hymns with Notes*, 1849. This last is a small work which he compiled for his parishioners. It is composed of passages of Holy Scripture, Meditations, and 20 Hymns. Of his hymns, the following are in C. Ū.:-

1. *Disown'd of Heav'n by man oppress.* [On behalf of the Jews.] This appeared in the *Christian Observer*, Nov., 1809, in 5 st. of 4 l., headed, "Hymn applicable to the present condition of the Jews," and signed "J. J." The form in which it is known to modern collections is, "O why should Israel's sons, once bless'd." This appeared in Bickersteth's *Christian Psalms*, 1833, and is widely used. The cento, "Lord, visit Thy forsaken race—vine," in use in America, is Bickersteth's (1833) somewhat altered.

2. *Righ on the bending willows hung.* [On behalf of the Jews.] This hymn was given in the December number of the *Christian Observer*, 1809, in 6 st. of 4 l., as "A second hymn applicable to the present condition of the Jews," and signed "J. J."

3. *Israel bewails her freedom gone.* [On behalf of the Jews.] This is his "Third Hymn applicable to the present condition of the Jews," and was given in the *Christian Observer*, Dec., 1809, with No. 2. It is in 6 st. of 4 l., and signed "J. J."

[J. J.]

Jubes: et, in præceptis aquis. *C. Coffin.* [Tuesday.] Pub. in his *Hymni Sacri*, 1736, p. 15, and again in the *Paris Breviary* of the same year, for Tuesdays at Matins. It is also in the *Lyons* and other modern French Brevs.: in Card. Newman's *Hymni Ecclesiae*, 1838 and 1865; and in J. Chandler's *Hys. of the Primitive Church*, 1837. Tr. as:—

1. *He speaks the word; the floods obey.* By J. Chandler, in his *Hys of the Prim. Church*, 1837, p. 17. It was repeated in Dr. Oldknow's *Hymns*, &c., 1850; and as "God speaks the word; the floods obey," in the "Additional *Ps. & Hys.*" given in the *Scottish Episco. Coll.*, 1858.

2. *The word is given, the waters flow.* By I. Williams. Appeared in the *British Magazine*, July, 1834; and again in his *Hys. Tr. from the Parisian Brev.*, 1839, p. 18.

3. *He spake! and gathering into one.* By J. D. Chambers, in his *Laudi Syon*, 1857, p. 16; and the *Salisbury H. Bk.*, 1857.

4. *Thou spakest, Lord, and into one.* By the Compilers of *H. A. & M.*, 1861, based upon I. Williams's tr. above. This is repeated in other collections.

5. *Thou spakst the word, the waters flow.* This in the *Hymnal for the Use of St. John the Evangelist's, Aberdeen*, 1870, is I. Williams's tr. altered.

6. *O Father, Who this earth hast given.* This in the *Hymnary*, 1872, is I. Williams's tr. rewritten in L. M. It is appointed for Septuagesima. [J. J.]

Jubilate. [Prayer, Book of Common.]

Jubilemus omnes una. [Advent.] This sequence for the 4th S. in Advent is found in a 12th cent. English *Gradual* in the British Museum (Reg. 2, B. iv. f. 65), and a *Sequentiary*, cir. 1199 (Calig. A. xiv. f. 44). Also in two 14th cent. French Missals in the *British Museum* [Add. 16,905 (of Paris), f. 18 b; and Add. 30,058 (of Sens), f. 16 b], 14th cent. *Sarum Missal* (Lansdown, 432, f. 11 b), &c. The printed text is in the reprints of the *Sarum, York, Hereford and Arbutnotth Missals*; in Neale's *Sequentiæ*, 1852, p. 8; *Daniel*, v. p. 174 (from Neale); *Kehrein*, No. 5. Tr. as:—

Honour and glory, thanksgiving and power. By E. A. Dayman, for the *Hymnary*, and pub. therein, 1872. It is repeated in the *Laudes Domini*, N. Y., 1884. Other trs. are:—

1. Let us all rejoice together. J. D. Chambers, 1866.
2. Before the all-creating Lord. C. B. Pearson, in *Sarum Missal in English*, 1868. [J. M.]

Jubilemus pia mente. [For the Dying. In Time of Pestilence.] The only ms. form of this sequence we have been able to find is in a 15th cent. *Sarum Missal* in the Bodleian (*Liturg. Misc.*, 372, f. 261 b). It is also found in the eds. of the *Sarum Missal* printed at Venice, 1494; London, 1498, &c.; and in the Burntisland reprint is given at cols. 887*–889*.

This sequence occurs in a Mass, *Pro mortalitate evitanda* (for escaping death by pestilence), which is introduced by a notice which states that Pope Clement, with all the Cardinals in conclave, composed and arranged the Mass, and granted to all those who were truly penitent, and had made their confession, and had heard this Mass, 260 days of indulgence (i.e. remission of canonical penalties), and that all those who heard this Mass should carry in the hand a lighted candle while hearing Mass on the five days following; and should hold it in the hand, kneeling, throughout the whole Mass. And so sudden death could not hurt them. And this was certified and approved in Avignon and its neighbourhood. The Pope mentioned was Clement VI., elected Pope, May 7, 1342. The contagion alluded to was brought to Italy in 1347 by merchants from the Levant, and soon spread over Europe, causing a fearful amount of mortality. Clement, at Avignon, then the seat of the Papacy, distinguished himself by trying in various ways to alleviate and terminate this scourge, providing for the nursing and support of the sick, the burial of the dead, &c.

Translation in C. U.:—

Holy Trinity, before Thee. By Harriet Mary Chester, made for and pub. in the *Hymnary*, 1872, in 7 st. of 6 l., and signed "H. M. C."

Another tr. is:—

With pious minds let us rejoice. C. B. Pearson, in the *Sarum Missal in English*, 1868. [W. A. S.]

Jucundare plebs fidelis. *Adam of St. Victor?* [Common of Evangelists.] A fine sequence founded on Ezek. i. 4–28, x. 9–22, and Rev. iv. 6–8. The "living creatures" are made symbolical of the Evangelists, St. Matthew being represented by the man, St. Luke by the ox, St. Mark by the lion,

and St. John by the eagle. Then under another figure the Evangelists are compared to the four rivers which watered Paradise (by later writers St. Matthew is represented by Gihon, St. Mark by Tigris, St. Luke by Euphrates, and St. John by Pison). The sequence has generally been ascribed to Adam of St. Victor, and is included in L. Gautier's ed. of Adam's *Oeuvres poetiques*, vol. ii., 1858, p. 425; but in his ed. 1881, p. 223, Gautier says that the rhythm is unlike Adam, and as he thinks Adam's authorship is doubtful, he does not print the text, but merely refers to it in a *Gradual* of St. Victor before 1239 (Bibl. Nat., Paris, No. 14448), a Paris *Gradual* of the 13th cent. (B. N., No. 15615), and other sources. F. W. E. Roth, in his *Lateinische Hymnen des Mittelalters*, 1887, No. 252, gives the readings of a *Gradual* of the end of the 12th cent. (now at Darmstadt, where it is given as a sequence for SS. Mark and Luke. It is in a *York Missal*, cir. 1390, now in the Bodleian, but belonging to University College, Oxford; in an early 14th cent. *Paris Missal* in the British Museum (Add. 16905, f. 298); in the *Magdeburg Missal* of 1480 and others. The printed text is also in *Daniel*, ii. p. 84; *Trench*, ed. 1864, p. 62; *Kehrein*, No. 427; Wrangham's *Liturgical Poetry of Adam of St. Victor*, 1881, vol. iii. p. 162. In the uses of *St. Victor*, of *Cluny*, and of *Paris* it was the sequence for the festival of St. Matthew. The full trs. of this hymn are, (1) "Faithful flock in whose possessing," by J. M. Neale, in his *Med. Hys.*, 1851, p. 78; altered in later editions to "Children of a heavenly Father"; and (2) "O be joyful, faithful nation," by D. S. Wrangham, in his *Liturgical Poetry of Adam of St. Victor*, 1881, iii. p. 163. Portions of the hymn are also included in "Come, pure hearts in sweetest measure" (p. 266, ii.). (See also "Sing to God," in *Various*.) [J. M.]

Judkin, Thomas James, M.A., s. of a London tradesman, was b. at London, July 25, 1788, and was educated at Caius College, Cambridge (B.A. 1815, M.A. 1818), mainly at the expense of Sir William Curtis, an alderman of the City of London. After taking Holy Orders in 1816, he held various curacies, until 1828, when he was preferred as minister of Somers Chapel, St. Pancras, London. He d. Sept. 11, 1871. He pub. *Twelve Signs of the Times; Popish Aggression*; and other works, including a volume of sonnets as *Bygone Moods*. His hymns were published mainly for the use of his own congregation and appeared as:—

- (1) *Church and Home Psalmody: being a Collection of Psalms from the Old and New Testaments, and Original Hymns, for Congregational and Domestic Purposes*, 1831. In 1834 this was enlarged and issued as (2) *Church and Home Melodies, being a New Version of the more devotional parts of the Psalms, together with a Version of the Collects, and Original Hymns; for Congregational and Domestic purposes*. This was divided into (1) "Spirit of the Psalms." (2) "Collects in Verse." (3) "Hymns on the Gospels," and (4) "Original Hymns." (3) The 3rd ed. was pub. in 1837. At the end of the volume two title-pages were supplied, that the book, if so desired, might be divided into two, one as *The Spirit of the Psalter; The Collects in Verse; together with Hymns suggested by the Gospels for the day throughout the Year*; and the other, *Sacred Melodies; or Original Hymns for Congregational and Domestic Use*.

From the 1st ed. of his *Coll.* the following hymns are in C. U. :—

1. Enthroned is Jesus now. *Ascension.*
2. Holy Spirit, Fount of blessing. *Whitsuntide.*
3. How shall I pray, O Lord, to Thee. *Prayer.*
4. We are journeying to a place. *Heavenward.*
5. When in the dark and cloudy day. *Jesus, all in all.*

[J. J.]

Judson, Adoniram, D.D., b. at Maldon, Massachusetts, Aug. 9, 1788, where his father was Pastor of a Baptist Church. He graduated at Brown University, Providence, Rhode Island, 1807; and went in 1815, together with his first wife, as a Missionary to India. After encountering various hindrances from the East India Company, they began their mission in Burmah. On June 8, 1824, Rangoon having been taken by the British, Dr. Judson was imprisoned by the natives, and was kept in captivity until the Burmese capitulated to the British in 1826. His first wife dying on Oct. 24, 1826, he married the widow of his late colleague, G. D. Boardman (*née* Hull, see below), April 10, 1834. He d. at sea, April 12, 1850, and was buried in the deep. He translated the Bible into Burmese, and wrote several tracts in that language. A Burmese-English Dictionary was compiled from his papers. His *Memoirs*, by Dr. Wayland, were pub. in 1853. His hymns include :—

1. Our Father God. [Lord] Who art in heaven. *The Lord's Prayer.* This hymn is dated "Prison, Ava, March 1825," and was written during his imprisonment above referred to. It was given in his *Memoirs*, 1853, vol. i. p. 308. It is in C. U. in G. Britain and America.
2. Our Saviour bowed beneath the wave. *Holy Baptism.* This dates from 1829, or earlier, and is in 7 st. It is said to have been "sung at the Baptism of several soldiers at Moulmein, British Pegu." St. i.-iii. usually form the hymn.
3. Come, Holy Spirit, Dove divine. *Holy Baptism.* This is composed of st. vii., v., vi. of No. 2, and is found in Winchell's *Coll.*, 1832.

[F. M. B.]

Judson, Sarah, *née* Hull, daughter of Ralph Hull, was b. at Alstead, New Haven, Nov. 4, 1803, and married first to the Rev. George D. Boardman, and afterwards to Dr. Judson (see above). She d. at St. Helena, Sept. 1, 1845. Her fine missionary hymn, "Proclaim the lofty praise," is in W. Urwick's *Dublin Coll.*, 1829, No. 142, in 4 st. of 8 l. Its appearance in America prior to this has not been traced.

[F. M. B.]

Jussu tyranni pro fide. *Nicolas le Tourneaux.* [*St. John at the Latin Gate.*] Appeared in the *Cluniac Breviary*, 1686, p. 188, and the *Paris Breviary*, 1736, as the hymn at Lauds for the Feast of St. John, Ante Portam Latinam. It is also in several modern French Breviaries; Card. Newman's *Hymni Ecclesie*, 1838 and 1865; and J. Chandler's *Hys. of the Primitive Church*, 1837, No. 45. It is tr. as :—

1. John, by a tyrant's stern command. By I. Williams. Pub. in his *Hys. Tr. from the Parisian Breviary*, 1839, p. 203, in 5 st. of 4 l. It has been repeated in a few hymn-books, including the *English Hymnal*, 1852 and 1861, &c.
2. An exile for the faith. By E. Caswall. Pub. in his *Lyra Catholica*, 1849, p. 289, in 6 st. of 4 l., and again in his *Hys. & Poems*, 1873,

p. 195. In addition to its use in its original form in Roman Catholic hymn-books for missions and schools, and others, it is also given in part as follows :—

1. In *H. A. & M.*, 1861 and 1875, and others which have copied therefrom, st. i.-iii. are by E. Caswall, and iv., v. are by the compilers.
2. In the *Parish H. Bk.*, 1863 and 1875, st. i.-iv. are by E. Caswall, with st. iii. rewritten, and v., vi. are by G. Phillimore. This was repeated in the *S.P.C.K. Church Hys.*, 1871, and others.
3. In the *Hymnary*, 1872, is the *Parish H. Bk.* text, slightly altered, with the addition of a doxology based on Caswall's tr.
3. For Jesus' sake, to lonely lands. By F. Pott, based upon E. Caswall as above, was given in his *Hymns, &c.*, 1861.

Another tr. is :—

Beloved disciple of thy Lord. *J. Chandler*, 1837.

[J. J.]

Just as I am, without one plea. *Charlotte Elliott.* [*The Lamb of God.*] Written for and 1st pub. in the *Invalid's Hymn Book*, 1836, in 6 st. of 4 l., and headed with the text. "Him that cometh unto Me, I will in no wise cast out" (see Index to *Invalid's H. Bk.*). During the same year it also appeared in Miss Elliott's *Hours of Sorrows Cheered and Comforted*, with the additional stanza, "Just as I am, of that free love," &c. From this last work the hymn has been transferred to almost every hymnal published in English-speaking countries during the past fifty years. It has been translated into almost every European language, and into the languages of many distant lands. The testimony of Miss Elliott's brother (the Rev. H. V. Elliott, editor of *Psalms and Hymns*, 1835) to the great results arising from this one hymn, is very touching. He says :—

"In the course of a long ministry, I hope I have been permitted to see some fruit of my labours; but I feel far more has been done by a single hymn of my sister's."

The text of this hymn is usually given in full, and without alteration, as in *Church Hymns*, 1871, No. 408. It ranks with the finest hymns in the English language. Its success has given rise to many imitations, the best of which is R. S. Cook's "Just as thou art, without one trace." A Latin rendering, "Ut ego sum! nec alia ratione utens," by R. Bingham, is given in his *Hymno. Christ. Lat.*, 1871, and a second by H. M. Macgill, in his *Songs of the Christian Creed and Life*, 1876, as, "Tibi, qualis sum, O Christe!"

Justinian's Hymn. [*Greek Hymnody*, § x. 10.]

K

"K——" in Dr. Rippon's *Bap. Selection*. [*How firm a foundation, &c.*]

Kn, in Dr. A. Fletcher's *Collection*. [*How firm a foundation, &c.*]

Kämpff, Johann, was a native of Staffelsstein in Franconia. After studying at the Universities of Wittenberg and Jena, he was appointed in 1604 diaconus at St. Margaret's 2 R

Church, and subsequently at the Augustinerkirche in Gotha. Along with his colleague at the Augustinerkirche, he fell a victim to the pestilence, and d. Oct. 30, 1625 (*Koch*, iii. 114; ms. from Dr. Otto Dreyer, Superintendent at Gotha). The only hymn by him which has passed into English is

Wenn ich in Todesnöthen bin. For the Dying. A beautiful prayer of faith, founded on St. John xix. 34. Appeared, with his name, as No. 2 in pt. lii. of the *Cantionale Sacrum*, Gotha, 1648, in 8 st. of 7 l. Included in Freylinghausen's *G. B.*, 1704, and in Porst's *G. B.*, ed. 1855, No. 886. Tr. as:—

When in the pains of death my heart. A good tr. of st. i., ii., vii., viii. by A. T. Russell, as No. 249 in his *Po. & Hys.*, 1851. [J. M.]

Κανών. [Greek Hymnody, § xvi. 11.]

Καταβάσις. [Greek Hymnody, § xvi. 6.]

Κατήλθες ἐν τοῖς κατωτάτοις.
[Ἀναστάσεως ἡμέρα.]

Κάθισμα. [Greek Hymnody, § xvi. 3.]

Keach, Benjamin, was b. at Stoke-Hammond, Bucks, Feb. 29, 1640. Early in life he joined a Baptist Church, and at 18 began to preach. For the next 10 years he laboured as an evangelist in the towns and villages of his native county, suffering at times much persecution for his principles as a Baptist and Nonconformist. In 1664, he pub. a small book entitled *The Child's Instructor; or, a New and Easy Primer*. For this he was tried before Lord Chief Justice Hyde, and condemned to a fine, imprisonment and the pillory. In 1668 he removed to London, and became pastor of a Particular Baptist Church which met, first in private houses, and afterwards in Horselydown, Southwark. There a large congregation gathered round him, to which he ministered with great acceptance and usefulness until his death in 1704. Keach deserves special mention for the part he took in introducing singing into Baptist congregations, having been the first who did so. [Baptist Hymnody and English Hymnody, Early, § xii.] He wrote many hymns, the earliest appearing in his *War with the Powers of Darkness*, 4th ed., 1676. Nearly 300 by him were pub. in 1691 as *Spiritual Melody*, their subjects being the Metaphors of Holy Scripture. This subject had been previously expounded by him in his *Tropologia, a Key to open Scripture Metaphors*. 2 vols. folio, 1682. His *Distressed Zion Relieved, or The Garment of Praise for the Spirit of Heaviness*, was pub. in Lond., 1689. It is mainly in blank verse, is dedicated to William and Mary, and is written in praise of Protestantism against Romanism. In 1691 he also pub. *The Breach Repaired in God's Worship; or Singing of Psalms, Hymns & Spiritual Songs proved to be a Holy Ordinance of Jesus Christ, &c.* (London, J. Hancock): and also *Spiritual Melody* the same year. His latest poetical work appeared in 1696: *A Feast of Fut Things: containing several Scripture Songs and Hymns*. Keach was a voluminous writer, forty-two works being pub. by him, in addition to prefaces and introductions to the books of others. His hymns have passed out of C. U. [W. R. S.]

Keble, John, M.A. was b. at Fairford, in Gloucestershire, on St. Mark's Day, 1792. His father was Vicar of Coln St. Aldwin's, about three miles distant, but lived at Fairford in a house of his own, where he educated entirely his two sons, John and Thomas, up to the time of their entrance at Oxford. In 1806 John Keble won a Scholarship at Corpus Christi College, and in 1810 a Double First Class, a distinction which up to that time had been gained by no one except Sir Robert Peel. In 1811 he was elected a Fellow of Oriel, a very great honour, especially for a boy under 19 years of age; and in 1811 he won the University Prizes both for the English and Latin Essays. It is somewhat remarkable that amid this brilliantly successful career, one competition in which the future poet was unsuccessful was that for English verse, in which he was defeated by Mr. Rolleston. After his election at Oriel, he resided in College, and engaged in private tuition. At the close of 1813 he was appointed Examining Master in the Schools, and was an exceedingly popular and efficient examiner. On Trinity Sunday, 1815, he was ordained Deacon, and in 1816 Priest, by the Bishop of Oxford, and became Curate of East Leach and Burthorpe, though he still continued to reside at Oxford. In 1818 he was appointed College Tutor at Oriel, which office he retained until 1823. On the death of his mother in the same year, he left Oxford, and returned to live with his father and two surviving sisters at Fairford. In addition to East Leach and Burthorpe, he also accepted the Curacy of Southrop, and the two brothers, John and Thomas, undertook the duties between them, at the same time helping their father at Coln. It should be added, as an apology for Keble thus becoming a sort of pluralist among "the inferior clergy," that the population of all his little cures did not exceed 1000, nor the income £100 a year. In 1824 came the only offer of a dignity in the Church, and that a very humble one, which he ever received. The newly-appointed Bishop of Barbadoes (Coleridge) wished Keble to go out with him as Archdeacon, and but for his father's delicate state of health, he would probably have accepted the offer. In 1825 he became Curate of Hursley, on the recommendation of his old pupil, Sir William Heathcote; but in 1826, on the death of his sister, Mary Ann, he returned to Fairford, feeling that he ought not to separate himself from his father and only surviving sister. He supplied his father's place at Coln entirely. 1827 was memorable for the publication of the *Christian Year*, and 1828 for the election to the Provoostship of Oriel, which his friends, rather than himself, seem to have been anxious to secure for him. In 1829 the living of Hursley was offered to him by Sir William Heathcote, but declined on the ground that he could not leave his father. In 1830 he published his admirable edition of *Hooker's Works*. In 1831 the Bishop of Exeter (Dr. Philpotts) offered him the valuable living of Paignton, but it was declined for the same reason that Hursley had been declined. In the same year he was also elected to the Poetry Professorship at Oxford. His *Prælectiones* in that capacity were much admired. In 1833 he preached his famous

Assize Sermon at Oxford, which is said by Dr. Newman to have given the first start to the Oxford Movement. Very soon after the publication of this sermon the *Tracts for the Times* began to be issued. Of these *Tracts* Keble wrote Nos. 4, 13, 40, and 89. In 1835 his father died, and Keble and his sister retired from Fairford to Coln. In the same year he married Miss Clarke and the Vicarage of Hursley, again becoming vacant, was again offered to him by Sir W. Heathcote, and as the reason for his previous refusal of it no longer existed, he accepted the offer, and in 1836 settled at Hursley for the remainder of his life. That life was simply the life of a devoted and indefatigable parish priest, varied by intellectual pursuits. In 1864 his health began to give way, and on March 29, 1866, he passed away, his dearly loved wife only surviving him six weeks. Both are buried, side by side, in Hursley churchyard.

In his country vicarage he was not idle with his pen. In 1839 he published his *Metrical Version of the Psalms*. The year before, he began to edit, in conjunction with Drs. Pusey and Newman, the *Library of the Fathers*. In 1846 he published the *Lyra Innocentium*, and in 1847 a volume of *Academical and Occasional Sermons*. His pen then seems to have rested for nearly ten years, when the agitation about the Divorce Bill called forth from him in 1857 an essay entitled, *An Argument for not proceeding immediately to repeal the Laws which treat the Nuptial Bond as Indissoluble*; and in the same year the decision of Archbishop Sumner in the Denison case elicited another essay, the full title of which is *The Worship of Our Lord and Saviour in the Sacrament of the Holy Communion*, but which is shortly entitled, *Eucharistical Adoration*. In 1863 he published his last work, *The Life of Bishop Wilson* (of Sodor and Man). This cost him more pains than anything he wrote, but it was essentially a labour of love.

In the popular sense of the word "hymn," Keble can scarcely be called a hymn-writer at all. Very many of his verses have found their way into popular collections of Hymns for Public Worship, but these are mostly centos. Often they are violently detached from their context in a way which seriously damages their significance. Two glaring instances of this occur in the Morning and Evening hymns. In the former the verse "Only, O Lord, in Thy dear love, Fit us for perfect rest above," loses half its meaning when the preceding verse, ending "The secret this of rest below," is excised, as it generally is in collections for public worship, and the same may be said of that most familiar of all Keble's lines, "Sun of my soul, thou Saviour dear," which has of course especial reference to the preceding verse, "Thy gone, that bright and orbéd blaze," &c. The *Lyra Innocentium* has furnished but few verses which have been adopted into hymn collections; the *Psalter* has been more fortunate, but the translations from the Latin are almost unknown.

Taking, however, the word "hymn" in the wider sense in which Dr. Johnson defines it, as "a song of adoration to some superior being," Keble stands in the very first rank of hymn-writers. His uneventful life was the very ideal life for such a poet as Keble was, but not the sort of life which would be best adapted to train a popular hymn-writer. *The Christian Year* and the *Lyra Innocentium* reflect in a remarkable degree the surroundings of the writer. They are essentially the works of a refined and cultured mind, and require a refined and cultured mind to enter into their

spirit. Keble, all his life long, and never more than in the earlier portion of it, before he wrote, and when he was writing *The Christian Year*, breathed an atmosphere of culture and refinement. He had imbibed neither the good nor the evil which the training of a public, or even of a private, school brings. It was not even the ordinary home education which he had received. He had been trained, up to the very time of his going to college, by his father, who was clearly a man of culture and refinement, and had been himself successively Scholar and Fellow of Corpus. When he went to Oxford, he can scarcely be said to have entered into the whirl of university life. The Corpus of those days has been admirably described by Keble's own biographer, Sir John Coleridge, and by Dean Stanley in his *Life of Dr. Arnold*; and the impression which the two vivid pictures leave upon the mind is that of a home circle, on rather a large scale, composed of about twenty youths, all more or less scholarly and refined, and some of them clearly destined to become men of mark. When he removed across the road to Oriel, he found himself in the midst of a still more distinguished band. Whether at home or at college he had never come into contact with anything rude or coarse. And his poetry is just what one would expect from such a career. Exquisitely delicate and refined thoughts, expressed in the most delicate and refined language, are characteristic of it all. Even the occasional roughnesses of versification may not be altogether unconnected with the absence of a public school education, when public schools laid excessive stress upon the form of composition, especially in verse. *The Christian Year* again bears traces of the life which the writer led, in a clerical atmosphere, just at the eve of a great Church Revival, "cujus pars magna fuit." "You know," he writes to a friend, "the *C. Y.* (as far as I remember it) everywhere supposes the Church to be in a state of decay." Still more obviously is this the case in regard to the *Lyra Innocentium*. It was being composed during the time when the writer was stricken by what he always seems to have regarded as the great sorrow of his life. Not the death of his nearest relations—and he had several trials of this kind—not the greatest of his own personal troubles dealt to him so severe a blow as the secession of J. H. Newman to the Church of Rome. The whole circumstances of the fierce controversy connected with the *Tract* movement troubled and unsettled him; and one can well understand with what a sense of relief he turned to write, not *for*, but *about*, little children, a most important distinction, which has too often been unnoticed. If the *Lyra* had been written *for* children it would have been an almost ludicrous failure, for the obscurity which has been frequently complained of in *The Christian Year*, is still more conspicuous in the latter work. The title is somewhat misleading, and has caused it to be regarded as a suitable gift-book for the young, who are quite incapable of appreciating it. For the *Lyra* is written in a deeper tone, and expresses the more matured convictions of the author; and though it is a far less successful achievement as a whole, it rises in

places to a higher strain of poetry than *The Christian Year* does.

Another marked feature of Keble's poetry is to a great extent traceable to his early life, viz. the wonderful accuracy and vividness of his descriptions of natural scenery. The ordinary school-boy or undergraduate cares little for natural scenery. The country is to him a mere playing-field. But Keble's training led him to love the country for its own sake. Hence, as Dean Stanley remarks, "Oxford, Bagley Wood, and the neighbourhood of Hursley might be traced through hundreds of lines, both in *The Christian Year* and the *Lyra Innocentium*." The same writer testifies, with an authority which no other Englishman could claim, to "the exactness of the descriptions of Palestine, which he [Keble] had never visited." And may not this remarkable fact be also traced to some extent to his early training? Brought up under the immediate supervision of a pious father, whom he venerated and loved dearly, he had been encouraged to study intelligently his Bible in a way in which a boy differently educated was not likely to do. Hence, as Sir John Coleridge remarks,

"*The Christian Year* is so wonderfully scriptural. Keble's mind was, by long, patient and affectionate study of Scripture, so imbued with it that its language, its train of thought, its mode of reasoning, seems to flow out into his poetry, almost, one should think, unconsciously to himself."

To this may we not add that the same intimate knowledge of the Bible had rendered the memory of the Holy Land so familiar to him that he was able to describe it as accurately as if he had seen it? One other early influence of Keble's life upon his poetry must be noticed. Circumstances brought him into contact with the "Lake poets." The near relation of one of the greatest of them had been his college friend, and John Coleridge introduced him to the writings not only of his uncle, S. T. Coleridge, but also of Wordsworth, to whom he dedicated his *Prelectiones*, and whose poetry and personal character he admired enthusiastically. To the same college friend he was indebted for an introduction to Southey, whom he found to be "a noble and delightful character," and there is no doubt that the writings of these three great men, but especially Wordsworth, had very much to do with the formation of Keble's own mind as a poet. It has been remarked that in Keble's later life his poetical genius seemed to have, to a great extent, forsaken him; and that the *Miscellaneous Poems* do not show many traces of the spirit which animated *The Christian Year* and the *Lyra Innocentium*. Perhaps one reason for this change may be found in the increased interest which Keble took in public questions which were not conducive to the calm, introspective state of mind so necessary to the production of good poetry. The poet should live in a world of his own, not in a world perpetually wrangling about University Reform, about Courts of Final Appeal, about Marriage with Deceased Wife's Sister, and other like matters into which Keble, in his later years, threw himself—heart and soul.

It is not needful to say much about Keble's other poetical works. *The Psalter* was not a

success, and Keble did not expect it to be. "It was undertaken," he tells us, "in the first instance with a serious apprehension, which has since grown into a full conviction, that the thing attempted is, strictly speaking, impossible." At the same time, if Keble did not achieve what he owned to be impossible, he produced a version which has the rare merit of never offending against good taste; one which in every line reflects the mind of the cultured and elegant scholar, who had been used to the work of translating from other languages into English. Hymnal compilers have hitherto strangely neglected this volume; but it is a volume worth the attention of the hymn-compiler of the future. There is scarcely a verse in it which would do discredit to any hymn-book; while there are parts which would be an acquisition to any collection. His translations from the Latin have not commended themselves to hymnal compilers. Some of his detached hymns have been more popular. But it is after all as writer of *The Christian Year* that Keble has established his claim to be reckoned among the immortals. It would be hardly too much to say that what the Prayer Book is in prose, *The Christian Year* is in poetry. They never pall upon one; they realise Keble's own exquisite simile:—

"As for some dear familiar strain
Untread we ask, and ask again;
Ever in its melodious store
Finding a spell unheard before."

And it would hardly be too bold to prophesy that *The Christian Year* will live as long as the Prayer Book, whose spirit Keble had so thoroughly imbibed, and whose "soothing influence" it was his especial object to illustrate and commend. [J. H. O.]

Keble's hymns, poetical pieces, and translations appeared in the following works:—

(1.) *The Christian Year: Thoughts in Verse for the Sundays and Holydays Throughout the Year.* Oxford: John Henry Parker, 1827. Preface dated "May 30th, 1827." The last poem, that on the "Communion," is dated March 9, 1827. The poems on the "Forms of Prayer to be used at Sea," "Gunpowder Treason," "King Charles the Martyr," "The Restoration of the Royal Family," "The Accession," and "Ordination," were added to the 4th edition, 1828. The Messrs. Parker have pub. a large number of editions to date, including a fac-simile reprint of the first edition, and an edition with the addition of the dates of composition of each poem. A fac-simile of Keble's ms. as it existed in 1822 was also lithographed in 1882, by Elliot Stock, but its publication was suppressed by a legal injunction, and only a few copies came into the hands of the public. Since the expiration of the first copyright other publishers have issued the work in various forms.

(2.) Contributions to the *British Magazine*, which were included in *Lyra Apostolica*, 1836, with the signature of "y."

(3.) *The Psalter or Psalms of David: In English Verse; By a Member of the University of Oxford.* Adapted for the most part, to Tunes in Common Use; and dedicated by permission to the Lord Bishop of Oxford. . . . Oxford, John Henry Parker: J. G. & F. Rivington, London, MDCCCXXXIX. Preface dated "Oxford, May 29, 1839."

(4.) *The Child's Christian Year: Hymns for every Sunday and Holy-Day. Compiled for the use of Parochial Schools.* Oxford: John Henry Parker, 1841. This was compiled by Mrs. Yonge. Keble wrote the Preface, dated "Hursley, Nov. 6, 1841," and signed it "J. K." To it he contributed the four poems noted below.

(5.) *Lyra Innocentium: Thoughts in Verse on Christian Children, their Ways and their Privileges.* . . . Oxford: John Henry Parker: F. & J. Rivington, London, 1846. The Metrical Address (in place of Preface) "To all Friendly Readers," is dated "Feb. 8, 1846."

(6.) *Lays of the Sanctuary, and other Poems.* Com-

piled and Edited by G. Stevenson de M. Rutherford. . . London: Hamilton, Adams & Co., 1859. This was a volume of poems published on behalf of Mrs. Elizabeth Good. To it Keble contributed the three pieces noted below.

(7.) *The Salisbury Hymn-Book*, 1857. Edited by Earl Nelson. To this he contributed a few hymns, some translations from the Latin, and some rewritten forms of well-known hymns, as "Guide me, O Thou great Jehovah," &c.

(8.) *Miscellaneous Poems by the Rev. J. Keble, M.A., Vicar of Hursley, Oxford and London: Parker & Co., 1869.* The excellent Preface to this posthumous work is dated "Chester, Feb. 22, 1869," and is signed "G. M.," i.e. by George Moberly, late Bp. of Salisbury. This volume contains Keble's Ode written for the Installation of the Duke of Wellington as Chancellor of the University of Oxford, in 1834, his p-ems from the *Lyra Apostolica*, his hymns named above, his translations from the Latin, and other pieces not published in his works.

The most important centos from *The Christian Year*, which are in C. U. as hymns, and also the hymns contributed to the *Salisbury H. Bk.*, 1857, are annotated in full under the first lines of the original poems. The *trs.* from the Latin and Greek are given under the first lines of the originals. There are also several of his more important pieces noted in the body of this work. All these may be found through the *Index of Authors and Trs.* at the end of this *Dictionary*. Those that remain (mainly centos) and have no special history, are the following (the dates given being those of the composition of each piece):—

i. From *The Christian Year*, 1827 and 1828.

1. Creator, Saviour, strengthening Guide. *Trinity Sunday*. (March 3, 1828.)
2. Father, what treasures of sweet thought. *Churching of Women*. (March 13, 1827.)
3. God is not in the earthquake: but behold. *8th S. after Trinity*. *The still small voice*. (Aug. 13, 1822.)
4. In troublous days of anguish and rebuke. *8th S. after Trinity*. *The still small voice*. (Aug. 13, 1822.)
5. Lessons sweet of spring returning. *1st S. after Epiphany*. *Spring*. (May 17, 1824.)
6. My Saviour, can it ever be? *4th S. after Easter*. *The promised Comforter*.
7. O Father of long suffering grace. *16th S. after Trinity*. *God's long suffering*. (Oct. 6, 1823.)
8. O God of mercy, God of might, How should, &c. *H. Communion*. (Jan. 31, 1827.)
9. O Lord my God, do Thou Thy holy will. *Wednesday before Easter*. *Resignation*. (Aug. 13, 1821.)
10. O may not, dream [think] not, heavenly notes. *Catechism*. (Feb. 16, 1827.)
11. O shame upon thee, listless heart. *SS. Philip & James*. (Aug. 3, 1825.)
12. O who shall dare in this frail scene? *St. Mark's Day*. (1826.)
13. Red o'er the forest peeps the setting sun. *23rd S. after Trinity*. *The Resurrection of the body*. (Nov. 12, 1825.)
14. Spirit of Christ, Thine earnest given. *Ordination*. (March 28, 1828.)
15. Spirit of light and truth, to Thee. *Ordination*. (March 28, 1828.)
16. Spirit of might and sweetness too. *Confirmation*. (Feb. 21, 1827.)
17. Sweet nurtings of the vernal skies. *15th S. after Trinity*. *Consider the lilies. Live for to-day*. (Feb. 3, 1828.)
18. The days of hope and prayer are past. *4th S. after Easter*. *The promised Comforter*.
19. The live-long night we've toiled in vain. *5th S. after Trinity*. *Miracle of the Fishes*. (1821.)
20. The midday sun with fiercest glare. *Consecration of St. Paul*. (Mar. 2, 1822.)
21. The shadow of the Almighty's cloud. *Confirmation*. (Feb. 22, 1827.)
22. The silent joy that sinks so deep. *2nd S. after Epiphany*. *Turning Water into Wine*.
23. Then, fainting soul, arise and sing. *4th S. after Easter*. *The promised Comforter*.
24. When brothers part for manhood's race. *St. Andrew's Day*. (Jan. 27, 1822.)
25. Who is God's chosen priest? *St. Matthias's Day*.
26. Why doth my Saviour weep? *10th S. after Trinity*. *Christ weeping over Jerusalem*. (1819.)

27. Why should we faint and fear to live alone? *24th S. after Trinity*. *God's goodness in veiling the future*. (June 7, 1825.)

28. Wish not, dear friends, my pain away. *16th S. after Trinity*. *Resignation*. (1824.)

ii. From *The Psalter*, 1839.

29. From deeps so wild and drear. *Ps. cxxx.*
30. God our Hope and Strength abiding. *Ps. xlvii.*
31. How pleasant, Lord of hosts, bow dear. *Ps. lxxxvii.*
32. Lord, be my Judge, for I have trod. *Ps. xviii.*
33. Lord, Thy heart in love hath yearned. *Ps. lxxxv.*
34. Lord, Thou hast search'd me out and known. *Ps. cxxxiii.*
35. My God, my God, why hast Thou me? *Ps. xxvii.*
36. My Shepherd is the living God. *Ps. xxviii.*
37. My Shepherd is the Lord; I know. *Ps. xxxviii.*
38. Praise the Lord, for He is love. *Ps. cxxxvi.*
39. Praise ye the Lord from heaven. *Ps. cxlviii.*
40. Sing the song unheard before. *Ps. xvi.*
41. Sound high Jehovah's Name. *Ps. cxxxv.*
42. The earth is all the Lord's, with all. *Ps. xxiv.*
43. The mercies of the Lord my God. *Ps. lxxxix.*
44. The seed of Jacob, one and all. *Ps. xxii.*

iii. From *The Child's Christian Year*, 1841, and later editions.

45. Bethlehem, above all cities blest. *Innocent's Day*.
46. Lo, from the east on hills the Lord. *10th S. after Trinity*. *The Gospel*. (Late editions.)
47. Our God in glory sits on high. *1st S. after Easter*. *The Epistle*.
48. When Christ to village comes or town. *16th S. after Trinity*. *The Gospel*. (Late editions.)

iv. From *Lyra Innocentium*, 1846.

49. Christ before thy door is waiting. *Presence of Christ in His poor; or, Offertory*.
50. How [When] the new-born saints, assembling. *Offertory*.
51. Once in His Name Who made thee. *Holy Baptism*.
52. Who for the like of me will care? *Naaman's Servant-maid*.
- v. From *Lays of the Sanctuary*, 1859.
53. Lord, lift my heart to Thee at morn. *Emigrant's Midnight Hymn*.
54. O Love unseen, we know Thee nigh. *Centio from No. 53*.
55. Slowly the gleaming stars retire. *Morning Hymn for Emigrants at Sea*.
56. The twilight hour is sweet at home. *Evening Hymn for Emigrants at Sea*.

The editor of Keble's *Miscellaneous Poems* says concerning Nos. 53, 55, and 56:—

"The three hymns for Emigrants, for use at Midnight, Morning, and Evening, were written at the request of his friend Sir Frederic Rogers, at that time Emigration Commissioner. They were printed in the first edition of the 'Prayers for Emigrants,' which he had compiled, but were subsequently omitted, perhaps as being thought not sufficiently simple for the class of people for whose use the Book of Prayers was chiefly intended." Preface, p. vi.

When, to the 56 centos and hymns given above, are added those annotated elsewhere in this *Dictionary*, it is found that nearly 100 hymns (counting centos as such) by Keble are in C. U. at the present time, and of these some rank with the finest and most popular in the English language. [J. J.]

Keimann, Christian, s. of Zacharias Keimann, Lutheran pastor at Pankratz, in Bohemia, and after 1616 at Ober-Ullersdorf, was b. at Pankratz, Feb. 27, 1607. In the autumn of 1627 he entered the University of Wittenberg, where he graduated M.A., March 19, 1634; and in the next month was appointed by the Town Council of Zittau as Conrector of their Gymnasium, of which he became Rector in 1638. He d. at Zittau, Jan. 13, 1662 (*Koch*, iii. 369; *Allg. Deutsche Biog.*, xv. 535, &c.). Keimann was a distinguished teacher. He was the author of a

number of scholastic publications, of a few Scriptural plays, and of some 13 hymns. Almost all of his hymns came into church use. They take high rank among those of the 17th cent., being of genuine poetic ring, fresh, strong, full of faith under manifold and heavy trials, and deeply spiritual. Two have passed into English:—

i. *Frohet euch, ihr Christen alle.* *Christmas.* This beautiful hymn is included in 4 st. of 10 l. as No. 24 in pt. iv. of A. Hammerschmidt's *Musikalische Andachten*, pub. at Freiberg in Saxony, 1646; and is set to a tune by Hammerschmidt introduced by Hallelujah repeated twelve times. In the *Utu. L. S.*, 1851, No. 34. According to Koch, viii. 25, it was composed as part of a piece written by Keimann for his scholars to perform at Christmas, 1645, and pub. as *Der neugeborne Jesus*, at Görlitz, 1646. Stanza iv. may refer to the truce of 1645 between Saxony and Sweden. *Tr.* as:—

O rejoice, ye Christians, loudly. A good and full *tr.* by Miss Winkworth, as No. 33 in her *C. B. for England*, 1863, where it is set to the original melody.

ii. *Meinen Jesum lass ich nicht; Weil er sich für mich gegeben.* *Love to Christ.* 1st appeared in A. Hammerschmidt's *Fest-Bus- und Dancklieder*, Zittau and Leipzig, 1658 (engraved title, 1659), pt. III., No. 4, in 6 st. of 6 l. It is an acrostic on the dying words uttered on Oct. 8, 1656, by the Elector Johann Georg I. of Saxony: Meinen (I.), Jesum (II.), lass (III.) ich (IV.) nicht (V.); st. vi. giving in the initial letters of lines 1-5 (J. G. C. Z. S.) the name, viz. Johann Georg Churfürst zu Sachsen, and then in line 6 the motto in full. Founded on the words of Jacob in Gen. xxxii. 26, it has comforted and strengthened many in life and at the hour of death; and has served as the model of many later hymns. Included as No. 737 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

I will leave my Jesus never! A good *tr.*, omitting st. III., included as No. 448 in the Pennsylvania Luth. Ch. Bk., 1868, marked as Unknown *tr.*, 1864.

Other *trs.* are:—(1) "Never will I part with Christ," by J. C. Jacobi, 1722, p. 80 (1732, p. 132), and thence in the *Moravian H. Bk.*, 1754 (1886 as pt. of No. 462 altered, and beginning, "Jesus will I never leave"). (2) "I will not let Jesus go," by J. S. Stallbrasse in the *Tonic Solfa Reporter*, Dec. 1860. (3) "Jesus will I never forsake," by E. Massie, 1867, p. 117. (4) "My Redeemer quit I not," by N. L. Frothingham, 1870, p. 185. [J. M.]

Keinen hat Gott verlassen. [*Trust in God.*] *Wachnagel*, v. p. 275, gives this hymn from the *Geistliche Lieder*, Erfurt, 1611, and the *Christliches Gesangbüchlein*, Hamburg, 1612, in 8 st. of 8 l. Also in *Mützell*, 1855, No. 590, and the Berlin *G. L. S.*, ed. 1863, No. 847. In the 1612 it is entitled "A hymn on the name of the serene right honourable princess and lady, Lady Katharina, by birth and marriage Margravine and Electress of Brandenburg." As she d. Sept. 30, 1602, the hymn probably dates from the 16th cent. The initials of the 8 st. form the name *Katarina*. The common assumption to Andreas Kessler, who was only b. in 1595, is baseless. *Tr.* as:—

(1) "Haste, Lord, within my worthless heart." A *tr.* of st. vi. by C. Kinchen, as No. 33 in the *Moravian H. Bk.*, 1742. In 1789 and later eds. (1886, No. 444, ascribed without ground to Catharine Grossmann) it begins "O Lord, accept my worthless heart." (2) "Amen, this the conclusion," a *tr.* of st. viii., as No. 603, in the *Moravian H. Bk.*, 1801 (1886, No. 719). [J. M.]

Keith, George. [*How firm a foundation.*]

Kelly, John, was b. at Newcastle-on-Tyne, educated at Glasgow University, studied theology at Bonn, New College, Edinburgh, and the Theological College of the English Presbyterian Church (to which body he belongs) in London. He has ministered to congregations at Hebburn-on-Tyne and Street-ham, and is now (1887) Tract Editor of the Religious Tract Society. His translations of

Paul Gerhard's *Spiritual Songs* were pub. in 1867. Every piece is given in full, and rendered in the metre of the originals. His *Hymns of the Present Century from the German* were pub. in 1886 by the R. T. S. In these *trs.* the metres of the originals have not always been followed, whilst some of the hymns have been abridged and others condensed. His translations lack poetic finish, but are faithful to the originals. [W. G. H.]

Kelly, Thomas, B.A., s. of Thomas Kelly, a Judge of the Irish Court of Common Pleas, was b. in Dublin, July 13, 1769, and educated at Trinity College, Dublin. He was designed for the Bar, and entered the Temple, London, with that intention, but having undergone a very marked spiritual change he took Holy Orders in 1792. His earnest evangelical preaching in Dublin led Archbishop Fowler to inhibit him and his companion preacher, Rowland Hill, from preaching in the city. For some time he preached in two unconsecrated buildings in Dublin, Plunket Street, and the Bethesda, and then, having seceded from the Established Church, he erected places of worship at Athy, Portarlino, Wexford, &c., in which he conducted divine worship and preached. He d. May 14, 1854. Miller, in his *Singers & Songs of the Church*, 1869, p. 338 (from which some of the foregoing details are taken), says:—

"Mr. Kelly was a man of great and varied learning, skilled in the Oriental tongues, and an excellent Bible critic. He was possessed also of musical talent, and composed and published a work that was received with favour, consisting of music adapted to every form of metre in his hymn-book. Naturally of an amiable disposition and thorough in his Christian piety, Mr. Kelly became the friend of good men, and the advocate of every worthy, benevolent, and religious cause. He was admired alike for his zeal and his humility; and his liberality found ample scope in Ireland, especially during the year of famine."

Kelly's hymns, 765 in all, were composed and published over a period of 51 years, as follows:—

(1) *A Collection of Psalms and Hymns extracted from Various Authors*, by Thomas Kelly, A.B., Dublin, 1802. This work contains 247 hymns by various authors, and an Appendix of 33 original hymns by Kelly.

(2) *Hymns on Various Passages of Scripture*, Dublin, 1804. Of this work several editions were published: 1st, 1804; 2nd, 1806; 3rd, 1809; 4th, 1812. This last edition was published in two divisions, one as *Hymns on Various Passages of Scripture*, and the second as *Hymns adapted for Social Worship*. In 1815 Kelly issued *Hymns by Thomas Kelly, not before Published*. The 5th ed., 1820, included the two divisions of 1812, and the new hymns of 1815, as one work. To the later editions of 1820, 1826, 1836, 1840, 1846, and 1853, new hymns were added, until the last published by M. Moses, of Dublin, 1853, contained the total of 765.

As a hymn-writer Kelly was most successful. As a rule his strength appears in hymns of Praise and in metres not generally adopted by the older hymn-writers. His "Come, see the place where Jesus lay" (from "He's gone, see where His body lay"), "From Egypt lately come"; "Look, ye saints, the sight is glorious"; "On the mountain's top appearing"; "The Head that once was crowned with thorns"; "Through the day Thy love has spared us"; and "We sing the praise of Him Who died," rank with the first hymns in the English language. Several of his hymns of great merit still remain unknown through so many modern editors being apparently adverse to original investigation. In

addition to the hymns named and others, which are annotated under their respective first lines, the following are also in C. U. :—

- i. From the *Psalms and Hymns*, 1802 :—
1. Grant us, Lord, Thy gracious presence. *Commencement of Divine Worship.*
 2. Jesus, Immortal King, go on [display]. *Missions.*
 3. Saviour, through the desert lead us. *Divine Guidance Desired.*
 4. The day of rest once more [again] comes round. *Sunday.*
 5. We've no abiding city here. *Seeking Heaven.*
- ii. From the *Hymns on V. Passages of Scripture*, 1st ed., 1804 :—
6. Boundless glory, Lord, be thine. *Praise for the Gospel.*
 7. By whom shall Jacob now arise? *Epiphany.*
 8. Glory, glory to our King. *Praise to Christ as King.*
 9. How pleasant is the sound of praise. *Praise for Redemption.*
 10. How sweet to leave the world awhile. *In Retirement, or For a Retreat.*
 11. In form I long had bowed the knee. *Jesus, the Saviour, or Praise for Salvation.*
 12. It is finished! sinners, hear it. *Good Friday.*
 13. Jesus, the Shepherd of the sheep. *The Good Shepherd.*
 14. Let reason vainly boast her power. *Death.*
 15. Poor and afflicted, Lord, are Thine. *Affliction.*
 16. Praise we Him to Whose kind favour. *Close of Service.*
 17. Spared a little longer. *Safety in God.*
 18. Stricken, smitten, and afflicted. *Passiontide.*
- iii. From the *Hymns, &c.*, 2nd ed., 1806 :—
19. Far from us be grief and sadness. *Joy of Believers.*
 20. Give us room that we may dwell. *Missions.*
 21. Glory, glory everlasting. *Praise of Jesus.*
 22. God has turned my grief to gladness. *Joy after Sorrow.*
 23. Happy they who trust in Jesus. *Peace in Jesus.*
 24. Hark, the notes of angels singing. *Angels praising Jesus.*
 25. Hark! 'tis a martial sound. *Christian Life a Warfare.*
 26. I hear a sound [voice] that comes from far. *The Gospel Message.*
 27. Jesus is gone up on high. *Divine Worship.*
 28. Now [O] may the Gospel's conquering power. *Home Missions.* In the 1853 ed. of the *Hymns* it begins "O may the Gospel's conquering force."
 29. O Zion, when I think on thee. *Desiring Heaven.*
 30. Praise the Saviour, ye who know Him. *Praise of Jesus.*
 31. See from Zion's sacred mountain. *The Fountain of Life.*
 32. The atoning work is done. *Jesus the High Priest.*
 33. Zion is Jehovah's dwelling. *The Church of God.*
 34. Zion stands by hills surrounded. *The Safety of the Church.*
 35. Zion's King shall reign victorious. *Missions.*
- iv. From the *Hymns, &c.*, 3rd ed., 1809 :—
36. Behold the Temple of the Lord. *The Church a Spiritual Temple.*
 37. Blessed Fountain, full of grace. *Fountain for Sin.*
 38. Brethren, come, our Saviour bids us. *Holy Communion.*
 39. Fly, ye seasons, fly still faster. *Second Advent Desired.*
 40. God of Israel, we adore Thee. *Evening.*
 41. Gracious Lord, my heart is fixed. *Trust and Peace.*
 42. Hark, a voice! it comes from heaven. *Death.*
 43. Hark, that shout of rapturous joy. *Second Advent.*
 44. If our warfare be laborious. *Labour and Rest.*
 45. Lo, He comes, let all adore Him. *Missions.*
 46. Nothing know we of the season. *Time of Second Advent uncertain.*
 47. O had I the wings of a dove. *Holiness and Heaven desired.*
 48. O where is now that glowing love. *Despondency.*
 49. Our Father sits on yonder throne. *God the Father.*
 50. Ours is a rich and royal Feast. *H. Communion.*
 51. Shepherd of the chosen number. *Safety in the Good Shepherd.*
 52. We're bound for yonder land. *Life, a Voyage.*
 53. Welcome sight! the Lord descending. *The Second Advent.*

54. What is life? 'tis but a vapour. *Death anticipated.*
 55. Who is this that comes from Edom? *Ascension.*
 56. Why those fears? Behold 'tis Jesus. *Stilling the Sea.*
 57. Without blood is no remission. *Passiontide.*
 58. Yes, we trust the day is breaking. *Missions.*
- v. From *Hymns: Not before Published*, 1815 :—
59. Behold the Lamb with glory crowned. *Exaltation of Christ.*
 60. God is love, His word has said it. *God is Love.*
 61. God of our salvation, hear us. *Opening or Close of Divine Worship.*
 62. In Thy Name, O Lord, assembling. *Commencement of Divine Worship.*
 63. Keep us, Lord, O [and] keep us ever. *Divine Worship.*
 64. Let sinners saved give thanks, and sing. *Praise for Salvation.*
 65. Praise the Lord Who died to save us. *Passiontide.*
 66. Salvation is of God alone. *God the Author of Salvation.*
 67. Saviour, come, Thy [saints] friends await Thee [are waiting]. *Second Advent desired.*
 68. Sweet were the sounds that reached our ears. *Divine Mercy.*
 69. We'll sing of the Shepherd that died. *The Lost Sheep.*
 70. When we cannot see our way. *Trust and Peace.*
 71. Who is this that calms the ocean? *Stilling the Sea.*
- vi. From the *Hymns on V. Passages of Scripture, &c.*, eds. 1820 and 1826 :—
72. Grace is the sweetest sound. *Divine Grace.*
 73. Now let a great effectual door. *Missions.*
 74. Now may the mighty arm awake. *Missions.*
 75. Now may the Spirit from above. *Home Missions.*
 76. Sing, sing His lofty praise. *Praise of Jesus.*
 77. Sound, sound the truth abroad. *Missions.*
 78. Speed Thy servants, Saviour, speed them. *Departure of Missionaries.*
- vii. From the *Hymns on V. Passages, &c.*, 1836 :—
79. Come, O Lord, the heavens rending. *Prayer for Blessings.*
 80. The night is far spent, the day is at hand. *The Second Advent.*
- viii. From the *Hymns on V. Passages, &c.*, circa 1845 :—
81. Joyful be the hours to-day. *Sunday.*
 82. Lord, behold us few and weak. *Opening of Divine Service.*
 83. Meet Thy people, Saviour, meet us. *Meetings for Prayer.*
 84. Saviour, send a blessing to us. *Prayer for Blessings.*
 85. Sing of Jesus, sing for ever. *Praise of Jesus.*
- ix. From the *Hymns on V. Passages, &c.*, 1853 :—
86. Precious volume, what thou doest. *H. Scripture.*
 87. Unfold to us, O Lord, unfold. *Divine aid to reading H. Scripture.*
- All these hymns, together with those annotated under their respective first lines are in the 1853 ed. of Kelly's *Hymns* pub. in Dublin by M. Moses, and in London by Simpkin, Marshall & Co. Kelly's musical editions are issued by the same publishers. [J. J.]
- Kempfenfelt, Richard**, of Swedish descent, was b. Oct. 1718. In Jan., 1741, he obtained a lieutenant's commission in the British Navy. He became captain in 1757, and admiral in 1780. He was drowned in the "Royal George," which sank in harbour at Portsmouth on Aug. 29, 1782. Admiral Kempfenfelt was an admirer of Whitefield and the Wesleys, and interested himself much in evangelistic work. His hymns were pub. as *Original Hymns and Poems. By Philotheorus*. Exeter, printed by B. Thorn, 1777, and were dedicated "To the Rev. Mr. Fletcher, Vicar of

Madeley, in Shropshire." They were reprinted, with a Preface, by D. Sedgwick, in 1861. Although most of these hymns are given in the older collections, only a few remain in modern hymn-books, and, including centos, are:—

1. Bear me on Thy rapid wing. *Praise to Jesus in Heaven.*
2. Burst, ye emerald gates, and bring. *Praise to Jesus in Heaven.*
3. Gentle Spirit, waft me over. *Heaven desired.*
4. Hail, Thou eternal Logos, hail. *Adoration of Jesus.*
5. Hark, 'tis the trump of God. *The Last Day.*
6. O my Redeemer, come. *The Last Day.*

Of these Nos. 1 and 2 are from the same hymn, and Nos. 5 and 6 also from another. The original texts of Nos. 3, 4, and 6 are in *Lyra Brit.*, 1867, pp. 349-52. [J. J.]

Kempff, Johann. [Kämpff, J.]

Kempff, Thomas à. [Thomas of Kempen.]

Kempthorne, John, B.D., s. of Admiral Kempthorne, was b. at Plymouth, June 24, 1775, and educated at St. John's, Cambridge (B.A. 1796, B.D. 1807), of which he subsequently became a Fellow. On taking Holy Orders, he became Vicar of Northleach, Gloucestershire, in 1814; Vicar of Wedmore, Somersetshire, 1827, and the same year Rector of St. Michael's and Chaplain of St. Mary de Grace, Gloucester. He was also a Prebendary in Lichfield Cathedral from 1826, and sometime Examining Chaplain to the Bishop of that diocese. He d. at Gloucester, Nov. 6, 1838. His hymnological work is:—

Select Portions of Psalms from Various Translations, and Hymns, from Various Authors. The whole Arranged according to the yearly Seasons of the Church of England; with attempts at corrections and improvements. By the Rev. John Kempthorne, B.D. . . . London. Hatchard. 1810.

In this collection there are a few hymns of merit, as "Forgive, O Lord, our wanderings past," "Great God, to Thee our songs we raise," and "Praise the Lord, ye heavens adore Him," which are usually ascribed, on D. Sedgwick's authority, to J. Kempthorne. These hymns, however, are not by Kempthorne, but were taken by him for his collection from the Foundling Hospital *Ps. & Hys.*, 1796 and 1801-9; and there is no evidence whatever that he had anything to do with that hymn-book. As that book is frequently quoted by hymnologists, we append the title-page of the 1801 ed., which is a reprint of that of 1797:—

Psalms, Hymns, and Anthems; sung in the Chapel of the Hospital for the Maintenance and Education of Exposed and Deserted Young Children. London, Printed in the Year M.DCCC.I. At the end of some copies of this edition there is pasted in a four-paged sheet of hymns which include, with others, "Praise the Lord, ye heavens adore Him" (q.v.).

In the 1st ed. of his own *Select Portions of Psalms*, &c., 1810, Kempthorne did not in any way indicate his own hymns, but in the 2nd ed. of 1813 (which is a reprint of the 1st ed. with an *Appendix* of 11 hymns) he says in his Preface:—

"For Hymn 140 and Hymn, p. 267. *Appendix*; for almost all of Ps. 42, p. 197; Ps. 51, p. 57 and 61; Ps. 84, p. 195; Ps. 86, p. 134; Ps. 115, p. 49; Hymn 127; and for a considerable part of Ps. 22, p. 64; Ps. 122, p. 103; Ps. 133, p. 141; Ps. 139, p. 38; Hymns 20, 43, 54, 81, 97, 101, 118, and several others, the Editor is responsible, and acknowledges his obligations to some kind friends."

Of these hymns and psalm versions, which Kempthorne claims as his own, only one or two are in C. U. [J. J.]

Ken, Thomas, D.D. The bare details of Bp. Ken's life, when summarised, produce these results:—Born at Berkhamstead, July, 1637; Scholar of Winchester, 1651; Fellow of New College, Oxford, 1657; B.A., 1661; Rector of Little Easton, 1663; Fellow of Winchester, 1666; Rector of Brightstone, 1667; Rector of Woodhay and Prebendary of Winchester, 1669; Chaplain to the Princess Mary at the Hague, 1679; returns to Winchester, 1680; Bp. of Bath and Wells, 1685; imprisoned in the Tower, 1688; deprived, 1691; died at Longleat, March 19, 1714.

The parents of Ken both died during his childhood, and he grew up under the guardianship of Izaak Walton, who had married Ken's elder sister, Ann. The dominant Presbyterianism of Winchester and Oxford did not shake the firm attachment to the English Church, which such a home had instilled. His life until the renewal of his connection with Winchester, through his fellowship, his chaplaincy to Morley (Walton's staunch friend, then bishop of Winchester), and his prebend in the Cathedral, calls for no special remark here. But this second association with Winchester, there seems little doubt, originated his three well-known hymns. In 1674 he published *A Manual of Prayers for the Use of the Scholars of Winchester College*, and reference is made in this book to three hymns, for "Morning," "Midnight," and "Evening," the scholars being recommended to use them. It can scarcely be questioned that the Morning, Evening, and Midnight hymns, pub. in the 1695 edition of *The Manual*, are the ones referred to. He used to sing these hymns to the viol or spinet, but the tunes he used are unknown. He left Winchester for a short time to be chaplain to the Princess Mary at the Hague, but was dismissed for his faithful remonstrance against a case of immorality at the Court, and returned to Winchester. A similar act of faithfulness at Winchester singularly enough won him his bishopric. He stoutly refused Nell Gwynne the use of his house, when Charles II. came to Winchester, and the easy king, either from humour or respect for his honesty, gave him not long afterwards the bishopric of Bath and Wells. Among the many acts of piety and munificence that characterised his tenure of the see, his ministration to the prisoners and sufferers after the battle of Sedgmoor and the Bloody Assize are conspicuous. He interceded for them with the king, and retrenched his own state to assist them. He attended Monmouth on the scaffold. James II. pronounced him the most eloquent preacher among the Protestants of his time; the judgment of Charles II. appears from his pitily saying that he would go and hear Ken "tell him of his faults." Among the faithful words of the bishops at Charles's death-bed, none were so noble in their faithfulness as his. He was one of the Seven Bishops who refused to read the Declaration of Indulgence, and were imprisoned in the Tower by James for their refusal, but triumphantly acquitted on

their trial. At the accession of William III. he refused, after some doubt on the subject, to take the oaths, and was at length (1691) deprived of his see. His charities had left him at this time only seven hundred pounds, and his library, as a means of subsistence; but he received hospitality for his remaining years with his friend Lord Weymouth, at Longleat. The see of Bath and Wells was again offered him, but in vain, at the death of his successor, Bp. Kidder. He survived all the deprived prelates. His attitude as a nonjuror was remarkable for its conciliatory spirit. The saintliness of Ken's character, its combination of boldness, gentleness, modesty and love, has been universally recognised. The verdict of Macaulay is that it approached "as near as human infirmity permits to the ideal perfection of Christian virtue." The principal work of Ken's that remains is that on the Catechism, entitled *The Practice of Divine Love*. His poetical works were published after his death, in 4 vols. Among the contents are, the *Hymns for the Festivals*, which are said to have suggested to Keble the idea of *The Christian Year*; the *Acolytes* against the acute physical sufferings of his closing years; and the *Preparatives for Death*. Although many passages in them are full of tender devotion, they cannot rank either in style or strength with the three great hymns written at Winchester. (See *English Hymnody*, Early, § x.) The best biographies of Ken are *The Life of Ken by a Layman*, and, specially, his *Life*, by the Very Rev. E. H. Plumptre, Dean of Wells, 1888.

[H. L. B.]

Bishop Ken is known to hymnody as the author of the *Morning*, *Evening*, and *Midnight Hymns*, the first and second of which at least have found a place in almost every English collection for the last 150 years. The general history of these hymns, as we now know it, is as follows:—

1. In 1674 Ken pub. his *Manual of Prayers for Winchester Scholars* as

A Manual of Prayers For the Use of the Scholars of Winchester College [here arms of William of Wykeham within a border]. London, Printed for John Martyn, 1674, 2mo, pp. 69.

From a passage in this work it may fairly be inferred that the author had already composed hymns for the use of the scholars. He says:—

"Be sure to sing the Morning and Evening Hymn in your chamber devoutly, remembering that the Psalmist, upon happy experience, assures you that it is a good thing to tell of the loving kindness of the Lord early in the morning and of his truth in the night season."

Two hymns only seem to be here referred to, but the expression "night season" may include both the *Evening* and *Midnight* hymns, and the latter would be only used occasionally. The hymns are not given in the *Manual* of 1674, or succeeding editions, until that of 1695, when the three hymns are added as an *Appendix*. The title of this edition is:—

A Manual of Prayers For the Use of the Scholars of Winchester College. And all other Devout Christians. To which is added three Hymns for Morning, Evening, and Midnight; not in former Editions: By the Same Author. Newly Revised. London, Printed for Charles Brome at the Gun, at the West end of St. Paul's Church, 1695.

2. In 1704 Richard Smith, a London pub-

lisher, issued a book similar in appearance to the *Manual*, and entitled *A Conference between the Soul and Body concerning the Present and Future State*. This edition contained a strong recommendation by Dodwell, an intimate friend of Ken, but no hymns. To the 2nd ed., however (1705), were added two (*Morning* and *Evening*) hymns, with Ken's name appended, but containing two additional verses to the *Evening* hymn, and differing in several other respects from the text of the *Manual*. Thereupon Charles Brome, to whom the copyright of the latter belonged, issued a new edition with an *Advertisement* stating that Ken "absolutely disowned" the hymns appended to the *Conference*, "as being very false and uncorrect," and that the genuine text was that given in the *Manual* only. Brome's *Advertisement* reads:—

"Advertisement—Whereas at the end of a Book lately Publish'd call'd, 'A Conference between the Soul and Body,' there are some Hymns said to be writ by Bishop Ken, who absolutely disowns them, as being very false and uncorrect; but the Genuine ones are to be had only of Charles Brome, Bookseller, whose just Propriety the Original copy is."

3. In 1709, however, the spurious hymns were again pub. as Ken's in a book entitled *A New Year's Gift: in Two Parts: to which is added A Morning and Evening Hymn. By Thomas, late L. B. of Bath and Wells. The Third Edition with additions. London Printed by W. Onley. 1709.*

Brome met this, as before, with a new edition of the *Manual*, in which the *Advertisement* of 1705 as above was repeated, but the text of the hymns considerably revised. This revised text was followed in all subsequent editions of the *Manual*, but as, until lately, it was thought to have appeared first in the edition of 1712, published soon after Ken's death, its genuineness was suspected by many. The question as it then stood was fully discussed in an able letter by Sir Roundell Palmer (Lord Selborne), prefixed to the reprint of Ken's *Hymns*, pub. by D. Sedgwick in 1864. Since that time the discovery in the Bodleian Library of a copy of the *Manual* of 1709 shows that the revision was made in that year, and confirms the conclusion at which Lord Selborne had previously arrived, that it was Ken's genuine revised text. The title of this edition is:—

A Manual of Prayers For the Use of the Scholars of Winchester College, And all other Devout Christians, To which is added three Hymns for Morning, Evening, and Midnight; By the same Author. Newly Revised. London: Printed for Charles Brome at the Gun, the West end of St. Paul's Church, 1709.

The *Advertisement* before referred to is at p. 130. The alterations of 1709 may therefore be accepted as being made by Ken himself, and it seems not improbable that the revision was suggested by the recent republication of the spurious text in spite of Brome's disclaimer in 1705, and possibly by adverse criticism of the original text. Lord Selborne pointed out in his *Letter* that Ken altered a passage in his *Practice of Divine Love* (1st ed., 1685) because "some Roman Catholic writer professed to discover the doctrine of Transubstantiation" therein. This alteration was made in the 2nd ed., 1686, and explained in the Preface to have been made "to prevent all misunderstanding for the future." A passage also in the *Manual*—"Help me, then, ye blessed Hosts of Heaven, to celebrate that unknown

sorrow, &c."—was claimed in a Roman Catholic pamphlet as a passage which "taught the scholars of Winchester to invoke the whole Court of Heaven." This passage Ken altered "to prevent all future misinterpretations," and prefixed an *Advertisement* to the 1687 ed. of the *Manual* explaining why he had done so. In looking through the texts of the three hymns for 1695, and 1709, and especially at the doxologies, and at st. x. and xi. in the *Evening Hymn*, "You my Blest Guardian, whilst I sleep," &c. (1695); and "O may my Guardian while I sleep," &c. (1709), do we not see a good and sufficient reason to account for the revision of the hymns?

4. With regard to the text given in the *Conference*, Lord Selborne observes that it is not improbable that alterations and various readings, originating with Ken himself, might have obtained private circulation among his friends, long before he had made up his own mind to give them to the public: a suggestion which may possibly help to explain the fact, that a writer, patronised by Dodwell, was misled into believing (for such a writer ought not lightly to be accused of a wilful fraud) that the text, pub. in the *Conference* in Ken's name was really from his hand. That Ken occasionally altered passages in his writings when for any reason he considered it necessary, is certain; and there can be little doubt that the text of the three Winchester hymns was more or less unsettled before 1695. At any rate, before their first appearance in that year in the *Manual* the *Evening Hymn* had found its way into print. It was pub. in

"*Harmonia Sacra; or Divine Hymns and Dialogues . . . Composed by the Best Masters . . . The Words by several Learned and Pious Persons. The Second Book,*" London, Henry Playford, 1693.

The first volume of this work appeared in 1688, and was dedicated to Ken. It is not improbable therefore that Playford, when collecting materials for his second volume, obtained the words of the *Evening Hymn* directly from the author. The text is here subjoined:—

"AN EVENING HYMN.

"The words by Bishop Ken.

"Set by Mr. Jeremiah Clarke.

"All praise to Thee my God this night
For all the blessings of th' light;
Keep me, oh keep me, King of kings,
Under Thy own Almighty Wings.

"Forgive me, Lord, for Thy dear Son,
The ill that I this day have done,
That with the world, myself and Thee,
I, ere I sleep, at peace may be.

"Teach me to live, that I may dread
The Grave as little as my bed;
Teach me to die, so that I may
Triumphing rise at the last day.

"Oh may my Soul on Thee repose,
And with sweet sleep mine eyelids close,
Sleep that may me more vig'rous make,
To praise my God when I awake.

"When in the night I sleepless lie,
My soul with heav'nly thoughts supply;
Let no ill dreams disturb my rest,
No pow'rs of darkness me molest.

"My dear-st Lord, how am I griev'd
To lye so long of Thee bereav'd!
Dull sleep of sense me to deprive,
I am but half my days alive.

"But though sleep o'er my weakness reigns,
Let it not hold me long in chains,
But now and then let loose my heart,
Till it an Hallelujah dart;

"The faster sleep the sense does bind,
The more unfetter'd is the mind;
Oh may my soul from matter free
The unvell'd Goodness waking see.

"Oh! when shall I in endless day,
For ever chase dark sleep away,
And endless praise with th' heavenly choir,
Incessant sing and never tire;

"You my best Guardians, whilst I sleep,
Close to my bed your vigils keep,
And in my stead all the night long
Sing to my God a grateful song.

"Praise God from whom all blessings flow,
Praise Him all creatures here below;
Praise Him above, the angelic host,
Praise Father, Son, and Holy Ghost."

In comparing, this text with that of 1695, the following differences are found:—

1693.	1695.
St. i., l. 1, All praise	<i>Glorify.</i>
St. iii., l. 3, so that	<i>that so.</i>
St. iv., l. 4, praise	<i>serve.</i>
St. vi., ll. 1 and 2	rewritten.
" ll. 3 and 4	transposed as 1 and 2.
St. vii., l. 1, weakness	<i>frailty.</i>
" l. 3, But now	<i>And now.</i>
St. viii., l. 4, The	<i>Thy.</i>
St. x., l. 1, best Guardians	<i>best Guardian.</i>

Stanza x. was also expanded in 1695 into two by the addition of new 3rd and 4th lines to st. x., and the construction of st. xi. out of two new lines followed by lines 3 and 4 of 1693.

The hymn was set by Clarke as a Cantata for a solo voice, with the Doxology as a chorus in four parts.

5. We now submit the texts of the *Morning*, *Evening*, and *Midnight* hymns, as they appear in the 1695 and the 1709 editions of the *Manual* respectively:—

Awake my soul and with the sun. [*Morning.*]

The texts of 1695 and 1709 are subjoined in parallel columns for the purpose of comparison, the variations of 1709 being printed in italics.

1695.	1709.
" <i>A Morning Hymn.</i>	" <i>A Morning Hymn.</i>
"Awake my Soul, and with the Sun, Thy daily stage of Duty run; Shake off dull Sloth, and early rise, To pay Thy morning Sa- crifice.	"Awake, my Soul, and with the Sun, Thy daily Stage of duty run, Shake off dull Sloath, and <i>joyful</i> rise, To pay thy Morning Sa- crifice.
"Redeem thy mis-spent time that's past, Live this day, as li 'twere thy last: T' improve thy Talent take due care, 'Gainst the great Day thy self prepare.	" <i>Thy precious time mis- pent, redeem,</i> <i>Each present day thy last</i> <i>Esteem,</i> Improve thy Talent with due Care, <i>For the Great Day thy</i> self prepare.
"As all thy Converse be sincere, Thy Conscience as the Noon-day clear; Think how All-seeing God thy ways, And all thy secret Thoughts surveys.	" <i>In Conversation be sin- cere,</i> <i>Keep Conscience as the</i> <i>Noon-tide clear.</i> Think how All-seeing God thy ways, And all thy Secret Thoughts surveys.
"Influenc'd by the Light divine, Let thy own Light in good Works shine: Reflect all Heaven's pro- pitious ways, In ardent love and cheer- ful praise.	" <i>By influence of the</i> Light Divine, Let thy own Light to <i>others</i> Shine, Reflect all Heaven's pro- pitious Rays, In ardent Love, and cheer- ful Praise.
"Wake, and lift up thy self, my Heart, And with the Angels bear thy part, Who all night long un- wearing sing, Glory to the Eternal King.	"Wake, and lift up thy self my Heart, And with the Angels bear thy part, Who all Night long un- wearing Sing, <i>High Praise to the Eter- nal King.</i>

- wake, I wake, ye heavenly Choir,
May your Devotion me inspire,
That I like you my Age may spend,
Like you may on my God attend.
- "May I like you in God delight,
Have all day long my God in sight,
Perform like you my Maker's Will,
O may, I never more do ill.
- "Had I your Wings, to Heaven I'd fly,
But God shall that defect supply,
And my Soul wing'd with warm desire,
Shall all day long to Heav'n aspire.
- "Glory to Thee who safe hast kept,
And hast refresh't me whilst I slept,
Grant Lord, when I from death shall wake,
I may of endless Light partake.
- "I would not wake, not rise again,
Ev'n Heav'n it self I would disdain;
Wer't not Thou there to be enjoy'd,
And I in Hymns to be employ'd.
- "Heav'n is, dear Lord, where e'er Thou art,
O never then from me depart;
For to my Soul 'tis Hell to be,
But for one moment without Thee.
- "Lord I my vows to Thee renew,
Scatter my Sins as Morning dew,
Guard my first springs of thought, and will,
And with thy self my Spirit fill.
- "Direct, controul, suggest this day,
All I design, or do, or say;
That all my Powers, with all their might,
In thy sole Glory may unite.
- "Praise God, from whom all Blessings flow,
Praise him all creatures here below,
Praise Him above y' Angelick Host,
Praise Father, Son, and Holy Ghost."

- "I wake, I wake, ye Heavenly Choir,
May your Devotion me inspire,
That I like you my Age may spend,
Like you may on my God attend.
- "May I like you in God delight,
Have all day long my God in sight,
Perform like you my Maker's Will,
O may I never more do ill.
- "Had I your Wings to Heaven I'd fly,
But God shall that Defect supply,
And my Soul wing'd with warm desire,
Shall all Day long to Heaven aspire.
- "*All Praise* to Thee, who safe hast kept,
And hast refresh'd me whilst I slept,
Grant, Lord, when I from Death shall wake,
I may of endless Light partake.
- "I would not wake, nor rise again,
And Heaven itself I would disdain,
Were't not Thou there to be enjoy'd,
And I in Hymns to be employ'd.
- "Heav'n is, Dear Lord, where e'er thou art,
O never then from me depart;
For to my Soul, 'tis Hell to be,
But for one Moment void of Thee.
- "Lord, I my Vows to Thee renew,
Disperse my Sins as Morning Dew,
Guard my first Springs of Thought and Will,
And with thy self my Spirit fill.
- "Direct, controul, Suggest, this Day
All I design, or do, or say,
That all my Powers with all their Might,
In thy sole Glory may Unite.
- "Praise God from whom all Blessings flow,
Praise him all Creatures here below,
Praise him above, ye Heavenly Host,
Praise Father, Son, and Holy Ghost."

but as it is found not only in every edition up to 1712, including the revision of 1709, but in the *Conference* of 1705, this seems improbable. Lord Selborne adds, "I wake" in the sense of bodily waking from natural sleep, would be out of place, after five whole stanzas had been already spoken or sung;" but is it not rather a response to the exhortation with which the 1st and 5th stanzas commence? After addressing in them his own Soul, the singer suddenly exclaims, "I wake," and then turns to the "Heavenly Choir" with an expression of hope to be enabled to follow their example of unceasing adoration of the Most High. If this be so, it is far more likely that the reading "Awake" is due to some later editor or printer who failed to catch the author's full meaning.

The various *Morning Hymns* by Ken which have appeared in the *Appendix* to Tate and Brady's Version of the Psalms, and in most hymnals published during the past 150 years are compilations from this hymn, with, in many instances, slight alterations of the text either of 1695 or of that of 1709. In some modern hymnals the difficulty of the length of the hymn is overcome by dividing it into two or more parts.

All praise [Glory] to Thee, my God, this night.
[Evening.] The texts of 1695 and of 1709 are as follows:—

- | | |
|--|--|
| <p>1695.</p> <p>"An Evening Hymn.</p> <p>"Glory to thee my God, this night,
For all the Blessings of the Light;
Keep me, O keep me King of Kings,
Under Thy own Almighty Wings.</p> <p>"Forgive me, Lord, for thy dear Son,
The ill that I this day have done,
That with the world, my self, and Thee,
I, e're I sleep, at peace may be.</p> <p>"Teach me to live, that I may dread
The Grave as little as my Bed;
Teach me to die, that so I may
Triumphing rise at the last day.</p> <p>"O may my Soul on thee repose,
And with sweet sleep mine Eye-lids close;
Sleep that may me more vigorous make,
To serve my God when I awake.</p> <p>"When in the night I sleepless lie,
My Soul with Heavenly thoughts supply,
Let no ill dreams disturb my rest,
No powers of darkness me molest.</p> <p>"Dull sleep of sense me to deprive,
I am but half my days alive;
Thy faithful lovers, Lord, are griev'd
To lye so long of Thee bereav'd.</p> | <p>1709.</p> <p>"An Evening Hymn.</p> <p>"All Praise to Thee my God this Night,
For all the Blessings of the Light,*
Keep me, O keep me King of Kings,
Beneath thy own Almighty Wings.</p> <p>"Forgive me, Lord, for thy dear Son,
The ill that I this Day have done;
That with the World, my self, and Thee,
I, e're I sleep, at Peace may be.</p> <p>"Teach me to live, that I may dread
The Grave as little as my Bed;
To dye, that this vile Body may
Rise Glorious at the awful day.</p> <p>"O! may my Soul on Thee repose,
And with sweet Sleep mine Eye-lids close;
Sleep, that may me more vigorous make,
To serve my God when I awake.</p> <p>"When in the Night I sleepless lie,
My Soul with Heavenly Thoughts supply;
Let no ill dreams disturb my Rest,
No Powers of darkness me molest.</p> <p>"Dull Sleep of Sense me to deprive,
I am but half my time alive,
Thy faithful Lovers, Lord, are griev'd,
To lye so long of Thee bereav'd.</p> |
|--|--|

Among the alterations made in 1709, the word *joyful* instead of *early* in st. i occurs in the *Conference* of 1705, thus seeming to confirm the suggestion of Lord Selborne, referred to above, that some at least of the readings in the *Conference* may have originated with Ken himself. The change in the order of two words in st. x., *Thou not for not Thou*, made in 1712, is also anticipated by the *Conference*. In st. vi. l. 1 of the hymn, some later editions of the *Manual* issued by C. Brome after 1712 give "Awake, awake," for "I wake, I wake." Lord Selborne inclines to the belief that the latter reading is possibly due to the printers,

* In the original misprinted "Night."

- "But though sleep o'er my frailty reigns,
Let it not hold me long in chains;
And now and then let loose my heart,
Till it an Hallelujah dart.
- "The faster sleep the sense does bind,
The more unfetter'd is the mind;
O may my Soul from matter free,
Thy unvall'd Goodness waking see!
- "O when shall I in endless day,
For ever chase dark sleep away,
And endless praise with th' Heavenly Chöire,
Incessant sing, and never tire?
- "You my Blest Guardian, whilst I sleep,
Close to my Bed your Vigills keep,
Divine Love into me instill,
Stop all the avenues of ill.
- "Thought to thought with my Soul converse,
Celestial joys to me rehearse,
And in my stead all the night long,
Sing to my God a grateful Song.
- "Praise God from whom all blessings flow,
Praise him all Creatures here below,
Praise him above y' Angelick Host,
Praise Father, Son, and Holy Ghost."
- "But thö' Sleep o'er my frailty Reigns,
Let it not hold me long in Chains;
And now and then let loose my Heart,
Till it an Hallelujah dart.
- "The faster Sleep the Senses binds,
The more unfetter'd are our Minds,
O may my Soul from matter free,
Thy *loveliness unclouded* see!
- "O when shall I in endless Day,
For ever chase dark Sleep away,
And *Hymns with the Supernal* Choir,
Incessant Sing, and never tyre!
- "O may my Guardian while I sleep,
Close to my Bed his Vigills keep,
His Love Angelical instill,
Stop all the Avenues of ill.
- "*May he Celestial Joys rehearse,*
And thought to thought with me converse,
Or in my stead all the Night long,
Sing to my God a Grateful Song.
- "Praise God from whom all Blessings flow,
Praise him all Creatures here below,
Praise him above ye Heavenly Host,
Praise Father, Son, and Holy Ghost."

8. A reference to the text given in *Harmonia Sacra* shows that the change from "Glory" to "All praise" in l. 1. is only a restoration of the original reading; and without being aware of this fact, Lord Selborne points out that the expression "All praise" is remarkably consistent with Ken's frequent use of it in other writings. The same alteration was made in 1709 in the *Morning Hymn*, st. 9, and in the *Midnight Hymn*, st. 7; while at the same time "Glory" in the *Morning Hymn*, st. v. l. 4, is changed to "High Praise."

As in the case of "Awake my soul," this hymn has been divided, subdivided, and rearranged in a great many ways during the last 150 years. In one form or another it will be found in most hymnals pub. during that period.

My God, now I from Sleep awake. [*Midnight.*]

The texts of 1695 and 1709 are subjoined:—

- | | |
|--|--|
| 1695. | 1709. |
| "A <i>Midnight Hymn.</i> | "A <i>Midnight Hymn.</i> |
| "Lord, now my Sleep does me forsake,
The sole possession of me take,
Let no vain fancy me illude,
No one impure desire intrude. | "My God now I from sleep awake,
The sole Possession of me take,
From <i>Midnight Terrors</i> me secure,
And guard my Heart from <i>Thoughts impure.</i> |
| "Blest Angels! while we silent lye,
You Hallelujahs sing on high, | "Bless'd Angels! while we silent lye,
You Hallelujahs Sing on high, |

- You, ever wakeful near the Throne,
Prostrate, adore the Three in One.
- "I now awake do with you joy,
To praise our God in Hymns divine:
With you in Heav'n I hope to dwell,
And bid the night and world farewell.
- "My Soul when I shake off this dust,
Lord, in thy Arms I will entrust;
O make me thy peculiar care,
Some heav'nly Mansion me prepare.
- "Give me a place at thy Saints feet,
Or some fall'n Angel's vacant seat;
I'll strive to sing as loud as they,
Who sit above in brighter day.
- "O may I always ready stand,
With my Lamp burning in my hand,
May I in sight of Heav'n rejoice,
When e'er I hear the Bridegroom's voice.
- "Glory to Thee in light array'd,
Who light thy dwelling place hast made,
An immense Ocean of bright beams,
From thy All-glorious Godhead streams.
- "The Sun, in its Meridian height,
Is very darkness in thy sight:
My Soul, O lighten, and enflame,
With Thought and Love of thy great Name.
- "Blest Jesu, Thou on Heav'n intent,
Whole nights hast in Devotion spent,
But I, frail Creature, soon am tir'd,
And all my Zeal is soon expir'd.
- "My Soul, how canst Thou weary grow,
Of antedating Heav'n below,
In sacred Hymns, and Divine Love,
Which will eternal be above?
- "Shine on me Lord, new life impart,
Fresh arduous kindle in my heart;
One ray of thy All-quickning light
Dispels the sloth and clouds of Night.
- "Lord, lest the tempter me surprize,
Watch over thine own Sacrifice;
All loose, all idle thoughts cast out,
And make my very dreams devout.
- "Praise God from whom all blessings flow,
Praise him all Creatures here below,
- You Joyful Hymn the ever Bless'd,*
Before the Throne and never rest.
- "I with your Choir Celestial joy,
In offering up a Hymn Divine
With you in Heaven I hope to dwell,
And bid the Night and World farewell;
- "My Soul, when I shake off this Dust,
Lord, in thy Arms I will intrust.
O make me Thy peculiar Care,
Some *Mansion for my Soul* prepare.
- "Give me a place at thy Saints Feet,
Or some fallen Angel's vacant Seat;
I'll strive to sing as loud as they,
Who sit above in brighter Day.
- "O may I always ready stand,
With my Lamp burning in my Hand;
May I in sight of Heav'n Rejoyce,
When e'er I hear the Bridegroom's voice.
- "All Praise to thee in light array'd,
Who light thy dwelling place hast made.
A boundless Ocean of bright Beams,
From thy All-glorious God-head Streams.
- "The Sun in its Meridian height,
Is very darkness in Thy sight!
My Soul, O lighten and inflame,
With Thought and Love of thy Great Name.
- "Bless'd Jesu, Thou on Heav'n intent,
Whole Nights hast in Devotion spent,
But I, frail Creature, soon am tir'd,
And all my Zeal is soon expir'd.
- "My Soul how canst thou weary grow,
Of antedating *Bliss* below;
In Sacred Hymns, and *Heav'nly* Love,
Which will Eternal be above.
- "Shine on me, Lord, new Life impart,
Fresh Arduous kindle in my Heart;
One Ray of thy All-quick'ning Light,
Dispels the sloth and clouds of Night.
- "Lord, lest the Tempter me surprize,
Watch over thine own Sacrifice;
All loose, all idle thoughts cast out,
And make my very dreams devout.
- "Praise God, from whom all Blessings flow,
Praise him all Creatures here below;

Praise him above y' Angelick Host,
Praise Father, Son, and Holy Ghost."

Praise him above ye Heavenly Host,
Praise Father, Son, and Holy Ghost."

Like the *Morning* and *Evening Hymns*, this hymn has been divided and rearranged in various ways, and is found in one form or another in most hymnals published during the last 150 years.

6. The various centos from these hymns which are in C. U. in English-speaking countries are:—

i. From the *Morning Hymn*.

1. All praise to Thee Who safe hast kept.
2. Awake, my soul, and with the sun.
3. Glory to Thee Who safe hast kept.
4. I wake, I wake, ye heavenly choir.
5. I would not wake nor rise again.
6. Wake, and lift up thyself, my heart.

ii. From the *Evening Hymn*.

1. All praise to Thee, my God, this night.
2. Glory to Thee, my God, this night.

iii. From the *Midnight Hymn*.

1. All praise to Thee in light array'd.
2. Glory to Thee in light array'd.
3. Lord, now my sleep doth me forsake.
4. My God, now [when] I from sleep awake.

The following list of editions of the *Manual* from 1674 to 1712 inclusive, and the libraries in which they are to be found, was kindly supplied by the late Mr. G. W. Napier:—

1674, B. M. (*British Museum*); 1675, B. M. and Bodleian; 1677, B. M.; 1679, Bod.; 1681, B. M.; 1687, B. M. (the first pub. with Bishop Ken's name); 1692, B. M. and G. W. Napier; 1695, Bod. (the first ed. containing the three hymns); 1697, B. M.; 1700, B. M.; 1703, Nap.; 1705, Nap.; 1709, Bod. and Nap.; 1712, Nap.

7. Bp. Ken was not escaped the not unusual charge of plagiarism, in connection with his celebrated hymns. Charges of this kind have been made from time to time, the nature and value of which we will endeavour to summarize. These are: (1) he borrowed from *Sir Thomas Browne*; (2) he did the same from *Thomas Flatman*; (3) he did neither, but *Paraphrased from the Latin*.

(1) *Sir Thomas Browne*. In 1643 Sir Thomas Browne pub. his *Religio Medici* (it was pub. surreptitiously in 1642), and therein (Pt. ii. § 12) gave the following hymn in a monologue on Sleep:—

"It is that death which Adam died before his mortality; a death whereby we live a middle and moderating point between life and death. In fine, so like death, I dare not trust it without my prayers, and an half adieu unto the world, and take my farewell in a colloquy with God:—

"The night is come, like to the day
Depart not thou, great God, away,
Let not my sins, black as the night,
Eclipse the lustre of thy light.
Keep still in my horizon; for to me
The sun makes not the day, but Thee.
Thou Whose nature cannot sleep,
On my temples sentry keep;
Guard me 'gainst those watchful foes,
Whose eyes are open while mine close.
Let no dreams my head infect,
But such as Jacob's temples blest,
While I do rest, my soul advance:
Make my sleep a holy trance:
That I may, my rest being wrought,
Awake into some holy thought
And with as active vigour run
My course as doth the nimble sun.
Sleep is a death;—O make me try
By sleeping, what it is to die!
And as gently lay my head
On my grave, as now my bed.
How'er I rest, great God, let me
Awake again at last with Thee.
And thus assur'd, behold I like
Securely, or to wake or die.

These are my drowsy days; in vain
I do not wake to sleep again;
O come that hour, when I shall never
Sleep again, but wake for ever!

"This is the dormitive I take to bedward; I need no other *lasdanum* than this to make me sleep; after which I close mine eyes in security, content to take my leave of the sun and sleep unto the resurrection."

The poet James Montgomery drew attention to the striking similarity of thought and mode of expression between this hymn and the Evening Hymn by Ken, in his *Select Christian Authors*, 1827. This has also been done several times in *Notes and Queries*, during the past twenty years, and not always in the best spirit. That the similarity pointed out by Montgomery does exist is very clear; but to say that Ken deliberately stole Browne's work no one with any acquaintance with poets and profound thinkers would venture to affirm. Possibly sect. 3 below may do something towards solving the difficulty.

(2) *Thomas Flatman*. In his *Poems and Songs*, small 8vo, 1674, he has the following

"HYMN FOR THE MORNING.

"Awake my soul, awake mine eyes!
Awake my drowsy faculties!
Awake and see the newborn light
Spring from the darksome womb of night!
Look up and see the unwearied sun
Already has his race begun:
The pretty lark is mounted high,
And sings her matins in the sky.
Arise, my soul! and thou, my voice,
In songs of praise early rejoice.
O great Creator! Heavenly King!
Thy praises let me ever sing!
Thy power has made, thy goodness kept
This fenceless body while I slept.
Yet one day more hast given me
From all the powers of darkness free;
O keep my heart from sin secure,
My life unblameable and pure,
That when the last of all my days is come,
Cheerful and fearless I may wait my doom."

In *Notes and Queries*, 3rd S., x. 205, Mr. W. T. Brooke suggests that this is the origin of Ken's *Morning Hymn*. It is impossible to say that Ken never saw Flatman's hymn, but certainly if he had he made very little direct use of it. The subject is the same, and a few expressions are almost identical; but the mode of treatment and the burden of the thought are essentially different. Such similarity as does exist in the two hymns suggests two men looking at and writing about the same thing in the same pious and thankful spirit, rather than one man copying from another.

(3) *Paraphrases from the Latin*. A writer in *Notes and Queries*, 3rd S., xii. 327, says:—"Bishop Ken's Hymns.—These are certainly not original compositions. They are paraphrases, and very beautiful ones, of three noble hymns in the *Roman Breviary*. "Awake, my soul," is "A souls ortus"; "Glory to Thee" is "Te iuncta are terminum." The *Midnight Hymn* has a similar origin, but I forget the Latin. S. J." This idea of a Latin origin of the hymns is also set forth by Dr. Greenhill in his edition of Browne's *Religio Medici*, 1841, p. 289: "Compare this [Browne's hymn] with the beautiful and well-known *Evening Hymn* of Bishop Ken; and these again with several of the *Hymni Ecclesie* [Card. Newman's 1838 and 1865], especially that beginning 'Salvator mundi, Domine,' with which Ken and Browne, both Wykehamists, must have been familiar." To our mind this suggestion is nearer the truth than any other; but even from this point of view it is too much to call the three hymns *paraphrases*. The most that can be said of them is that the Latin hymns referred to may, and possibly did, suggest them, but only as a text of Holy Scripture suggests a sermon.

8. The title of Bp. Ken's hymns on the Festivals of the Church, published posthumously in 1721, is: *Hymns for all the Festivals of the Year*. They were republished by Pickering as: *Bishop Ken's Christian Year or Hymns and Poems for the Holy Days and Festivals of the Church*, Lond., 1868. From this work the following centos have come into C. U.:—

1. All human succours now are flow'd. *Visitation of the Sick*.
2. I had one only thing to do. *A New Creature*.
3. O purify my soul from stain. *16th S. after Trinity, or A Prayer for Purity*.

4. O Lord, when near the appointed hour. *Holy Communion.*

5. Unction the Christian name implies. *Confirmation.*
[G. A. C.]

Kennedy, Benjamin Hall, D.D., s. of the Rev. Rann Kennedy, sometime Incumbent of St. Paul's, Birmingham, and editor of *A Church of England Psalm-Book, &c.*, 1821 (12th ed. 1848). was b. at Summer Hill, near Birmingham, Nov. 6, 1804, and educated at King Edward's School, Birmingham; Shrewsbury School; and St. John's College, Cambridge. He graduated B.A. in 1827 (First Class Classical Tripos and First Chancellor's Medalist). He was Fellow of his College 1828-36; Head Master of Shrewsbury School, 1836-66; and Regius Professor of Greek in the University of Cambridge and Canon of Ely, 1867. Dr. Kennedy took Holy Orders in 1829, and was for some time Prebendary in Lichfield Cathedral and Rector of West Felton, Salop. He was elected Hon. Fellow of St. John's College, Cambridge, in 1880. Besides his *Public School Latin Grammar, Palaestra Latina, Palaestra Stilii Latini, &c.*, his editions of some of the Classics, and *University Sermons*, Dr. Kennedy pub. the following:—

(1) *The Psalter, or the Psalms of David, in English Verse.* By a Member of the University of Cambridge, 1860; (2) *Hymnologia Christiana, or Psalms & Hymns Selected and Arranged in the Order of the Christian Seasons* (quoted in this Dictionary as Kennedy), 1863.

i. From these two works many psalms and hymns have passed into other collections. The following versions of the Psalms first appeared in *The Psalter*, 1860, and again in the *Hymno. Christ.*, 1863. In many instances they have undergone considerable alteration in the latter work, and those of great length are broken into parts:—

1. All ye people, come and clap, &c. *Ps. xlvii.*
2. Arise, O Lord, with healing rod. *Ps. z.*
3. As pants the hind for cooling streams. *Ps. xlii.*
4. As Thy mercy lasts for ever. *Ps. ciz.*
5. Be merciful to me, O God. *Ps. lviii.*
6. Be Thou my Judge, and I will strive. *Ps. xxvii.*
7. Bless ye the Lord, His solemn praise record. *Ps. cxxxiv.*
8. Bow down Thine ear, and hear my cry. *Ps. lxxxviii.*
9. Come, ye children, list to me. *Ps. xxxvii.*
10. Ever, O my God and King. *Ps. cxlv.*
11. Ever will I bless the Lord. *Ps. xxxvii.*
12. Every king shall bow before Him. *Ps. lxxvii.*
13. Full oft my chafing thoughts, &c. *Ps. lxxxviii.*
14. God, avert the deadly blow. *Ps. liz.*
15. God, in Judah's homes is known. *Ps. lxxxvii.*
16. God of my righteousness. *Ps. iv.*
17. Hear Thou my prayer, O Lord. *Ps. cxliiii.*
18. H-up us, O Lord, the good decay. *Ps. xii.*
19. How blest are they who fear, &c. *Ps. cxix.*
20. How blest the man, who flees to stray. *Ps. i.*
21. How blest the man whose errors, &c. *Ps. xxxvii.*
22. How good it is to praise the Lord. *Ps. xcii.*
23. How long art silent, Lord? how long. *Ps. xxxv.*
24. How long forgotten, Lord, by Thee. *Ps. xlii.*
25. How long wilt Thou conceal Thy face. *Ps. lxxxviii.*
26. I lift mine eyes unto the hills. *Ps. cxxi.*
27. I love the Lord, for He is nigh. *Ps. cxvi.*
28. I muse upon Thine ancient praise. *Ps. lxxxvii.*
29. I praise Thee, Lord, who o'er my foes. *Ps. xxx.*
30. I trod the path of life, my strength. *Ps. cii.*
31. In trouble to the Lord I prayed. *Ps. cxz.*
32. Jehovah reigns, arrayed in light. *Ps. xciii.*
33. Judge me, O God; maintain my cause. *Ps. xliiii.*
34. Lord, hear my prayer, and let my cry. *Ps. cii.*
35. Lord, I am not lofty-minded. *Ps. cxxxii.*
36. Lord, I lift my soul to Thee. *Ps. xxv.*
37. Lord, my Rock, I cry to Thee. *Ps. xxviii.*
38. Lord, save me from the foeman's wrath. *Ps. cxl.*
39. Lord, Thou wilt guard with faithful love. *Ps. xxxvii.*
40. Lord, Thy love and truth I praise. *Ps. cl.*

41. My God, my God, to Thee I cry, Ah! why hast Thou, &c. *Ps. xxvii.*
 42. My heart is faint, O God, my heart. *Ps. cviii.*
 43. My portion is the living Lord. *Ps. cxix.*
 44. My Saviour is the living Lord. *Ps. xi.*
 45. My Shepherd is the Lord, no care. *Ps. xciii.*
 46. My trust is in Thy holy Name. *Ps. lxxv.*
 47. My voice to God ascends on high. *Ps. lxxxviii.*
 48. Not in envy, not in anger. *Ps. xxxvii.*
 49. Not in Thy fury, Lord, reprove. *Ps. xxxviii.*
 50. O grant us, God of love. *Ps. lxxvii.*
 51. O God, be merciful to me. *Ps. li.*
 52. O God of hosts, a vine. *Ps. lxxxz.*
 53. O God, subdue the power of sin. *Ps. vii.*
 54. O Lord, in Thine accepted day. *Ps. lxxv.*
 55. O Lord our King, how bright Thy fame. *Ps. viii.*
 56. O Lord, the God of my salvation. *Ps. lxxxviii.*
 57. O praise ye the Lord, Praise Him in His shrine. *Ps. cl.*
 58. O rejoice, ye righteous, in the Lord. *Ps. xxxviii.*
 59. Oft, as to scatter kings. *Ps. lxxviii.*
 60. Out of the depths to Thee I cry. *Ps. cxxx.*
 61. Praise, O my soul, the Lord and all. *Ps. ciii.*
 62. Praise, O my soul, the Lord; how great. *Ps. cto.*
 63. Praise the Lord, for good is He. *Ps. cxxxvii.*
 64. Praise the Lord, for it is wise. *Ps. cxlviii.*
 65. Praise the Lord from heaven on high. *Ps. cxlviii.*
 66. Praise the Lord, His people; raise. *Ps. cxlvi.*
 67. Praise ye the Lord, all nations. *Ps. cxviii.*
 68. Praise ye the Lord, for good is He. *Ps. cxxxviii.*
 69. Praise ye the Lord, for very good. *Ps. cvii.*
 70. Praise be the Lord, my Rock of might. *Ps. cxliii.*
 71. Save me, O God, the dangerous, &c. *Ps. lxxi.*
 72. Save me through Thy name, O God. *Ps. liii.*
 73. Seek ye Jehovah's house, they said. *Ps. xciii.*
 74. Sing a new song unto the Lord. *Ps. xcvi.*
 75. Sing the Lord, ye sons of heaven. *Ps. xxxz.*
 76. Sing unto the Lord with mirth. *Ps. c.*
 77. Take note, O Lord, of all my fears. *Ps. lvi.*
 78. The heavens declare Thy wondrous fame. *Ps. lxxxz.*
 79. The heavens, O God, Thy glory tell. *Ps. xiz.*
 80. The king, O Lord, with hymns of praise. *Ps. xxxv.*
 81. The life of man is like the grass. *Ps. ciii.*
 82. The Lord in thy distressful day. *Ps. xz.*
 83. The Lord is King; glad earth, and ye. *Ps. xcvi.*
 84. There is no God, so saith the fool. *Ps. xiv.*
 85. Thou searchest all my secret ways. *Ps. cxxxv.*
 86. To Thee I call, O Lord, be swift. *Ps. cxli.*
 87. 'Twas dream-like, when the Lord's decree. *Ps. cxxxvii.*
 88. Unless the Lord with us had wrought. *Ps. cxxxv.*
 89. Unto my feet a lantern shines Thy word. *Ps. cxvii.*
 90. Unto the Lord I make my moan. *Ps. cxliii.*
 91. We sat and wept by Babel's stream. *Ps. cxxxvii.*
 92. When Israel came from Egypt's strand. *Ps. cxv.*
 93. When through the dismal waste. *Ps. lxxviii.*
 94. Who rules his life by God's behest. *Ps. cxxxvii.*
 95. Whoe'er his secret home has made. *Ps. xci.*
 96. With weary care brought low. *Ps. lxxv.*
 97. With my whole heart I will praise Thee. *Ps. cxxxviii.*
 98. Within Thy tabernacle, Lord. *Ps. xv.*
 99. Ye Judges of the earth, be still. *Ps. lxxxviii.*
- ii. The following also appeared in *The Psalter*, 1860, and again in *Hymno. Christ.*, 1863, mostly altered, and based upon the corresponding *Psalms* by George Sandys (q.v.), pub. in his *Paraphrase upon the Psalms of David*, 1636:—
100. Blest he whose timely mercies heed. *Ps. xli.*
 101. Hide not, O Lord, Thy cheering face. *Ps. zi.*
 102. I waited for a gentle word. *Ps. zi.*
 103. Israel of God, be Christ your Guide. *Ps. cxv.*
 104. Who in the Lord securely lay. *Ps. cxv.*
- iii. To the Rev. A. T. Russell's *Psalms & Hymns*, 1851, Dr. Kennedy was indebted to a limited extent in preparing his *Psalter*, 1860. In his Preface he says, p. viii., "Mr. Russell's metres, and occasionally his words, have been adopted in the following *Psalms*: 2, 24, 39, 45, 46, 50, 84, 85, 90, 110, 111, 113." Of these the following, sometimes with alterations of the 1860 text, were given in the *Hymno. Christ.*, 1863:—
105. God is our sure defence, our aid. *Ps. xlvii.*
 106. My heart is full, and I must sing. *Ps. xlv.*
 107. Not vain, O Lord, Thy loving word. *Ps. lxxxv.*

108. O Lord of hosts, my soul cries out. *Ps. lxxviii.*
 109. O ye who on His service wait. *Ps. cxxiii.*
 110. Praise the Lord with exultation. *Ps. cxi.*
 111. The earth and all that it contains. *Ps. xxiv.*
 112. Unto my Lord Jehovah said. *Ps. c.*
 113. Why do the heathen rage. *Ps. ii.*

iv. Dr. Kennedy also contributed to his *Hymno. Christ.*, 1863, the following original hymns:—

114. Another week is past and I. *Saturday Evening.*
 115. Eternal Source of life and light. *Trinity.*
 116. For life and light, and wants supplied. *Evening.*
 117. Lord in whom I live and move. *Evening.*
 118. Lord, let the love in us abound. *Passion Week.*
 119. Lord of all power and might. *Ascension.*
 120. O Lord, open Thou our lips. *General.*
 121. One alone hath power to give. *Easter.*
 122. Sin-laden, weary, lost, I flee. *Lent.*
 123. To us this day is born a Child. *Christmas.*
 124. We ask not of Thee worldly good. *Whitsuntide.*
 125. Whilst the careless world is sleeping. *Advent.*

Also the following additional versions of Psalms:—

126. The Lord is King, He reigns on high. *Ps. xciii.*
 127. When tempests round us gather. *Ps. cxxa.*

v. Besides the foregoing the *Hymno. Christ.* included numerous translations from the German, recasts of hymns by other writers, versions of individual Psalms, and additional original hymns, by Dr. Kennedy, many of which have passed into other collections, and all of which are annotated in this work under their respective first lines. Altogether his contributions to the *Hymno. Christ.* number about two hundred, and embrace two thirds, or more, of his *Psalter* of 1860. As a popular hymnal the *Hymno. Christ.* has been a failure: but as a storehouse to which compilers of hymn-books can resort, it is of great and permanent value. [J. J.]

Kent, John, was b. at Bideford, Devonshire, Dec. 1766, and d. Nov. 15, 1843. As a working shipwright his opportunities for acquiring the education and polish necessary for the production of refined verse were naturally limited. His hymns are strongly worded, very earnest and simple, and intensely Calvinistic. A few were published in Samuel Rectt's *Collection*, 1799. The 1st ed. of his *Collection of Original Gospel Hymns*, was pub. in 1803, and the 10th ed., with "The Author's Experience," in verse, 264 hymns, 15 longer pieces, and a *Life* by his Son in 1861. The Calvinistic teaching so prominent in his hymns has restricted their use to a limited number of collections. The greatest use made of them in modern hymn-books has been by Mr. Spurgeon (*O. O. H. Bk.*, 1866) and Mr. Snapp (*Songs of G. & G.*, 1872). In the following list the dates in brackets indicate the dates of publication:—

1. Before the Almighty began (1841). *Election.*
2. Betroth'd in love, ere time began (1803). *Election.*
3. Christ exalted is our song (1803). *Christ the sinner's Surety.*
4. Come saints, and sing in sweet accord (1803). *Stability of the Covenant.*
5. Hark, how the blood-bought host above (1803). *Election.*
6. How sweet the notes of yonder choir (1841). *Christmas.*
7. In types and shadows we are told (1803). *Pardon.*
8. Indulgent God, how kind (1803). *Electing Love.*
9. Let Zion in her songs record (1803). *Pardon—Grace exalted.*
10. Love was the great self-moving cause (1803). *Free Grace.*
11. Precious is the Name of Jesus (1841). *The Precious Name.*

12. Salvation by grace, how charming the song (1803). *Free Grace.*
13. Saved from the damning power of sin (1803). *Eternal Love.*
14. Sons of God, in tribulation (1803). *Affliction.*
15. Sons of peace, redeemed by blood (1803). *Good Friday.*
16. Sovereign grace o'er sin abounding (1827). *Perseverance of the saint.*
17. 'Tis the Church triumphant singing (1803). *Praise.*
18. 'Twas not to make Jehovah's love (1803). *Election.*
19. 'Twas with an everlasting love (1803). *Election.*
20. What cheering words are these (1803). *Safety in God.*
21. With David's Lord, and ours (1803). *The Divine Covenant.* [J. J.]

Kern, Christian Gottlob, was b. Jan. 13, 1792, at Söhnstetten, near Heidenheim, Württemberg, where his father was pastor. After the completion of his theological studies at Tübingen he was for two years assistant clergyman at Plochingen. In 1817 he became Theological Tutor (repetent) at Tübingen, in 1820 Second Pastor (Helfer) at Besigheim, and, in 1824, Preacher and Professor at the Clergy School of Schönthal. He finally became, in 1829, Pastor of Dürrenz-Mühlacker, near Pforzheim, and d. there Aug. 5, 1835 (*Koch*, vii. 210; *Allg. Deutsche Biog.*, xv. 632). His hymns appeared mostly in Knapp's *Christoterpe*. One has been tr., viz.:—

Wie könnt ich sein vergessen. *Holy Communion*. This beautiful hymn was 1st pub. in Knapp's *Christoterpe*, 1837, p. 192, in 5 st. of 8 l., headed "At the Celebration of Holy Communion." Included in Knapp's *Ev. L. S.*, 1837, No. 968 (1865, No. 948), the *Württemberg G. B.*, 1842, and others. Dr. Schaff, in his *Deutsches G. B.*, 1874, No. 171, gives it from a ms. copy supplied by the daughter of the author, and says it was written in 1820. Tr. as:—

Oh how could I forget Him! A full and very good tr. by Miss Winkworth, in her *Lyra Ger.*, 2nd Ser., 1858, p. 101; and thence in Schaff's *Christ in Song*, 1869, p. 622. Abridged in her *C. B. for England*, 1863; in *Holy Song*, 1869; in the *College Hymnal*, N. Y., 1876, and others. Another tr. is, "Will not my memory treasure," in J. D. Burns's *Memoir & Remains*, 1869, p. 271.

[J. M.]

Kethe, William, is said by Thomas Warton in his *Hist. of Eng. Poetry*, and by John Strype in his *Annals of the Reformation*, to have been a Scotsman. Where he was born, or whether he held any preferment in England in the time of Edward VI., we have been unable to discover. In the *Brieff discours off the troubles begonne at Frankford*, 1575, he is mentioned as in exile at Frankfurt in 1555; at Geneva in 1557; as being sent on a mission to the exiles in Basel, Strassburg, &c., in 1558; and as returning with their answers to Geneva in 1559. Whether he was one of those left behind in 1559 to "finishe the bible, and the psalmes bothe in meeter and prose," does not appear. The *Discours* further mentions him as being with the Earl of Warwick and the Queen's forces at Newhaven [Havre] in 1563, and in the north in 1569. John Hutchins in his *County history of Dorset*, 1774, vol. ii. p. 316, says that he was instituted in 1561 as Rector of Child Okeford, near Blandford. But as there were two Rectors and only one church, leave of absence might easily be extended. His connection with Okeford seems to have ceased by death or otherwise about 1593.

The Rev. Sir Talbot H. B. Baker, Bart., of Ranston, Blandford, who very kindly made researches on the spot, has informed me that the Registers at Child Okeford begin with 1652-53, that the copies kept in Blandford

date only from 1732 (the earlier having probably perished in the great fire there in 1731), that no will can be found in the district Probate Court, and that no monument or tablet is now to be found at Childe Okeford.

By a communication to me from the Diocesan Registrar of Bristol, it appears that in a book professing to contain a list of Presentations deposited in the Consistory Court, Kethe is said to have been presented in 1565 by Henry Capel, the Patron of Childe Okeford *Inferior*. In the 1813 ed. of *Hutchins*, vol. iii. pp. 355-6, William Watkinson is said to have been presented to this moiety by Arthur Capel in 1593.

Twenty-five Psalm versions by Kethe are included in the *Anglo-Genevan Psalter* of 1561, viz. Ps. 27, 36, 47, 54, 58, 62, 70, 85, 88, 90, 91, 94, 100, 101, 104, 107, 111, 112, 113, 122, 125, 126, 134, 138, 142,—the whole of which were adopted in the *Scottish Psalter* of 1564-65. Only nine, viz. Ps. 104, 107, 111, 112, 113, 122, 125, 126, 134, were included in the *English Psalter* of 1562; Ps. 100 being however added in 1585 (see first lines of the rest under *Scottish Hymnody*, ii. § 2). Being mostly in peculiar metres, only one, Ps. 100, was transferred to the *Scottish Psalter* of 1650. The version of Ps. 104, "My soul, praise the Lord," is found in a greatly altered form, in some modern hymnals.

Watson calls him "a Scotch divine, no unready rhym-er," says he had seen a moralisation of some of Ovid by him, and also mentions verses by him prefixed to a pamphlet by Christopher Goodman, printed at Geneva in 1558; a version of Ps. 93 added to Knox's *Appellation* to the Scottish Bishops, also printed at Geneva in 1558; and an anti-papal ballad, "Tye the mare Tom-boy." A sermon he preached before the Sessions at Blandford on Jan. 17, 1571, was printed by John Daye in 1571 (preface dated Childe Okeford, Jan. 29, 1575), and dedicated to Ambrose Earl of Warwick. See *Sternhold & Hopkins*, §§ 9-11.

[J. M.]

Key, Francis Scott, was b. in Frederick County, Maryland, 1779, and educated at St. John's College, Annapolis. He practised as a lawyer in Washington, District of Columbia, and was the United States District Attorney there till his death on Jan. 11, 1843. His poetical pieces, which were printed in various works, were collected and pub. in N. Y. as *Poems* in 1857. His hymns in C. U. include:—

1. Before the Lord we bow. *National Thanksgiving*. This Thanksgiving hymn for the 4th July was pub. in 1832, and was probably written for the celebration of that year. It is in use in G. Britain and America.

2. If life's pleasures charm [cheer] thee. *The heart for God only*. Appeared in *The Christian Lyre*, 1830.

3. Faith is the Christian's evidence. *Faith*.

4. Lord, with glowing heart I'll praise Thee. *Praise for Pardon and Peace*. Pub. in Dr. Mühlberg's *Church Poetry*, 1823, the *Prayer Bk. Coll.*, 1826, &c.; and altered as "Lord, with fervor I would praise Thee," in the Unitarian *Hys. for the Church of Christ*, Boston, 1853. In the Oberlin, Ohio, *Manual of Praise*, 1880, it begins with st. ii., "Praise, my soul, the God that sought thee."

Of these hymns Nos. 1, 2, and 4 are in the *Lyra Sac. Americana*, 1868, together with the following:—

5. Behold the grant the King of kings. *All things in Christ*.

6. My God, my Father, may I dare. *God, the Father*.

7. When troubles, wave on wave, assal'd. *Efficacy of Prayer*.

F. S. Key was also the author of "The Star Spangled Banner" (1814). For original text of his pieces see the *Poems*, 1857. [F. M. B.]

Keymann, Christian. [Keimann, C.]

Kiel, Tobias, was b. Oct. 29, 1584, at Ballstädt near Gotha. After completing his theological studies at Jena, he became in 1606 Schoolmaster at Ballstädt, and in 1613 Pastor

at Eschenbergen. He was then, in 1627, appointed Pastor at Ballstädt, and d. there six days after his settlement. (*Brückner's Kirchen und Schulentat des Herzogthums Gotha*, 1753, ii., pt. xii. p. 13; iii., pt. viii. p. 12, &c.) In 1721 some 60 of his hymns were extant in ms. The only one tr. into English is

Herr Gott, nun schleuss den Himmel auf. *For the Dying*. In J. M. Altenburg's *Kirchen- und Hausgesänge*. Erfurt, 1620, No. 6, in 3 st., entitled "On the Festival of the Purification of Mary;" and in the *Uav. L. S.*, 1851, No. 818. Tr. as "Lord God, now open wide Thy heaven," by Miss Winkworth, 1858, p. 215.

[J. M.]

Killinghall, John. The date of his birth is unknown. He was admitted pastor of a congregation at Beccles, Suffolk, Oct. 13, 1697. Through some indiscretion of conduct he retired from the ministry for a time. Subsequently, about 1702, he became the pastor of the Congregational Church, Southwark, then meeting in Deadman's Place (the Church of the Pilgrim Fathers). He d. Jan. 1740. His memoir is included in the *Brief Records of the Independent Church at Beccles, 1838*, by S. W. Rix. (*Miller's Singers & Songs*, 1869, p. 156.) His hymn:—

In all my troubles, sharp and long (*Joy in Affliction*) appeared in the *Life of Faith exemplified and recommended in a letter found in the Study of the Rev. Joseph Belcher, late of Deaham, in New England, since his Decease. An Answer to this question, "How to live in this World so as to live in Heaven?" To which is added a few Verses by the late Rev. Killinghall, upon reading of it. Londin.* 1741. It is in 3 st. of 4 l., and is found in modern hymn-books in the following forms:—(1) "In all my troubles, sharp and strong," in Reed's *H. Bk.*, 1842, and others; (2) "In every trouble, sharp and strong," in several collections, including the *Enlarged London H. Bk.*, 1873, &c.; and (3) "In every trying hour," in several American books, as *Songs for the Sanctuary*, N. Y., 1866, &c. In several of the older collections this hymn is attributed to "Coombes"—why we know not.

[J. J.]

Kimball, Harriet McEwan, a native and resident of Portsmouth, Newhaven, is the author of *Hymns*, Boston, 1866; *Swallow Flights of Song*, 1874, &c. Her hymns include:—

1. At times on Tabor's height. *Faith and Joy*.

2. Dear Lord, to Thee alone. *Lent*.

3. It is an easy thing to say. *Humble Service*.

4. We have no tears Thou wilt not dry. *Affliction*. Appeared in the *Posts of Portsmouth*, 1864, and the Unitarian *Hys. of the Spirit*, 1864, and others. In Miss Kimball's *Hymns*, 1866, this hymn begins with st. iii. of "Jesus the Ladder of my faith."

Several of Miss Kimball's poems were included in Baynes's *Illustrated Book of Sacred Poetry*, n. d.

[F. M. B.]

Kindred in Christ, for His dear sake. *J. Newton*. [*Welcome to Christian Friends*.] Pub. in the *Olney Hymns*, 1779, Bk. ii., No. 70, in 6 st. of 4 l., and headed, "A Welcome to Christian Friends." It is in C. U. in its original form, and also as: (1) "Kindred in Christ, to us 'tis given," adapted for *Union and Home Missionary Meetings*; and (2) "May He by Whose kind care we meet," also suitable for similar gatherings.

[J. J.]

King, Catherine. [Pennefather, C.]

King, Elizabeth. [Mills, Elizabeth.]

Kingsbury, William, was b. in 1744, educated at an Independent academy in London, and became Pastor of the ancient Congregational Church, Above Bar. in Southampton, where he d. in 1818, after an honourable and useful ministry of fifty-four years. He was the author of several published sermons and pamphlets, including:—(1) *A Sermon on the King's recovory*, 1780; (2) *The Manner in which Protestant Dissenters perform Public Worship represented and vindicated*, 1796; (3) *An Apology for Village Preachers*, 1799; (4) *A Funeral Sermon on the Death of the Rev. Mr. Toule*, 1807, &c. Kingsbury was one of the ministers under whose patronage Dobell pub. his *New Selection*, 1806, and to that book contributed two hymns:—"Great Lord of all thy churches, hear!" No. 213 (*Divine Worship*), and "Let us awake our joys," No. 100 (*Jesus the King*). Both these hymns are in C. U., the second being specially popular in America. [W. R. S.]

Kinner, Samuel, was a native of Breslau, and after he had graduated M.D. was for some time a physician there. He then entered the service of the Duke of Liegnitz-Brieg as Rath and Court Physician, and d. at Brieg, Aug. 10, 1668, at the age of 65 (J. H. Czuradus's *Silesia Togata*, Liegnitz, 1706, p. 150). One hymn ascribed to him has been tr., viz.:—

Herr Jesu Christ, du hast bereit. Holy Communion. In *Jeremias Weber's G. B.*, Leipzig, 1638, p. 394, in 8 st. of 7 l., entitled "A beautiful hymn on the Supper of the Lord. Samuel Kinner." In *Burg's G. B.*, Breslau, 1746, No. 1665, entitled "for worthy reception, before Holy Communion." Tr. as:—

Lord Jesus, Thou art truly good. A full and good tr. by E. Cronenwett, as No. 265 in the *Ohio Lutheran Hymnal*, 1880. [J. M.]

Kippis, Andrew, D.D., was b. at Nottingham, March 28, 1725, and educated for the ministry under Dr. Doddridge at Northampton, 1741-46. After a short residence with congregations at Boston and Dorking, he settled in London in 1758, as minister of the Princes Street Chapel, Westminster. There he remained till his death in 1795, holding rank as the leading Presbyterian minister in the metropolis. For many years he was classical tutor at the Hoxton Academy, and afterwards at the Hackney College. He contributed largely to the *Gentleman's Magazine* and the *Monthly Review*, and edited five volumes of a new edition of the *Biographia Britannica*, a work commenced in 1778, and interrupted by his death on Oct. 8, 1795. His *Life of Captain Cook* was also pub. separately, and to his edition of *Lardner's Works* (1788) a *Memoir* was prefixed. His degree of D.D. was conferred by the University of Edinburgh in 1767.

He was joint editor of *A Collection of Hymns and Psalms for Public and Private Worship*, selected and prepared by Andrew Kippis, D.D., &c.; Abraham Rees, D.D., &c.; Rev. Thomas Jervis, and Rev. Thomas Morgan, LL.D., London, 1796. This collection, commonly known as *Kippis's*, but sometimes as *Rees's*, passed through many editions, a *Supplement* being added in 1807, and was very generally used during the early decades of this century by congregations of Presbyterians and others, then become Unitarian in London and throughout the country [Unitarian Hymnody, § 9]. It contained 690 hymns.

The aim of the editors in their selection was to avoid "everything of a doubtful or disputable kind," and they adopt the language of Dr. Watts in the preface to his *Hymns*, "The contentious and distinguishing words of

sects and parties are excluded." The alterations and omissions to adapt various hymns to the standard of the editors are considerable, though very little compared to what was done by others before and after them. The tone of the collection is somewhat colourless, and it gradually gave place among Unitarians to others which contained fuller and more varied expression of distinctively Christian feeling.

Two hymns by Kippis appear in this *Collection*.

1. "Great God, in vain man's narrow view," *The Incomprehensibility of God*, which was generally adopted in later Unitarian books, and appears in *Martineau's Hymns*, 1840 and 1873.

2. "How rich thy gifts, Almighty King," *National Thanksgiving*, which is four stanzas of the hymn, "Say, should we search the globe around," written for the thanksgiving appointed Nov. 29, 1759, and appended to his *Sermon* on that occasion. It was given in full in *Pope's Coll.*, 1760; and the *Liverpool Octagon Coll.*, 1783. In *Lindsey's Coll.*, 1774, five stanzas are given; in other early books only four, as in *Kippis*. The last two stanzas, somewhat altered, appear anonymously as: "With grateful hearts, with joyful tongues," in the *Cong. H. Bk.*, 1836, and the *New Cong.*, 1859.

[V. D. D.]

Kirkham. [How firm a foundation, &c.]

Klantendorfer, Paulus, was a minister among the Bohemian Brethren, and d. in 1566. To their *Kirchengeseng*, 1566, he contributed one hymn, viz.:—

Weil dieser Tag ist vergangen. Evening. 1566, as above, and thence in *Wackernagel*, iv. p. 349, in 6 st. of 4 l. Tr. as, "Because this day is at an end," as No. 291 in pt. I. of the *Moravian H. Bk.*, 1764. In 1789 a tr. of st. vi. of "Herr Jesus! meines Lebens Heil" (see *Neumeister*) was added. In later eds. (1886, No. 1179) it begins, "Another day is at an end." [J. M.]

Klopstock, Friedrich Gottlieb, the eldest of the 17 children of Gottlob Heinrich Klopstock (then advocate and commissions-rath at Quedlinburg, and after 1735 amtmann at Friedeburg, on the Saale, near Halle), was b. at Quedlinburg, July 2, 1724. From 1739 to 1745 he attended the famous school at Schulpforte, near Naumburg (where he conceived the first idea of his *Messias*); then he entered the University of Jena, in the autumn of 1745, as a student of theology, and the University of Leipzig at Easter, 1746. At Leipzig he made acquaintance with J. A. Cramer (q.v.); and became one of the contributors to the *Bremer Beiträge*, in which the first three books of his *Messias* appeared. In 1748 he became tutor in the house of a merchant named Weiss at Laugensalza; and in 1750 accepted an invitation to visit Zürich (the literary capital of Switzerland), where his *Messias* had been received with great enthusiasm. He was then, in the spring of 1751, invited by the Danish prime minister, Count von Bernstorff, to take up his residence at the Court of King Frederick V., at Copenhagen, in order to be able to finish his *Messias* free from the cares of a profession; and was, in 1763, appointed Legationsrath. After the Court ceased, in the end of 1770, to be prime minister, Klopstock retired to Hamburg, in 1771, on a pension. The rest of his life was passed mainly at Hamburg, except about a year spent at Carlruhe, at the Court of the Margrave Carl Friedrich of Baden, who appointed him Hofrath. He d. at Hamburg, March 14, 1803, and was buried with civic honours on the 22nd, under a lime-tree in the churchyard at Ottensön (*Koch*, vi. 322; *Allg. Deutsche Biog.*, xvi. 221, &c.).

Klopstock ranks among the classic poets of Germany. In his *Oden* (collected at Hamburg, 1771; enlarged, Leipzig, 1798; finally enlarged, Leipzig, 1804) he is seen at his best; his earlier compositions of this class being the finest modern examples for perfection of form, lyric grace, majesty, and purity of rhythm. His most famous work is his *Messias*, which on its first appearance created an enthusiasm such as had not been awakened by any German work for centuries. It was suggested by Milton's *Paradise Lost*, but Milton's calm majesty, firmness of touch, and unity of action were all foreign to Klopstock's nature—his genius was lyric rather than epic. With all its defects of style and construction, it is still a noble work, and could only have been written by a true poet and a sincere Christian; though to us its interest perhaps consists as much in its historical importance and results as in its intrinsic merits. (Books 1-3 written in prose at Jena, and then in hexameter verse at Leipzig, and 1st pub. in the *Neue Beyträge*, Bremen, 1748. Books 1-3 revised, and 4, 5 added at Halle, 1751; 6-10 added in the Copenhagen ed., 1755; 11-15, Copenhagen, 1768; 16-20, Halle, 1773. Finally revised ed. in 4 vols., Leipzig, 1800.)

In his hymns Klopstock is not seen at his best. He seems to have had little appreciation of the requirements which the writer of hymns for use in public worship has to meet. His hymns are emotional and subjective, little suited to congregational tunes, and not sufficiently simple in style. In his first collection (1) *Geistliche Lieder*, Copenhagen, 1758, he included a number of indifferent recasts of earlier German hymns; his second collection (2) *Geistliche Lieder*, Copenhagen, 1769, consists entirely of original compositions. The only one of his hymns which is still much used in Germany is "Aufersteh'n, ja aufersteh'n, wirst du" (q.v.). The others which have passed into English C. U. are:—

i. *Deine heilige Geburt*. *Supplication*. In his *Geistliche Lieder*, 1758, p. 44, in 14 l., repeated in Knapp's *Ev. L. S.*, 1837, No. 468. Tr. as "Saviour! by Thy holy birth," by Dr. W. L. Alexander, in 2 st. of 8 l. It was written about 1830, but 1st pub. in the 2nd ed., 1858, of his *Sel. of Hys.*, No. 339, entitled "Christ's aid invoked."

ii. *Herr, du wollest sie vollbereiten*. *Holy Communion*. In his *Geistliche Lieder*, 1758, p. 135, arranged for antiphonal singing by choir and congregation. The form tr. into English is "Herr, du wollest uns vorbereiten," being the first two stanzas for choir altered as No. 246 in the *Württemberg G. B.*, 1842, in 2 st. of 12 l. Tr. as "Grant us, Lord! due preparation," by L. Heyl, in the *Ohio Luth. Hymnal*, 1880. Another tr. is, "O God, do Thou Thy folk prepare," by Dr. G. Walker, 1860, p. 64.

iii. *Nicht nur streiten, überwinden*. *Christian Warfare*. 1st pub. in the *G. B. für St. Petri Kopenhagen*, 1760, No. 639; repeated in his *Geistliche Lieder*, 1769, p. 23, in 5 st. of 8 l., entitled "The Victory of the Faithful." In the Berlin *G. L. S.*, ed. 1863. Tr. as "Labour ever, late and early," a full but rather free tr. by Dr. Kennedy, in his *Hymn. Christ.*, 1863.

iv. *Zeige dich uns ohne Hütle*. *Sunday*. In his *Geistliche Lieder*, 1769, p. 88, in 4 st. of 8 l., entitled "Preparation for Divine Service." Included in the Berlin *G. L. S.*, ed. 1863. It is the only hymn by Klopstock much used in English. Tr. as "Lord, remove the veil away," a good and full tr. by Miss Borthwick, in *H. L. L.*, 3rd Ser., 1858, p. 47 (1884, p. 168). Included in full in Kennedy, 1863; Eng. Presb. *Ps. & Hys.*, 1867; *Temple H. Bk.*, 1867; Dale's *Eng. H. Bk.*, 1875, and others. It is abridged in W. F. Stevenson's *Hys. for Ch. & Home*, 1873, *Laudes Domini*, N. Y., 1884, and others.

Hymns not in English C. U.

v. *Ach wie hat mein Herr gerungen*. *Strength in Weakness*. 1769, p. 101, in 10 st. Tr. as "Ah me, what woes this heart have wrung," by J. Sheppard, in his *Foreign Sacred Lyre*, 1857, p. 68.

vi. *Du wollest erhören Gott, ihr Flehn*. *For the Dying*. 1758, p. 73, in 11 st. The form tr. is the recast (probably by J. S. Diterich), as No. 126, in the Berlin *G. B.*, 1765, beginning "Dein sind wir Gott! in Ewigkeit." Tr. as "We're Thine, O God, for evermore," by Dr. H. Mills, 1845 (1856, p. 241).

vii. *Selig sind des Himmels Erben*. *For the Dying*;

or, *At Funerals*. 1758, p. 15, in 4 pts., arranged for choir and congregation, in all 10 st. Founded on Rev. xiv. 13. Sung at the funeral of J. C. Lavater, January 4, 1801. Tr. as "Blessed are the heirs of heaven," by G. Moultrie, in his *Hys. & Lyrics*, 1867, p. 337.

viii. *Stärke, die zu dieser Zeit*. *For the Dying*. 1758, p. 1, in 3 st. Tr. as "Strengthen, Lord, the weary soul," by G. Moultrie, in his *Hys. & Lyrics*, 1867, p. 355, marked as a "orison for the departing spirit."

ix. *Um Erden wandeln Monde*. *The Lord's Prayer*. In his *Oden*, vol. ii., Leipzig, 1798, p. 119, marked as written in 1789, and entitled "Psalm." It is an ode of 58 lines, embodying and amplifying the Lord's Prayer. Sung at his own funeral. Tr. as, (1) "Moons round their planets roll," by J. Sheppard, 1857, p. 46. (2) "Round their planets roll the moons," by Miss Winkworth, 1869, p. 332.

x. *Wenn ich einst von jenem Schlummer*. *Morning*. 1769, p. 57, in 3 st. In the *Württemberg G. B.*, 1842, No. 562. The trs. are, (1) "When I rise again to life," by W. Nind, in his *Odes of Klopstock*, 1848, p. 307. (2) "When I wake from out that slumber," in A. Baskerville's *Poetry of Germany*, 1854, p. 39, repeated in the *Schaff-Gilman Lib. of Rel. Poetry*, ed. 1883, p. 282. (3) "Father, let no day to come" (the text used begins with st. ii. altered to "Gieb dass keiner meiner Tage"), by J. Sheppard, 1857, p. 88. (4) "Since I one day from yonder sleeping," by Miss Warner, 1869, p. 40.

xi. *Zitternd freu ich mich*. *The Vision of God*. 1st pub. in the *Nordische Aufseher* ed. by J. A. Cramer, vol. ii. (Kopenhagen, 1760). In his *Oden*, Hamburg, 1771, p. 25, in 90 lines, and marked as written in 1759. Tr. as, (1) "With trembling I rejoice," by W. Nind, 1848, p. 130. (2) "I joy, but tremblingly," by J. Sheppard, 1857, p. 24. (3) "Trembling I rejoice," by Miss Winkworth, 1869, p. 329.

Besides the above a considerable number of Klopstock's *Oden* are tr. by J. Sheppard in his *Foreign Sacred Lyre*, 1857. A full selection from the *Oden* appeared as *Odes of Klopstock from 1747 to 1780*. Translated from the German by William Nind, London, W. Pickering, 1848. [J. M.]

Knak, Gustav Friedrich Ludwig, s. of Christian F. L. Knak, Justiz Commisarius at Berlin, was b. at Berlin, July 12, 1806. He matriculated as a student of theology at the University of Berlin, Easter, 1826. In the autumn of 1829 he became tutor in a private school at Königs-Wusterhausen, near Berlin, where he worked manfully for the sick and dying during the cholera year 1831. He returned to Berlin in August, 1832, and acted as one of the editors of the well-known *Geistlicher Lieder Schatz* (referred to in this Dictionary as the Berlin *G. L. S.*), to which he contributed a number of hymns, and for which he wrote the preface dated Dec. 11, 1832. In the autumn of 1834 he was ordained pastor of Wusterwitz, near Dramburg, in Pomerania; and in the end of 1849 was appointed Gossner's successor as Pastor of the Lutheran-Bohemian congregation (Bethlehemskirche) in Berlin. During a holiday visit to a married daughter at Dünnow, near Stolpemünde, he was taken suddenly ill, and d. there July 27, 1878; his body being removed to Berlin and laid to rest in the graveyard belonging to his church (*O. Kraus*, 1879, p. 266; *Allg. Deutsche Biog.*, xvi. 261, &c.).

Knak was a man of prayer, a faithful and successful preacher and pastor, and greatly interested in Missions at home and abroad, especially in the Lutheran missions to China and the Chinese Orphanage at Hong Kong. As a hymn-writer he is distinguished by elegance of style, harmony of rhythm, and deep love to the personal Christ. His hymns appeared in his *Simon Johanna, hast du mich lieb?* Berlin, 1829 (enlarged editions pub. at Berlin 1840, and again in 1843 as his *Zionsharfe*); in the Berlin *G. L. S.*, ed. 1832; and in his *Liebe was Liebe . . . Nachtrag zu dessen Zionsharfe*. Werder, 2nd ed. 1849 (3rd ed. Berlin, 1850).

Those of Knak's hymns which have passed into English are:—

i. *Lasst mich geh'n, lasst mich geh'n. Longing for Heaven.* Of the origin of this favourite hymn, O. Kraus, 1879, p. 269, gives the following account:—

"Knak's earnest zeal in the cause of missions to the heathen had the natural result, that for many years he was summoned as festival preacher to the most distant Mission services. On the way to fulfil these engagements many of Knak's hymns had their origin. About 1845, one day the pastor of Wusterwitz (his cure) came to pastor Sondermann at Coprieben, and asked him to play the well-known popular melody 'Morgenroth, Morgenroth,' as he had just composed a hymn to that tune. As the desired melody rang out, the poet struck up for the first time that hymn since sung by hundreds of thousands, 'Lasst mich geh'n! Lasst mich geh'n.' Later, Knak's blind organist, Voigtländer, in Berlin, composed the pleasing melody, to which at the present time the hymn is generally sung."

This hymn appears to have been written on July 23, 1846, and is included in his *Liebe um Liebe*, 1849 (3rd ed., 1850, No. 48), in 5 st. of 5 l., entitled "Longing after Jerusalem." It soon attained wide popularity, and is given as No. 1597 in the Berlin *G. L. S.*, ed. 1863. *Tr.* as:—

1. To the sky, to the sky. A good and full *tr.* by J. M. Sloan, contributed to J. H. Wilson's *Service of Praise*, 1865, No. 165, and *Songs of Zion*, 1878, No. 94; in both cases set to Voigtländer's melody.

2. Let me go, let me go, Jesus, face to face, to know. In full, by Mrs. Edmund Ashley, in the *British Herald*, Sept., 1867, p. 139; repeated in Reid's *Praise Bk.*, 1872. In the *Christian Hys.*, Adelaide, 1872, No. 347 begins with st. ii. "Glorious light, glorious light."

Other *tra.* are, (1) "Let me close, let me close," as No. 12 in *Heart Melodies*, Lond., Morgan, s.d., signed "A. P. E. J." (2) "Let me flee, let me flee," by E. Kozie, 1866. (3) "Let me go, let me go, Lord to me," by Mrs. H. R. Spaeth, in the *Southern Lutheran Service & Hys. for S. Schools*, Philadelphia, 1883. (4) "Let me go: ah, let me go," by J. Kelly, 1885.

Other hymns by Knak which have been *tr.* into English are:—

ii. Herr, du hast uns reich gesegnet. *Close of Divine Service.* *Zionsharfe*, 1843, No. 92. In 2 st. *Tr.* as "Lord, we've tasted Thy rich blessing," in L. Rehfuess's *Church at Sea*, 1868.

iii. Ich bin ein Pilger Gottes hier auf Erden. *Pilgrimage of Life.* *Liebe um Liebe*, 3rd ed. 1850, No. 45, in 4 st. *Tr.* as "God's pilgrim am I here, on earth below," by J. Kelly, 1885.

iv. Jesus sei mit dir auf allen Wegen. *Birthday wish.* *Liebe um Liebe*, 3rd ed. 1850, No. 36, in 22 lines. *Tr.* as (1) "Jesus be with thee in thy ways, Jesus favour," in L. Rehfuess's *Church at Sea*, 1868. (2) "Jesu be with thee in all thy ways, Jesu crown," by J. Kelly, 1885.

v. Mit der Sehnsucht heissen Blicken. *Love to Christ.* *Zionsharfe*, 1840, p., in 6 st. *Tr.* as "With the glow of ardent longing," by Miss Burlingham, in the *British Herald*, Sept. 1865, p. 141.

vi. Sei getrost, o Seele. *Cross and Consolation.* *Zionsharfe*, 1840, p. 2, in 3 st. *Tr.* as "O my soul, be comforted, Give not," by J. Kelly, 1885.

vii. Wenn Seelen sich zusammenfinden. *Communion of Saints.* Berlin *G. L. S.*, ed. 1832, No. 1857, in 5 st. *Tr.* as "When they may chance to meet together," by Dr. H. Mills, 1846 (1856, p. 186).

viii. Zieht im Frieden eure Fährde. *Farewell.* *Zionsharfe*, 1843, No. 86, in 11 lines. *Tr.* as "Now in peace go on your ways," in L. Rehfuess's *Church at Sea*, 1868. [J. M.]

Knapp, Albert, was b. July 25, 1798, at Tübingen, where his father (1800, Oberamtmann at Alpirsbach in the Black Forest, and 1809, Oberamtman at Rottweil) was then

advocate at the Court of Appeal. In the autumn of 1814 he entered the Theological Seminary at Maulbronn, and in 1816 the Theological College at Tübingen, where he also graduated M.A. at the University. In November, 1820, he became assistant clergyman at Feuerbach, near Stuttgart; and in July, 1821, at Gaisburg, near Stuttgart. He was appointed, in Feb., 1825, diaconus (Helfer) at Sulz on the Neckar, and also pastor of the neighbouring village of Holzhausen; in June, 1831, archidiaconus at Kirohheim-unter-Teck, along with Bahnmaier (q.v.); in May, 1836, diaconus of the Hospitalkirche in Stuttgart; and in October, 1837, archidiaconus of the Stiftskirche. He was finally appointed, in December, 1845, Stadtpfarrer at St. Leonhard's Church in Stuttgart, where, after having been for some time partially disabled by paralysis, he preached his last sermon, Feb. 13, 1863. He d. at Stuttgart, June 18, 1864 (*Koch*, vii. 213; *Allg. Deutsche Biog.*, xvi. 263, &c.).

Knapp as a Poet possessed not merely very considerable talent, but also natural originality. He was pre-eminently a lyric poet; the best of his secular poems being those which celebrate the history and the scenery of his beloved Swabia. His poems are characterised by rich play of fancy, wealth of ideas and of figures, masterly word-painting, capacity of feeling, ease of expression, and sonorous and musical rhythm. Unfortunately the very flow of his imagination betrayed him, for the greatest fault of his poems is that they are at once too numerous and too long (and it must be added sometimes too rhetorical and too eager to point a moral); what was easy writing becomes hard reading.

As a *Hymn-writer*, among the recent hymn-writers of Germany, Knapp holds a high place, perhaps we might say the highest of all. To his hymn-writing he brought his powers as a poet, and the depth of his nature as an earnest and sincere disciple of Jesus Christ. In his hymns his aim was to make known the fulness of the grace of God, and to reveal the wealth and depth of Holy Scripture, and the love of God to all mankind. Their earnestness, their experimental Christianity, their Scripturalness and their beauty of form have gained for many of them a place in all recent German hymn-books. They have somewhat unaccountably been neglected by English translators. It is certainly surprising that in the *Hymns from the Land of Luther* not one version from Knapp finds a place. While all the hymns of Spitta's *Psalter und Harfe* have passed into English, and many of them in half a dozen different versions, comparatively few of Knapp's hymns have been translated, though they rank much higher as poetry, and are more suited for Church use than those by Spitta.

As a *Hymnologist* Knapp did good service by his *Christoterpe* [complete set in Berlin], an annual which he edited from 1833 to 1853, in which many of his own pieces appeared, and also many of the best poems and hymns of Hey, Meta Heusser-Schweizer, and various others. He was also the compiler of the *Evangelischer Lieder-Schatz* (frequently referred to in this Dictionary as Knapp's *Ev. L. S.*), the most elaborate German hymn-book of recent times. Of this the 1st ed., with 3590 hymns, appeared at Stuttgart in 1837, and a Supplement entitled *Christenlieder*, 1841, added 250 more. In his 2nd ed., 1850 (3067 hymns) he omitted many of the third-rate hymns of his 1st ed., added many of a higher class, and gave the hymns more nearly (but by no means exactly) as the authors wrote them. The 3rd ed., 1855 (3130 hymns, concluded by his son), was further improved, and the notices of the authors of the hymns were revised and enlarged. As a comprehensive collection with a specially full representation of good modern hymns it has no rival in German. He was also one of the editors of the *Württemberg G. B.* of 1842. The editions which he prepared of the *Hymns of Gottfried Arnold* (1845) and N. L. von Zinzendorf (1845) are of interest, but he took most unwarrantable liberties with the originals; many pieces being not merely abridged but rewritten "to suit the requirements of the 19th century."

Knapp's original hymns appeared principally in his *Christoterpe* and *Evangelischer Lieder-Schatz*, as above; and also in his

(1) *Christliche Gedichte*, 2 vols., Basel, 1829. (2) *Neuere Gedichte*, 2 vols., Basel, 1834, sometimes ranked as vols. iii. iv. of No. 1. (3) *Gedichte, Neueste Folge*, Stuttgart, 1843. (4) *Herbalthüthen*, Stuttgart, 1859. Those which have passed into English C. U. are:—

i. *Aus deiner Eltern Armen. Holy Baptism.* This and No. iv. seem to have been written for the baptism of his own children. 1st pub. in his *Christoterpe*, 1850, p. 222, in 3 st. of 8 l., entitled "Baptismal Hymn," and repeated in his *Ev. L. S.*, 1850, No. 846 (1865, No. 875). The tr. in C. U. is

Thy parent's arms now yield thee. In the original metre by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 89; and thence in *Kennedy*, 1863. Slightly altered for metrical reasons in her *C. B. for England*, 1863, No. 89.

ii. *Blick aus diesem Erdenthale* (p. 160 i.).

iii. *Einst fahren wir vom Vaterlande* (p. 326 ii.).
iv. *O Vaterherr, das Erd' und Himmel schuf. Holy Baptism.* A beautiful hymn of supplication to (i.) God the Creator; (ii.) God the Redeemer; (iii.) God the Sanctifier; on behalf of the child, ending with a prayer to the Holy Trinity for guidance and blessing throughout its life. 1st pub. in his *Christenlieder*, 1841, No. 89, in 4 st. of 9 l., repeated in his *Ev. L. S.*, 1850, No. 847 (1865, No. 876). The tr. in C. U. is:—

O Father-Heart, Who hast created all. A good and full tr. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 87, repeated in the *Schaff-Gilman Lib. of Rel. Poetry*, ed. 1883, p. 437. In the hymnals it appears in the following forms, all beginning with st. i. :—

1. O Father, Thou Who hast created all. In *H. A. & M.*, 1861 and 1875, and others.

2. Father! Who hast created all. In Adams's *American Ch. Pastorals*, 1864, being the *H. A. & M.* version reduced to C. M.

3. Father, Who hast created all. In the *Pennsylvania Luth. Ch. Bk.*, 1868, in 8.6.8.6.8.8. metre.

4. Father of heaven, Who hast created all. In *Kennedy*, 1863; in the *S. P. C. K. Church Hys.*, 1871; *Thring's Coll.*, 1882; and in America in *M. W. Stryker's Christian Chorals*, 1885.

Hymns not in English C. U. :—

v. *Abend ist es; Herr, die Stunde. Evening.* Written at Sulz, June 19, 1828 (*Koch*, vii. 224). 1st pub. in his *Christliche Gedichte*, 1829, i. p. 9, in 10 st. Tr. as "It is evening, and the hour, Lord," by *Miss Manington*, 1863, p. 130.

vi. *Eines wünsch ich mir vor allem Andern. Love to Christ.* 1st pub. in his *Christliche Gedichte*, 1829, i. p. 161, in 4 st., entitled "My Wish." *Lauxmann*, in *Koch*, viii. 59, says it was written, April 23, 1823, while Knapp was at Gaisburg, for the use of a young girl at Stuttgart who was about to be confirmed. Dr. Schaff classes it as the finest and most popular church hymn of its author. Tr. as "More than all, one thing my heart is craving," by T. C. Porter, April 13, 1868, for *Schaff's Christ in Song*, 1869, p. 628.

vii. *Geh hin! der Herr hat dich gerufen. Burial of a child.* Written, 1844, on the death of his son Manuel. 1st pub. in his *Christoterpe*, 1849, p. 139, in 4 st. Tr. as "Go hence! the Lord hath called thee home," by Dr. J. Guthrie, in his *Sacred Lyrics*, 1869, p. 112.

viii. *Geh zum Schlummer ohne Kummer. Burial.* Written in memory of his first wife, who d. April 11, 1835. 1st pub. in his *Ev. L. S.*, 1837, No. 3432 (1865, No. 3006), in 5 st. Tr. as "Softly slumber, softly slumber," by R. Massie, in the *Day of Rest*, 1878.

ix. *Geist des Lebens, heil'ge Gabe. Whitsuntide.* Written at Sulz for Whitsuntide, 1828 (*Koch*, vii. 225). 1st pub. in his *Christliche Gedichte*, 1829, i. p. 86, in 13 st. Tr. as "Thou Spirit, Who dost life impart," by *J. Kelly*, 1885, p. 63.

x. *Hättest du Licht und Heil. The Blessings of Salvation.* In his *Christliche Gedichte*, 1829, i. p. 149, in 7 st. Tr. as "Oh, Jesus! had'st Thou not brought near," by *C. T. Astley*, 1860, p. 30.

xi. *Heiland spielen Stürme mit den Schiffen. For those at Sea.* 1st pub. in his *Christliche Gedichte*, 1829, ii. p. 26, in 9 st., entitled "The Walk on the Sea. Matthew xv. 24-32." Tr. as "Howling storms are sporting with the vessel," in *L. Rehfuess's Church at Sea*, 1868, p. 38.

xii. *Ihr Kinder lernt von Anfang gern. Children.* Written 1839, and 1st pub. in his *Christenlieder*, 1841, No. 212, in 9 st., entitled "The Use of the Fourth (Fifth) Commandment." Tr. as "Betimes O learn, ye children, well," by *Dr. G. Walker*, 1860, p. 68.

xiii. *Jesus, ew'ge Sonne. The Glory of Christ.* In his *Neuere Gedichte*, 1834, ii. p. 5, in 7 st. Tr. as "Jesus, everlasting Sun," by *J. Kelly*, 1885, p. 35.

xiv. *Schwellet sanft, ihr weissen Segel. For those at Sea.* 1st pub. in his *Ev. L. S.*, 1837, No. 3109, in 5 st. Tr. as "Gently swell, ye white sails, driving," in *L. Rehfuess's Church at Sea*, 1868, p. 13.

xv. *Sohn des Vaters, Herr der Ehren. Waiting on God.* In his *Christliche Gedichte*, 1829, i. p. 162, in 3 st. Tr. as (1) "Son of the Father! mighty Lord, An answer," by *C. T. Astley*, 1860, p. 1. (2) "Lord of glory, God's dear Son, Let this thing," &c., by *R. Massie*, 1864, p. 124.

xvi. *Streichet hin, ihr leisen Flügel. The Fleetness of Time.* In his *Ev. L. S.*, 1837, No. 2903, in 3 st. Tr. as "O ye winds of time! still hieing," in *L. Rehfuess's Church at Sea*, 1868, p. 42.

xvii. *Weh' mich vom sanften Mittag an. The Waiting Soul.* The original of this hymn is *J. Newton's* "Breathe from the gentle South, O Lord" (*Olney Hys.*, 1779, Bk. iii., No. 10). Knapp's tr. is full and good, and is included in his *Christoterpe*, 1837, p. 294, and *Ev. L. S.*, 1837, No. 2251. The text tr. is that in *S. Hofer's Pügerharfe*, Basel, 1863, No. 118, which begins with st. iii. altered to "O Herr, ich möchte stille sein." Mr. R. Massie was quite unconscious that he was reproducing a hymn of Newton's by a process of double translation. His versions are, (1) "O Lord, I gladly would be still," in the *British Herald*, June, 1865, p. 85. (2) "Lord, I would still and patient be," in the *Day of Rest*, 1877, vol. viii. p. 379.

xviii. *Wenn ich in stiller Frühe. Morning.* In his *Christliche Gedichte*, 1829, i. p. 25, in 3 st., entitled "The Morning Star." Tr. as, (1) "When in the cool, still morning," by R. Massie, in the *British Herald*, April, 1865, p. 56, and *Reid's Praise Bk.*, 1872. (2) "When from my sleep awaking," by R. Massie, in the *Day of Rest*, 1877, p. 375.

xix. *Wie hold ist diese Stille. Sunday Morning.* Written 1842. In his *Gedichte, Neueste Folge*, 1843, p. 3, in 7 st. In his *Ev. L. S.*, 1850, No. 1176 (1865, No. 1217), it begins "Wie süß." Tr. as "O quiet, silent sweetness," in *L. Rehfuess's Church at Sea*, 1868, p. 27.

Five additional hymns by Knapp are tr. by Dr. H. Mills in his *Horae Germanicae*, 1845 and 1856. A version by Knapp from *Cæsar Malan* is noted under "Non, ce nest pas mourir." [J. M.]

Knight, Joel Abel. In *Dobell's New Selection of 700 Evangelical Hymns*, 1806, is a hymn on the death of a child, commencing, "Alas! how changed that lovely flower," the name affixed being "Knight." It also appears with the same signature in *Denham's Selection*, 1837, and in some American hymn-books. The writer was most probably the *Rev. Joel Abel Knight*, an Evangelical divine, who, in 1789, pub. a vol. of Sermons, and was the author of a small volume of *Sacred Poems*. Knight was a man of some note, and friend of *J. Newton*, *Greathead*, *Rippon*, and *Ryland*. He was also the author of "My Father's at the helm." [W. R. S.]

Knoll, Christoph, was b. in 1563 at *Bunzlau* in *Silesia*, and entered the University of *Frankfurt a. Oder* in 1583. In 1586 he was appointed assistant (*Signator*) in the school at *Sprottau* in *Silesia*. He then became, in 1591, *diaconus*, and in 1620 *archidiaconus*, at *Sprottau*. On Nov. 23, 1628, he was expelled by the *Lichtenstein* dragoons, but was

eventually allowed to become pastor at the neighbouring village of Wittgendorf, where he d. in 1650 (S. J. Ehrhard's *Presbyterologie Schlesiens*, 1780-89, iii. pp. 386, 505, &c.). His well-known hymn,

Herzlich thut mich verlangen, for the Dying, is said to have been written during a pestilence in 1599, and was first printed at Görlitz in 1605 (see *Blätter für Hymnologie*, 1887, pp. 8, 56, &c.). In *Wackernagel*, v. p. 350 (from Buchwalder's *G. B.*, Görlitz, 1611, &c.), the *Uw. L. S.* 1851, No. 822, &c., in 11 st. of 8 l. Tr. as "My heart is filled with longing," by Miss Winkworth in her *C. B.* for England, 1863, Appx. No. iv. [J. M.]

Knollis, Francis Minden, D.D., s. of the Rev. James Knollis, Vicar of Penn, Bucks, was b. Nov. 14, 1816, and d. at Bournemouth, Aug. 25, 1863. He was educated at Magdalen, Oxford (B.A. 1837, D.D. 1851), and took Holy Orders in 1838. He was for sometime Fellow of his College, Chaplain to Lord Ribblesdale, and Incumbent of Fitzhead. His publications were somewhat numerous, including *A Wreath for the Altar; A Garland for the School, or Sacred Verses for Sunday Scholars*, 1854. His well-known hymn, "There is no night in heaven" (*Heaven and its blessedness*), appeared in Rutherford's *Lays of the Sanctuary and Other Poems*, 1859, p. 134, in 10 st. of 4 l. It is headed "The One Family. Thoughts for the Feast of St. Michael and All Angels."

[J. J.]

Knöpken, Andreas (Cnophius), was b. at Küstrin (Cüstrin) about 1490. He was for some time assistant in the school at Treptow, in East Pomerania, under Bugenhagen. But as they both espoused the cause of the Reformation, they had to flee from Treptow in 1521, Bugenhagen to Wittenberg, and Knöpken to Riga. At Riga Knöpken conducted a successful disputation with the monks, and was appointed by the Council and burghesses evangelical archidiaconus of St. Peter's Church, where he began his work Oct. 23, 1522. He d. at Riga, Feb. 18, 1539.

Knöpken's hymns are almost all Psalm versions. Three appeared under the title of *Ethliche psalmen dorch Andream Knöpken vorditscht* as an Appendix to B. Waldia's *De parabell van vorlorn Stokn*, Riga, 1527. The rest appeared in the *Riga Kirchenordnung*, 1530, 1537, &c. See the introduction to Dr. J. Geffcken's reprint (Hannover, 1862) of the various eds. of this *Kirchenordnung*.

Knöpken's hymns tr. into English are:—

i. *Hilf Gott, wie geht das immer zu*. *Ps. ii.* 1527, as above, and thence in *Wackernagel*, iii. pp. 99-103, in 8 st. of 7 l., beginning "Help God, wo geht dat yömer to." The High German form is in the *Zwickau Kirchenordnung*, 1528. Tr. as "Quhat is the caus, O God omnipotent" in the *Gude and Godlie Ballades*, 1568, f. 44 (1868, p. 74).

ii. *Van allen Menschen abgewandt*. *Ps. xxv.* 1527, as above, and thence in *Wackernagel*, iii. pp. 106-109, in 12 st. of 7 l., beginning "Van allen Menschen abgewandt." In High German in V. Schumann's *G. B.*, Leipzig, 1639. Tr. as "I lyf my soule, Lorde, up to the, My God," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 578).

A hymn frequently, but erroneously, ascribed to Knöpken is noted under **Grusiger**, E. (p. 271 L.). [J. M.]

Knorr, Christian, Baron von Rosenroth, s. of Abraham Knorr von Rosenroth, pastor at Altrauden in Silesia, was b. at Altrauden, July 15, 1636. After studying at the Universities of Leipzig (where he graduated M.A. 1659, along with J. B. Carpov, the famous Orientalist) and Wittenberg, he made an ex-

tended tour through France, England, and Holland. At Amsterdam he became acquainted with an Armenian prince, with the chief Rabbi, Meier Stern, from Frankfurt-am-Main, with Dr. John Lightfoot, Dr. Henry More, and others, and as the result of intercourse with them, devoted himself to the study of the Oriental languages, of chemistry, and of the cabalistic sciences. For his learning in these departments he was taken into the service of the like-minded Palgrave Christian August of Sulzbach, who in 1668 appointed him Geheimrath and prime minister (Kanzlei-director). He was created Baron von Rosenroth by the Emperor Leopold I. in 1677, and d. at Sulzbach (near Amberg, Bavaria), May 8, 1689, it is said at the hour he had himself predicted. (*Wetzell*, ii. 43, and *A. H.*, ii. 444; Hörner's *Nachrichten von Liederdichtern*, Schwabach, 1775, p. 142, &c.)

Knorr edited various Rabbinical writings, published various cabalistic works (e.g. his *Kabbala denudata*, 2 vols., Sulzbach, 1677), and was one of the seekers after the philosopher's stone. His hymns appeared as *Neuer Helicon mit seiner Neun Musen*, das ist: *Geistliche Sitten-Lieder*, &c. Nürnberg, 1694 (Hamburg Library), a work containing 70 hymns mostly flowing in expression and metre. Of these 12 are poetic versions from Boethius's *De Consolatione Philosophiæ*, 8 are from Latin hymns, and 8 are recasts of older German hymns. Sixteen of his hymns were included by Freylinghausen in his *G. B.*, 1704 and 1714. Koch speaks of them not unjustly as "truly pious and spiritual," as "of genuine poetical elevation and glowing desire after inner union with Christ," and as the fruits of a "noble and chaste earnest mysticism."

Two of Knorr's hymns have passed into English. One is a tr. of "Ad coenam Agni" (p. 12 H.). The other is

Morgenglanz der Ewigkeit. *Morning*. This fine hymn appeared, 1684, as above, p. 159, in 7 st. of 6 l., entitled "Morning Prayer," and is included in the Berlin *G. L. S.*, ed. 1863, No. 1121. It is based on a hymn by M. Opitz (see *Opitz*, No. ii.), but is more happily expressed, and has attained much greater popularity. Fischer, ii. 94, speaks of it as "one of the freshest, most original, and spirited of Morning Hymns, as if born from the dew of the sunrise." In all the trs. in C. U. st. ii., v. are omitted. Tr. as:—

1. **Light of heaven's eternal day!** A good tr. by A. T. Russell, as No. 68 in the Dalston Hospital *H. Bk.*, 1848, repeated in his own *Ps. & Hys.*, 1851, and the Cheltenham College *H. Bk.*, 1866.

2. **Dayspring of Eternity! Dawn on us this morning-tide.** A good tr. by Miss Winkworth in her *Lyra Ger.*, 1st Ser., 1855, p. 219. In full in the *Hyl.* for St. John's, Aberdeen, 1870, and E. Courtauld's *Ps., Hys. & Anthems*, 1860; and abridged in *Hys. of the Spirit*, Boston, U. S., 1864, Dr. Martineau's *Hymns*, 1873, and others.

3. **Jesus, Sun of Righteousness.** A good but rather free tr. by Miss Borthwick, in *II. L. L.*, 2nd Ser., 1855, p. 23 (1884, p. 88), included in the *Hg. Comp.*, 1876; *Evang. Union Hyl.*, 1878; *Ch. Praise*, 1883, &c.; and in America in the *Sabbath H. Bk.*, 1858; Pennsylvania *Luth. Ch. Bk.*, 1868, and others. In E. T. Prust's *Suppl. H. Bk.*, 1869, *Baptist Hyl.*, 1879, and others, ll. 5, 6 of each st. are omitted. In Hatfield's *Church H. Bk.*, N. Y., 1872, *Hys. & Songs of Praise*, N. Y., 1874, and others, it is rewritten to 6 lines of 7's.

4. **Come, Thou bright and morning star.** A good

tr. contributed by R. Massie to the 1857 ed. of Mercer's *C. P. & H. Bk.*, No. 502 (Ox. ed. 1864, No. 1), and in his own *Lyra Domestica*, 1864, p. 136. Repeated in R. Minton Taylor's *Hymnal*, 1872, No. 42; Marlborough College *H. Bk.*, 1869; Rugby School *H. Bk.*, 1876, and others.

5. **Sun of heaven's eternal day.** A good tr. contributed by Dr. John Ker to the *United Presb. Juv. Miss. Mag.*, 1858, p. 73; repeated in the *Ibrox Hyl.*, 1871.

6. **Dayspring of Eternity. Light of uncreated Light.** By Dr. B. H. Kennedy, as No. 824 in his *Hymno. Christ.*, 1863.

7. **Dayspring of Eternity! Hide no more thy radiant dawning.** A good tr. by Miss Winkworth (based on her 1855 version), as No. 159 in her *C. B. for England*, 1863. Repeated in R. Minton Taylor's *Hymnal*, 1872, No. 43, and the *Bk. of Ch. Praise*, 1865 (Bosworth).

8. **Dayspring of Eternity. Brightness of the Father's glory.** A good but free tr. by J. H. Hopkins, 1st pub. in Dr. Walter's *Chorals & Hys.*, 1866, and then in his own *Carols, Hys. & Songs*, 1882, p. 145. Included in the *Hys. & Songs of Praise*, N. Y., 1874.

9. **Dayspring of Eternity. Brightness of the Light divine.** In Brown-Borthwick's *Select Hys.*, 1871, and *Ch. Hys.*, 1871, compiled mainly from the trs. by Miss Winkworth and Miss Borthwick, but partly from Dr. Kennedy and Mr. Russell. Thence in J. L. Porter's *Coll.*, 1876, and the *Psalmist*, 1878.

10. **Dayspring of eternal day.** A good tr. by Edward Thring, contributed to the *Uppingham and Sherborne School H. Bk.*, 1874, No. 5.

Other trs. are: (1) "Day-dawn of Eternity," by H. J. Buckoll, 1842, p. 35. (2) "Daystar from Eternity," in J. Sheppard's *Foreign Sacred Lyre*, 1857, p. 84. (3) "Morning glance of verity," by *Miss Manington*, 1863, p. 111. (4) "Brightness of Eternal Day," by Miss Burlington, in the *British Herald*, May, 1866, p. 264, and Reid's *Praise Bk.*, 1872, No. 404. [J. M.]

Knowles, James Davis, an American Baptist Minister, was b. at Providence, Rhode Island, 1798; educated at Columbian College; became pastor of the 2nd Baptist Church, Boston, 1825, and Professor at Newton Theological Institute, 1832. He d. in 1838. His hymn, "O God, through countless worlds of light" (*Dedication of a Place of Worship*), appeared in the *Baptist Psalmist*, 1843; the *Meth. Episco. Hymns*, 1849, &c. [F. M. B.]

Knox, William, b. at Firth, Lilliesleaf, Roxburgh, Aug. 17, 1789, and educated at the parish school, and the grammar school at Musselburgh. For some time he was engaged in farming at Wrae, near Langholm, Dumfriesshire; but not succeeding to his satisfaction, he left Wrae in 1817, and finally settled in Edinburgh in 1820, where he subsequently obtained employment as a contributor to the public journals. He d. in Edinburgh, Nov. 12, 1825. His poetical works were, (1) *The Lonely Hearth*, North Shields, 1818; (2) *Songs of Israel*, 1824; (3) *The Harp of Zion*, 1825; and (4) these three works, together with a short Memoir, as his *Poems, &c.*, Lond., J. Johnson, 1847. The *Songs and Harp* are mainly paraphrases of portions of Holy Scripture. A few have come into use as congregational hymns, as, "A voice comes from Ramah," "Acquaint thee, O mortal," "O

sweet as vernal dews that fall" (*Ps. cxxiii.*), and others. [J. J.]

Koch, Eduard Emil, was b. Jan. 30, 1809, at the Solitude, near Stuttgart. After the completion of his theological studies at Tübingen in 1830, he was for some time assistant clergyman at Ehningen, near Böblingen, and in 1837 became pastor at Gross-Aspach, near Marbach, on the Neckar. In 1847 he was appointed third pastor, then second, and in 1853 chief pastor and decan at Heilbronn. In 1864 he took an easier post as pastor at Erdmannhausen, near Marbach. He d. while on a visit to Stuttgart, April 27, 1871 (*Allg. Deutsche Biog.*, xvi. 373-375).

Koch claims notice here as the author of the *Geschichte des Kirchenlieds und Kirchengesangs der Christlichen, insbesondere der deutschen evangelischen Kirche*. The 1st ed. appeared at Stuttgart, 1847, in 2 vols., and the second at Stuttgart, in 4 vols., 1852-53. Of the 3rd ed. he only lived to complete vols. 1-5, 1866-1869, vol. 7 being edited from his MSS. by his son (recently Court chaplain to Prince Alexander of Bulgaria), and pub. 1872; with an 8th volume by R. Lauxmann (founded on vol. 1v. of 1863), 1876, and finally a very incomplete index in 1877. All the references in this Dictionary are to the third ed., unless the contrary is stated, and the following notice refers exclusively to it. Regarded as the work of one man, and as covering the whole field of German Hymnody, it is a wonderful achievement, and worthy of the highest admiration. It was a great advance on anything previously attempted, and as a comprehensive survey will not soon be superseded. Regarded more in detail, it has two main sides, biographical and bibliographical. As a collection of biographies with historical connections it possesses great merit. The biographies are for the most part full, careful, and interesting, and have been taken as the basis of the biographical notices by the present writer, who has pleasure in directing attention to them as containing especially much fuller details of the spiritual life of the authors than he has been able to give. As a collection of notes upon individual hymns, and notices of the works of the authors brought under review it is impossible to speak by any means so highly. Had Koch been content to indicate in any way the information which he had himself gathered from the books he was able to consult, his work might not have appeared so complete, but would in reality have been much more valuable. As it is, the information given is very often confused and inexact, and what is much worse, it is often when definite totally wrong, plainly showing that the writer had never seen many of the books which he cites: so that no single statement (especially of the period 1600-1750) can be taken without verification. The practical result to the present writer was that he was compelled in 1885 to make a visit to Germany for the purpose of consulting the hymnological collections in various of the principal libraries. All the references by page or number to the works of German authors have been made either by himself or by others at his request specially for this Dictionary. [J. M.]

Koitsch, Christian Jacob, was b. Sept. 13, 1671, at Meissen, where his father was a leathercutter. He entered the University of Leipzig in 1692, and then went as a student of theology to Halle, where, under the influence of Francke and Breithaupt, he became one of the first "awakened" students. After he had finished his course, Francke appointed him, in 1696, as one of the Masters, and in 1700 as Inspector, of the Paedagogium at Halle. In 1705 he became Professor and Rector of the Gymnasium at Elbing, and d. at Elbing, Aug. 21, 1734. (*Bode*, p. 99; *Allg. Deutsche Biog.*, xvi. 455, &c.) To Freylinghausen's *Geistreiches G. B.*, 1704, and its 2nd ed., 1705, he contributed 8 (or 9) hymns; and two others to his *Neues geistreiches G. B.*, 1714. Of these the following have passed into English, viz. :—

i. Du bist ja, Jesu, meine Freude. Christian War-

fare. 1704, as above, No. 308, in 6 st. *Tr.* as "Thou, Jesus, art my Consolation," by Miss Burlingame, in the *British Herald*, March, 1866, p. 232, repeated in *Reid's Praise Bk.*, 1872.

ii. *Lasset uns den Herren preisen. Thanksgiving.* Founded on Ps. lxxii. 18, 19. 1704, as above, No. 498, in 7 st. *Tr.* as "Now unite to render praises," by W. Okely, as No. 800 in the *Moravian H. Bk.*, 1789 (1886, No. 648).

iii. *Main Herre, wie wankest und fladderst du noch. Self-Renuciation.* 1706, as above, No. 718, in 8 st. *Tr.* as "O Saviour, the truest, the best of all friends" (st. vi.), as No. 429 in the *Moravian H. Bk.*, 1886.

iv. *O Ursprung des Lebens, o ewiges Licht. Love to Christ.* A fine hymn on Christ as the Fountain of Life. 1704, as above, No. 356, in 7 st. of 6 l.; and in the *Berlin G. L. S.*, ed. 1863, No. 825. The *tr.* in C. U. is "O Fountain eternal of life and of light." A good *tr.*, omitting st. iii., as No. 1100 in the *Suppl.* of 1808 to the *Moravian H. Bk.*, 1801. In the 1826 and later eds. (1886, No. 631), a *tr.* by J. Swertner of st. iii. was incorporated—this st. having appeared as No. 267 in the *Moravian H. Bk.*, 1801. Included, altered and abridged, in *Mercer's C. P. and H. Bk.*, 1855 and 1864, and the *Irish Ch. Hyl.*, 1873. Another *tr.* is "O everlasting source of life and light," by Miss Borthwick, in *H. L. L.*, 1862, p. 79 (1884, p. 241). [J. M.]

Kolbe, Frederick William, was b. Nov. 3, 1821, at Gütersloh, Westphalia, and having been trained at the Mission College of the Rhenish Society at Barmen, was sent, in 1844, as a missionary to the Cape of Good Hope. There he laboured in the district of Worcester till 1848, when he proceeded to Damaraland and joined the first missionaries to the Ovaherero. There he contributed 35 hymns and school songs to the first Herero hymnal, printed at Cape Town, in 1849. In 1853 he joined the London Missionary Society, and since then his sphere of work has again been in the Colony, first at George, and for nearly 20 years at the Paarl. There he prepared an enlarged edition of the Dutch hymn-book of the London Missionary Society, adding 100 hymns written by himself (some original, but) most of them translations of well-known English and German hymns. Many of these translations by Mr. Kolbe are now in extensive use among the Church of England, Congregational, and Dutch Reformed native congregations throughout South Africa. The Church of England Dutch Hymnal, compiled by Rev. J. A. Hewitt in 1877, comprising 201 hymns, has 37 of Mr. Kolbe's translations and four of his original hymns. Mr. Kolbe has recently prepared a new Supplement to the Dutch Hymn-book of the London Society, referred to above, containing translations of "Lead, kindly light," "Art thou weary," "Take my life," and other modern English hymns. [W. R. S.]

Kolross, Johann (Rhodanthracius), is said to have been a pastor at Basel, and to have died there in 1558. In his *Encheridion*, Nürnberg, 1529 (later ed., 1534). It is a manual of orthography, he calls himself teacher of German (*Teutsch Lehrmayster*) at Basel; and so in his Scriptural play (*Ein schön spil von Fünferley betrachtunssen den menschen zur Büß reytzende*). It is on the motives of the Dance of Death at Basel, performed at Basel on the 1st S. after Easter, 1532, and printed at Basel, 1532 (Goedeke's *Grundriss*, 1886, ii. 181, 337, 343, &c.). The only hymn by him *tr.* into English is:—

Ich dank dir lieber Herre. Morning. 1st pub. separately at Nürnberg, c. 1536, and thence in *Wackernagel*, iii. p. 86, in 9 st. of 8 l. Included in V. Schu-

mann's *G. B.*, Leipzig, 1539, the *Berlin G. L. S.*, ed. 1863, No. 1111, &c. It has been characterised as containing "all the leading thoughts of the Reformation." The *tr.* are from the greatly altered form in 6 st., beginning "Das walten deine Wunden," given as No. 1800 in *Appz.* xii., c. 1744, to the *Herrnhut G. B.* 1735, and in the *Brüder G. B.*, 1778, No. 1509. They are, (1) "Thy Wounds, Lord, be my Safeguard," as No. 324 in pt. i. of the *Moravian H. Bk.*, 1754. In the ed. of 1849, 2 st. are repeated, st. v. beginning "Lord Christ! I give Thee praise," as No. 1006, and st. iv. beginning "Amidst this world's profaneness," as No. 610.

To Kolross has also been ascribed (as in the *Zürich G. B.*, 1570) a version of *Ps. cxviii.*, which 1st appeared in the *Zwickau Encheridion*, 1525, and begins "So (Wo) Gott zum Haus nicht giebt sein Gunst." A rendering of *Ps. cxviii.* is given under this first line in J. C. Jacobi's *Psalmodia Germanica*, 1722, p. 35 (1732, p. 60), but it is not from the German, and is simply the L.m. version of this Psalm by Isaac Watts. A hymn also ascribed to Kolross is noted under *Magedoburg*, J. [J. M.]

Komm heiliger Geist, Herre Gott. M. Luther. [*Whitsuntide.*] *Wackernagel*, ii. p. 748, gives as No. 986 a double form of st. i. from two mss. of the 15th cent. at Munich; as No. 987 a form from the *Basel Plenarium*, 1514; and as No. 988 a form from the *Obsequiale*, Ingolstadt, 1570. This stanza is a *tr.* of an antiphon, not earlier than the 11th cent., which reads "Veni Sancte Spiritus: reple tuorum corda fidelium, et tui amoris in eis ignem accende: Qui per diversitatem linguarum cunctarum gentes in unitate fidei congregasti. Alleluia. Alleluia" (see *Daniel*, ii. p. 315). *Bäumker*, i. pp. 643, 644, says the Latin antiphon is still sung in many dioceses in Germany on Sundays before High Mass, and cites the German as in the *Crailsheim Schulordnung* of 1480. Martin Luther adopted this old German stanza with alterations, and adding two original stanzas, pub. the whole in *Eyn Encheridion*, Eifurt, 1524. The complete form in 3 st. of 8 l., with "Alleluia," is in *Wackernagel*, iii. p. 14, in Schircks's ed. of *Luther's Geistl. Lieder*, 1854, p. 28, and the *Unv. L. S.*, 1851, No. 174. The hymn soon became popular in Germany. *Koch*, viii. 87, says that in the Peasants' War it was sung by Münzer and his forces immediately before the battle of Frankenhausen, May 25, 1525; that it was sung by Leonhard Knuyer when at the stake at Passau, Aug. 16, 1527; and that st. ii. was the last pulpit utterance of J. M. Dillherr, in March, 1669. *Tr.* as:—

1. **Come Holy Ghost! Come Lord our God!** In full by J. C. Jacobi, in his *Psalmodia Germanica*, 1722, p. 25 (1732, p. 42). Included in the *Moravian H. Bk.*, 1754, slightly altered, but in the 1789 and later eds. (1886, No. 239) greatly altered, probably by J. Swertner. The text of 1789 is repeated in the *Irish Church Hyl.*, 1873. In 1846 W. J. Blew printed a recast for choir use, and included it in his *Ch. H. & Tune Bk.*, 1852-55, with an added doxology.

2. **Holy Spirit, gracious Lord.** By Miss Fry, in her *Hys. of the Reformation*, 1845, p. 108, in 40 lines. Her version of st. i., rewritten to 2 st. of 8 l., is No. 152 in Whittemore's *Suppl. to all H. Bks.*, 1860.

3. **Blest Comforter! come;—Lord our God!** In full by A. T. Russell, as No. 17 in his *Ps. & Hys.*, 1851; repeated by Dr. Bacon in his *Hys. of*

Martin Luther, 1884, p. 27, altered to "Come, Holy Spirit, Lord our God, And pour."

4. **Come, Holy Ghost! Lord God, fulfil.** A good and full *tr.* by R. Massie, in his *Martin Luther's Spir. Songs*, 1854, p. 19. Repeated in Mercer's *C. P. & H. Bk.*, 1857, unaltered save "full fill" in st. i. l. 1. (*Ox. ed.*, 1864, No. 435, as 6 st. of 4 l.); and in the *Ohio Luth. Hyl.*, 1880, reading "and fill."

5. **Come, Holy Spirit, God and Lord.** In full by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 117; and her *C. B. for England*, 1863, No. 72. Repeated in Dr. Thomas's *Augustine H. Bk.*, 1869, and the Pennsylvania Luth. Church *Bk.*, 1868.

6. **Come, Holy Spirit! gracious Lord! Help us.** By M. E. Tupper, as No. 57 in Judd's *S. S. H. Bk.*, Halifax, 1870.

Other *trs.* are:—

(1) "Come, holy Sprite, most blessed Lorde," by Bp. Coverdale, 1539 (*Remains*, 1846, p. 542). (2) "Come holy holy Ghost, Lord our God," in *Lyra Davidica*, 1708, p. 51. (3) "Lord God, the Holy Spirit, come," by J. Anderson, 1846, p. 17 (1847, p. 41). (4) "Come, Holy Ghost! Come, Lord our God! Thy," by J. Hunt, 1853, p. 49. (5) "Come, Holy Ghost! rule Thou within," by Dr. H. Mills, 1856, p. 143. (6) "Come, Holy Ghost, come, mighty God," by E. Massie, 1867, p. 209. (7) "Come, Holy Spirit, Lord and God," by Dr. G. Macdonald in the *Sunday Mag.*, 1867, p. 388, and his *Zootica*, 1876, p. 57. [J. M.]

Kommt, Kinder, lasst uns gehen. *G. Tersteegen.* [*Christian Pilgrimage.*] 1st pub. in the 3rd ed., 1738, of his *Geistliches Blumengärtlein*, Bk. iii. No. 62, in 19 st. of 8 l., entitled "Hymn of Encouragement for Pilgrims." Repeated in full in the *Uno. L. S.*, 1851, No. 322; and, abridged, in many other German collections. Illustrating this hymn, Lauxmann, in *Koch*, viii. 564, says that Tersteegen

"once said to some of his friends, who visited him on his birthday: 'My friends, if I should die to-day I would only have three words to say to you as a last farewell: 1. Place your whole confidence on the grace of God in Christ Jesus; 2. Love one another; 3. Watch and pray!' This is the quintessence of this noble travelling song for Christian pilgrims and strangers here below (1 St. Peter ii. 11, 12), whose course is a march through the Desert to Canaan. The whole life of Tersteegen is proof of the genuineness and sincerity of the spirit that breathes throughout this hymn."

Translations in C. U. :—

1. **Come, brothers, let us onward.** A *tr.* of st. i., ii., v., x., xiv., xvii., xviii., by Mrs. Findlater, in *H. L. L.*, 1st Ser., 1854, p. 51 (1884, p. 52). The *trs.* of st. i., ii., xvii., xviii., were included in J. A. Johnston's *English Hyl.* (ed. 1861, No. 192).

2. **Come, brethren, let us go.** A good *tr.* of st. i., ii., vi. xi., xii., xiv.—xix., by Miss Winkworth, in her *Lyra Ger.*, 1st Ser., 1855, p. 161. A cento in 6 st. of 4 l., from the *trs.* of st. i., xi., xvi., xvii., is included in the *Parish H. Bk.*, 1863 and 1875. Centos beginning with the *tr.* of st. xi., "Come, children, let us go," are in the Eng. Presb. *Ps. & Hys.*, 1867, and the Cong. *School Hyl.*, 1881.

Other *trs.* are. (1) "Come, children! on this way," by Miss Warner, 1858, p. 224. (2) "Come, children, let's be going," in the *Christian Examiner*, Boston, U. S., Sept., 1860, p. 252. (3) "Come, brethren, let us hurry," in L. Kehfness's *Church at Sea*, 1868, p. 99. [J. M.]

Κοιτάκιον. [*Greek Hymnody*, § XII. 1.—xvi. 4.]

Κόπον τε καὶ κάματον. [*Rest in Jesus.*] In the 1st ed. of Dr. Neale's *Hys. of the Eastern Church* he gives this hymn as by "S. Stephen the Sabaita, A.D. 725—A.D. 794"; calls it "Idiomela in the Week of the First Oblique Tone," and adds, "These stanzas, which strike me as very sweet, are not in all the editions of the *Octoechus*. I copy from a dateless Constantinopolitan book." In subsequent editions of the *Hys. of the E. Church* the words "I copy from a dateless Constantinopolitan book" were omitted. This omission has caused numerous fruitless searches for the text in the authorized editions of the *Octoechus*. The Constantinopolitan book referred to by Dr. Neale cannot be found amongst Dr. Neale's books, nor has a copy corresponding thereto been as yet discovered.

The so-called translation of this Idiomela, "Art thou weary, art thou languid?" was accompanied in the 3rd ed., 1866, of Dr. Neale's *Hys. of the E. Church*, with a note in the Preface to this effect:—

"The Hymns at page 206 ['O happy band of pilgrims'], 209 ['Safe home, &c.], and 'Art thou weary,' contain so little that is from the Greek, that they ought not to have been included in this collection; in any future Edition they shall appear as an Appendix."

In accordance with this expressed wish of Dr. Neale's these hymns were given as an Appendix to the 4th ed. of the *Hys. of the E. Church*, 1882, edited by the Very Rev. S. G. Hatherley. The most therefore that can be said of these three hymns is that they are based upon the few words quoted by Dr. Neale which he found in his extensive reading of the Greek Sacred Poets, and that those words have yet to be traced to their original source.

"Art thou weary, art thou languid," appeared in the 1st ed. of the *Hys. of the E. Church*, 1862, in 7 st. of 4 l. It was at once included in T. Darling's *Hys. for the Ch. of England*, 1862; and the *Parish H. Bk.*, 1863; and subsequently in almost every hymn-book published in G. Britain and America. It has been set to a great number of tunes, those in *H. A. & M.* being *Christus Consolator* by Dr. Dykes; and *Stephanos* by Sir H. W. Baker, harmonized by W. H. Monk. Sir A. Sullivan's tune in *Church Hymns* is entitled *Rest*. In the *Contemporary Review* for Dec. 1875, there is a rendering of "Art thou weary," &c., into Latin by W. E. Gladstone. This, together with Dr. Neale's text and a short note, were given in the *Times* of Dec. 2, 1875. The Latin begins, "Scis te lassum? scis languentem?"

Another rendering by H. M. Macgill in his *Songs of the Christian Creed & Life*, 1876, is "Sisne lassus, acrumnustus."

An expanded version of this hymn appeared in 1887 under the following circumstances:—

"Several years ago," says Dr. Boyd of St. Andrews, N.B., "an anonymous correspondent sent me 'Art thou weary,' in print with the added stanzas." Thinking that he had been favoured with Dr. Neale's original form of the hymn, and not having Dr. Neale's works at hand for correction, Dr. Boyd wrote a short notice of the hymn in this expanded form, and had it inserted in the *May*, 1887, number of *Life and Work*. A *Scottish Magazine*, &c., p. 73, as 'A Regrettable Omission in a Favourite Hymn.' The added stanzas are:—

"5. Is this all He hath to give me
In my life below?
Joy unspeakable and glorious
Thou shalt know.

- “ 6. All thy sins shall be forgiven—
All things work for good:
Thou shalt Bread of Life from Heaven
Have for food.
- “ 7. From the fountains of Salvation
Thou shalt Water draw:
Sweet shall be thy meditation
In God's Law.
- “ 9. Festal Palma, and Crowns of Glory,
Robes in Blood wash'd white,
God in Christ His People's Temple—
There no night.”

The hymn as thus expanded into 11 st. has been printed as a leaflet, with the heading “Complete Version of Hymn 163” [in the *Scottish Hymnal*, 1884]. That these additional stanzas are neither by Dr. Neale nor from a Greek hymn, is evident to any one acquainted with Dr. Neale's works and with the Service Books of the Greek Church.

In King's *Anglican Hymnology*, 1885, p. 194, there is a most striking account of Mr. King's visit to the Monastery at Mar Saba, where St. Stephen resided and wrote. It is one of the redeeming features of that most unsatisfactory and unreliable work. [J. J.]

Kosegarten, Ludwig Gotthard, was b. Feb. 1, 1758, at Greivamühlen, Mecklenburg, and studied at the University of Rostock-Bützow (PH. D. 1785, D.D. 1792). After being for some time Rector of the school at Wolgast, near Greifswald, he became, in 1792, pastor at Altenkirchen, on the island of Rügen. This post he held till the 21st S. after Trinity, 1815 (officiating during vacations), though he had in 1808 been also appointed Professor of History at Greifswald. In 1817 he became third Professor of Theology and pastor of St. James's Church at Greifswald, and d. there Oct. 26, 1818. His *Dichtungen* appeared at Greifswald, 1812-13, in 8 vols., and 1824-27 in 12 vols. Four additional hymns are given at the end of his *Akademische Reden*, ed. by G. C. F. Mohrnick, and pub. at Stralsund, 1832. One is *tr.*, viz.:—

Jerusalem, du hochgebaute Stadt. *Eternal Life*, 1832, as above, p. 287, in 5 st. of 8 l., entitled “Homesteadness.” He wrote this, his last poem, with a foreboding of his approaching death, and recited it in the introduction to his last sermon on the 9th S. after Trinity 1818 (July 19). It is a beautiful poem, founded on the better-known hymn by Meyfart (q.v.), and on the Latin hymn “Urbs beata Hierusalem,” q.v. Abp. Trench in his *Sac. Lat. Poetry*, 1864, p. 312, quotes it *iv.* with approbation. *Tr.* as:—

Jerusalem, thou city built on high, Would God I were in thee. A full and good *tr.* by J. M. Neale in his *Hymns chiefly Mediaeval on the Joys and Glories of Paradise*, 1865, p. 97. Repeated in the *St. Margaret's Byl.* (East Grinstead), 1875. [J. M.]

Krause, Jonathan, s. of Christian Wilhelm Krause, Master of the Clothworkers and Sexton at Hirschberg, in Silesia, was b. at Hirschberg, April 5, 1701. Entering the University of Leipzig in 1718, he went in 1723 to Wittenberg, where he graduated M.A. He was then for some time travelling tutor to a young Baron von Birken, and 1727-32 a tutor in the family of Baron von Nostitz, at Polggen, near Wohlau. On Aug. 20, 1732, he was ordained as Diaconus of Probsthayn, near Liegnitz, and in 1739 became chief pastor of the Church of St. Peter and St. Paul at Liegnitz. In 1741 he was also appointed Superintendent and Assessor of the Consistory.

He d. at Liegnitz, Dec. 13, 1762 (S. J. Ehrhardt's *Presbyterologie Schlesiens*, 1780-89, iv. p. 280, &c.). He edited the *Liegnitz G. B.* of 1745. His hymns appeared in his

- (1) *Die zum Lobe Gottes eröffnete Lippen der Gläubigen*, &c., Hamburg, 1732, and (2) *Gnade und Wahrheit Gottes in Christo Jesu, in heiligen Liedern über alle Sonn- und Fest-Tage Evangelien und Episteln*, Leipzig and Lauban, 1739. [Berlin Royal Library.]

The only hymn by Krause *tr.* into English is

Alleluja! schöner Morgen. *Sunday Morning*. This hymn, a great favourite in Southern Germany, 1st appeared 1739 as above, p. 487, in 9 st. of 6 l., entitled “Morning-Hymn on Sunday.” Repeated thus in the *Liegnitz G. B.*, 1745, No. 1; but in recent colls., as the *Württemberg G. B.*, 1842, and the *Univ. L. S.*, 1851, No. 482, it begins “Hallelujah!” Sometimes erroneously ascribed to B. Schmolck. *Tr.* as:—

Hallelujah! Fairest morning. A good *tr.*, omitting st. v., vii., viii., by Miss Borthwick, in *H. L. L.*, 3rd Ser., 1858, p. 28 (1884, p. 150). Included in full in the *App.* of 1869 to the S. P. C. K. *Ps. & Hym.*; in *Holy Song*, 1869, and others; in the S. P. C. K. *Church Hym.*, 1871, the *tra.* of st. iii., *iv.* are omitted, and the rest slightly altered; and this form is followed in *Laudes Domini*, N. Y., 1884. In G. S. Jellicoe's *Coll.*, 1867, it begins “Alleluia.”

Other *tra.* are, (1) “Hallelujah! beauxes morning,” by Miss Manington, 1863. (2) “Hallelujah! day of gladness,” by R. Massie, in the *Day of Rest*, 1876, p. 36. [J. M.]

Krewsiger, Elisabethe. [Cruaiger.]

Krishnu Pal, the first Hindoo who was baptized in Bengal, was b. about 1764, and baptized at Serampore by the celebrated Baptist missionary, William Carey, on Dec. 28, 1800. He became a useful Christian minister, and wrote several hymns in the Bengali language. One of these was *tr.* into English by Dr. Marshman in 1801 as “O thou, my soul, forget no more” (*Christ the Friend*). It was included in the 27th ed. of Rippon's *Bap. Sel.*, 1827, No. 170, Pt. 2, in 6 st. of 4 l., in Bickersteth's *Christian Psalmody*, 1833, in 5 st., and again in later collections, including the *Baptist Hymnal*, 1879, and others. Krishnu d. at Serampore, Aug. 22, 1822.

[W. R. S.]

Krummacher, Friedrich Adolf, was a native of Tecklenburg, Westphalia, where his father, Friedrich Jacob Krummacher was Burgomaster and Hoffsalk. He was baptized there, July 22, 1767, and apparently born July 13, 1767. In 1786 he entered the University of Lingen (since 1819 ranked as a Gymnasium), and in 1787 that of Halle. After concluding his theological studies in 1789, he was for some time tutor in the family of Senator Meyer in Bremen; was then appointed, in 1790, Conrector of the Gymnasium at Hamm, and in 1793 Rector of the Gymnasium at Mörs (Meurs), near Düsseldorf. In the end of 1800 he became Professor of Theology and Eloquence at the Reformed University of Duisburg. When, after the battle of Jena (Oct. 14, 1806), Duisburg was taken from Prussia, the salaries of the professors ceased, but Krummacher lectured on till his audience consisted of one student. He was then, in the autumn of 1807, appointed pastor of Kettwig, on the Ruhr; in 1812 Chief Court Preacher and General Superintendent at Bernburg; and finally, in 1824, he became chief pastor of the St. Ansgarius Church at Bremen. By

reason of growing infirmities he resigned his charge in June, 1843, and d. at Bremen, April 4, 1845 (*O. Kraus*, 1879, p. 310; *Blätter für Hymnologie*, 1886, p. 80, &c.).

Krummacher is best known as a preacher; and as the author of the well-known *Parabeln*, first pub. 1805, which passed through many eds., and ranks as the standard German work of its class. His hymns are little suited for church use, being often allegorical and high-flown, and not for the most part sufficiently simple and direct, though in some cases he does write in a popular, natural style, and with a beauty of his own. His hymns mostly appeared in his *Festbüchlein*, a work consisting of alleluial narratives, conversations, &c., with interspersed hymns. Of this the 1st part, entitled *Der Sonntag*, was pub. 1808 (2nd ed. 1810; 3rd ed. 1813; 4th ed. 1819); pt. II., entitled *Das Christfest*, in 1810 (2nd ed. 1814; 3rd ed. 1821); and pt. III., entitled *Das Neujahrsfest*, in 1819.

Those of Krummacher's hymns tr. into English are:—

i. **Allgemach aus Dämmerung und Nacht.** *Advent.* In his *Festbüchlein*, pt. II., 1810 (1814, p. 154), in 5 st. of 4 l., entitled "The Prophets of Nature"; and given after the conversation on Zacharias, the father of St. John the Baptist. Included as No. 34 in J. P. Lange's *Deutsches Kirchenliederbuch*, Zürich, 1843. The unity of idea is violated by the concluding lines of st. v.

"Wie die leisen Lispel den Propheten
Einst auf Horeb's Felsenpitz umwehten."

And thus in his preface, p. vii., Dr. Lange suggests that st. v. should read thus:—

"Allgemach und siegreich fort und fort
Bricht durch unser Fleisch das ew'ge Wort;
Die Propheten grüsst es durch Gesichte,
Dann wird's Mensch und himmlische Geschichte."

Tr. as:—

Slowly, slowly from the caves of night. A full and good tr. from Lange by Dr. Kennedy, as No. 42 in his *Hymno. Christ.*, 1863.

ii. **Eine Heerde und ein Hirt.** *Missions.* 1st pub. in the 3rd. ed., 1821, of pt. II. of his *Festbüchlein*, p. 163, in 6 st. of 6 l., at the close of the section on "Israel and the Strangers." In the Berlin *G. L. S.*, ed. 1863, No. 1365, and many other recent collections. The trs. are:—

1. **One, only One, shall be the fold.** By Miss Dunn, in her *Hys. from the German*, 1857, p. 49.

2. **One Shepherd and one fold to be.** In *Cantica Sanctorum*, 1880, No. 96.

iii. **Ja fürwahr! uns führt mit sanfter Hand.** *Ps. xxiii.* In his *Festbüchlein*, pt. I. (3rd ed. 1813, p. 118), in 5 st. of 4 l., with Hallelujahs. It is given in the story of the festal rededication of a village church destroyed in time of war, as a choral hymn sung by boys and girls after the Holy Communion. In the Württemberg *G. B.*, 1842, No. 72. Tr. as:—

1. **Yes! our Shepherd leads with gentle hand, Through.** A good and full tr. by Miss Borthwick, in *H. L. L.*, 1st Ser., 1854, p. 59 (1884, p. 60), repeated in *Kennedy*, 1863; *Mrs. Brock's Children's H. Bk.*, 1881; the *Christian H. Bk.*, Cincinnati, 1865, and others.

2. **Yes! our Shepherd leads, with gentle hand, Along.** In full by M. W. Stryker, as No. 164 in his *Christian Chorals*, 1885.

iv. **Mag auch die Liebe weinen.** *Love, Faith and Hope.* *Festbüchlein*, pt. I., 1808, p. 136, in 3 st. of 4 l., in the section entitled "The Setting Sun," for Sunday evening. It is appended to a story in which the father has been speaking of the Resurrection of Christ the Sun of Righteousness, as celebrated on that day, the hymn being introduced as sung by the

family and neighbours, as he ceased to speak. Included in the Württemberg *G. B.*, 1842, No. 628. It is most suited to be sung at a choral funeral. *Koch*, 2nd ed., iv. p. 695, says it was sung at the author's funeral at Bremen, April 10, 1845, and that st. iii. is on the cross over his grave. He adds that st. i., iii. were sung July 17, 1850, at the funeral of Dr. August Neander, the church historian in Berlin; followed by an address by Krummacher's son, Friedrich Wilhelm (author of the well-known *Elijah*, *Elisha*, and other works). Tr. as:—

Though Love may weep with breaking heart. A good and full tr. by Miss Winkworth in her *Lyra Ger.*, 2nd Ser., 1858, p. 121. Repeated in *Flett's Coll.*, Paisley, 1871, and in H. L. Hastings's *Songs of Pilgrimage*, 1887.

Other trs. are. (1) "Let love weep,—It cometh." by *Miss Warner*, 1868, p. 584. (2) "Yes, Love may weep when death prevails," by *Dr. G. Walker*, 1860, p. 57.

A number of other pieces by Krummacher are tr. in the *Sacred Lyrics from the German*, Philadelphia, 1859; by C. T. Brooks, 1847; by Mrs. Follen, 1854; and by Miss Fry, 1859. As they are poems rather than hymns they are not noted here. [J. M.]

Kunth, Johann Sigismund, was b. Oct. 3, 1700, at Liegnitz, Silesia, and studied theology at the Universities of Jena, Wittenberg, and Leipzig. He was in 1730 appointed pastor at Pölzig and Brückau, near Ronnau, by Count Henkel von Donnersmark. In 1737 he became chief pastor at Löwen, Silesia, and in 1743 pastor and superintendent at Baruth, near Jüterbog, Brandenburg. He d. at Baruth, Sept. 7, 1779 (S. J. Ehrhardt's *Presbyterologie Schlesiens*, 1780—89, ii. p. 137, &c.). The only hymn by him tr. into English is

Es ist noch eine Ruh vorhanden. *Eternal Life.* This fine hymn (founded on Heb. iv. 9; St. Matt. xi. 28, 29; Job. vii. 1—3; *Ps. cxxvi.* 5, 6, and Rev. vii. 16, 17) appears in the *Einige geistreiche Lieder*. Götten, 1733, No. 22, in 7 st. of 7 l. In the Berlin *G. L. S.*, ed. 1863, No. 1636.

According to Richter (*Biog. Lexicon*, 1804, p. 183) it was written by Kunth while on a journey from Wittenberg to Silesia, i. e. c. 1725; and this agrees with the statement of Fischer (*Supplement*, 1886, pt. I. p. 48) that it appeared in the *Neu eingerichtetes geistreiches G. B.*, Leipzig, 1730. *Koch*, 2nd ed., vol. iv. p. 712, says it was written in 1731 or 1732, while Kunth was journeying with his patron, Count Erdmann Heinrich von Henkel, who was on his way to take possession of some property in Silesia. On the way the carriage broke down, and this delay gave the Count occasion to murmur at the ceaseless unrest of this life. Kunth, reminding him of the believer's everlasting rest, stepped aside a moment, and then returned with this hymn. *Koch* adds that it comforted the dying hours of Heinrich Möwes (q.v.), being read to him by his wife in his last moments on earth.

The translations are:—

(1) "Yes, there remaineth yet a rest," by *Miss Winkworth*, 1855, p. 195. (2) "There is a day of rest before thee," by *Mrs. Bacon*, 1858, p. 3. (3) "Yes, still for us a rest remaineth," by *Miss Borthwick*, contributed to *H. E. Goldschmidt's German Poetry*, 1869, p. 431.

[J. M.]

Küster, Samuel Christian Gottfried, s. of S. C. K. Küster, inspector and chief pastor at Havelberg, Brandenburg, was b. at Havelberg, Aug. 18, 1762. After studying at the University of Berlin (D.D. 1835) he became third pastor of the Friedrich-Werder Church at Berlin, in 1786; in 1793 second pastor; and in 1797 chief pastor and superintendent,

on the death of his father (who had been called to this church in 1771). He d. at Eberswalde (Neustadt-E.) near Berlin, Aug. 22, 1838 (*Allg. Deutsche Biog.*, xvi. 439, &c.).

He was one of the editors of the Berlin *G. B.*, 1829, and contributed to it two hymns, Nos. 294 and 549; and in 1831 pub. a small volume of *Kurze lebensgeschichtliche Nachrichten* regarding the authors of the hymns therein contained.

One of Küster's hymns has passed into English, viz. :—

0 *Jesu, Freund der Seelen. Love to Christ.* 1829, as above, No. 549, in 6 st. of 8 l. Suggested by the "Schätz über alle Schätze" (see *Liscovius*). Tr. as :—
0 *Jesu, Friend unfailing.* A good and full tr. by Miss Burlington, written June 13, 1865, and 1st pub. in the *British Herald*, July, 1865, p. 100. Repeated in full in *Reid's Praise Bk.*, 1872; *W. F. Stevenson's H. for Ch. & Home*, 1873; *Dale's English H. Bk.*, 1875, and others; and abridged in *Newman Hall's Christ Church Hyl.*, 1876; *Baptist Hyl.*, 1879; *Suppl. of 1880 to Bapt. Ps. & Hys.*, 1858, &c.

[J. M.]

Kynaston, Herbert, D.D., was b. Nov. 23, 1809, and educated at Westminster School, and Christ Church, Oxford (of which he was sometime Student), where he graduated in 1831 (1st class Lit. Hum.). Taking Holy Orders in 1834, he became Head Master of St. Paul's School, London, in 1838; Select Preacher of the University of Oxford, 1842-43; Rector of St. Nicholas-Cole-Abbey, with St. Nicholas Olave, 1850-66; and Prebendary of Holborn in St. Paul's Cathedral, 1853. He d. Oct. 1878. His *Miscellaneous Poems* were pub. in 1840, and his hymns as follows :—

(1) *Occasional Hymns* (original and translated), 1862.
(2) *Occasional Hymns*, 2nd series, pt. i., 1864. (3) *Occasional Hymns*, 2nd series, pt. ii., chiefly on the Miracles, 1866.

These hymns and translations, which are of more than usual merit, have been either strangely overlooked or are unknown to most modern editors. A few were included in the *Hymnary*, 1872. Dr. Kynaston also contributed to the *Guardian* from time to time several renderings into Latin of his own hymns, and of hymns by others, but these have not been republished.

[J. J.]

Kyrie eleison. M. Luther. [*The Litany.*] This setting of the Litany was composed in the beginning of 1529, and first pub. in Klug's *G. B.*, Wittenberg, 1529, and thence in the *Riga G. B.*, 1530, and the *Rostock G. B.*, 1531. It is No. 959 in the Berlin *G. L. S.*, ed. 1863. Tr. as :—(1) "Good Lord! us deliver," by *J. Anderson*, 1846, p. 62. In his ed., 1847, rewritten, beginning, "Lord save! and keep us free." (2) "Have mercy on us, Lord, we pray," by *Dr. J. Hunt*, 1853, p. 90. (3) "Lord, have mercy," by *R. Massie*, 1854, p. 64.

[J. M.]

Kyrie! Gott Vater in Ewigkeit. [*Public Worship.*] A recast of the Kyrie summum ("Kyrie fons bonitatis"), sung in mediæval times on Festivals from Trinity to Christmas, and found in a 12th cent. ms. in the B. Museum (Reg. 2 B. iv. f. 12b.). It was printed apparently at Wittenberg, in 1541, and thence in *Wackernagel*, iii. p. 226, in 3 st. of unequal length; repeated in the *Unv. L. S.*, 1851, No. 176. Two "Kyries" by Johann Spangenberg, somewhat resembling this, are given by *Wackernagel*, iii. p. 928. Tr. as :— "O Lord God the Father for evermore." A good and full version by *A. T. Russell*, as No. 14 in his *Ps. & Hys.*, 1851.

[J. M.]

L

L., in *Bristol Bap. Coll. of Ash & Evans*, 1769, i.e. *Leach*.

L., in the *People's Hymnal*, 1867, i.e. *R. F. Littledale*, q. v.

L. H. C., in *Ash & Evans* as above, i.e. *Lady Huntingdon's Collection*.

L. L., in *Ash & Evans*, as above, i.e. *Liverpool Liturgy*, 1763. [See *Unitarian Hymnody*, 7.]

La Trobe, Benjamin, was b. in Dublin, April 19, 1725, and educated at the University of Glasgow. He entered the Ministry of the Moravians, and subsequently became superintendent of that body in England. He d. Nov. 29, 1786. Several of his *trs.* of German hymns appeared in the *Moravian H. Bk.*, 1789.

[G. A. C.]

La Trobe, Christian Ignatius, eldest s. of the above Benjamin La Trobe, was b. at the Moravian Settlement, Fulneck, Leeds, Yorkshire, Feb. 12, 1758, and educated in England and at the Brethren's College, Niesky, Silesia. Taking orders in the Moravian Church, he became in 1784 Secretary to their Society for the Furtherance of the Gospel, and in 1795 Secretary to the Unity of the Brethren in England. He d. at Fairfield, near Liverpool, May 6, 1836. He is best known through his *Selection of Sacred Music*, in six volumes, which appeared in 1806-25. His hymnological contributions consist of a few translations from the German.

[G. A. C.]

La Trobe, John Antes, m.a., grandson of B. La Trobe, and s. of C. I. La Trobe, was b. in London in 1792, and educated at St. Edmund's Hall, Oxford, graduating B.A. 1826, and m.a. 1829. Having taken Holy Orders in the Church of England, he was appointed Incumbent of St. Thomas, Kendal, in 1810, and retained the same to 1865. In 1858 he was nominated Hon. Canon of Carlisle Cathedral. He d. in 1879. His musical works include *The Music of the Church*, 1831, and his poetical, *Sacred Lays and Lyrics*, 1850. He also published a

Selection of Hymns, including Versions of Psalms, arranged under Subjects, so as to form A Small Body of Divinity, and suited for Private, Social, and Public Worship. Lond., Seeleys, 1841.

This selection contains many of his own hymns. In 1852 a 2nd ed. was pub. with authors' names. "How strange is heavenly love" (*The love of God*), "O bring to Jehovah [the Lord] your tribute of praise" (*Ps. l.*), are two of the very few of his hymns in C. U.

[G. A. C.]

Labente jam solis rotâ. *C. Coffin.* [*Afternoon. Sunday.*] Appeared in his *Hymni Sacri*, 1736, p. 93, as "Prono volutus impetu," and again in the *Paris Breviary* the same year, as "Labente jam solis rotâ." It is also in *J. Chandler's Hys. of the Primitive Church*, 1837, No. 8, and in *Card. Newman's Hymni Ecclesiae*, 1838 and 1865. Tr. as :—

1. *Now the day's declining wheel.* By *I. Williams*, in the *British Magazine*, Jan. 1834; and

again in his *Hys. Tr. from the Parisian Breviary*, 1839, p. 9, in 14 irregular lines. Rearranged as a hymn in 3 st. of 4 l., in 4 of L.M., it was given in the *English Hymnal*, 1852, No. 10, and repeated in 1856 and 1861.

2. As now the sun's declining rays. By J. Chandler, in his *Hys. of the Prim. Church*, 1837, p. 7. It was soon incorporated in several hymn-books as an afternoon hymn, and gradually grew in favour until few modern hymn-books of the first rank are found without it. Usually the text is given without alteration as in the *People's H.*, 1867. The text of *H. A. & M.*, 1861 and 1875, is Chandler altered by the Compilers, the changes being in st. i. and the doxology. This text is repeated in Thring's *Coll.*, 1882, and others. In *Kennedy*, 1863, Chandler's *tr.* is revised by the Editor.

3. As now the sun's departing rays. By R. C. Singleton, written in 1870, and given in his *Anglican H. Bk.*, 2nd ed., 1871.

Translations not in C. U. :—

1. And now the sinking orb of day. *J. Chandler*, L.M. version in his *Hymns*, &c., 1841.
2. Again the dawn gives warning meet. *G. Rortson*, in his *Hys. & Anthems*, 1851, based on W. Palmer's *tr.* in his *Short Poems & Hys.*, Oxford, 1845.
3. The day to night is calling. *W. J. Blew*, 1852-55.
4. The sun hath downward turned his way. *J. D. Chambers*, 1857.
5. Now with rapid wheel inclining. *D. T. Morgan*, given in his *Hys. and Other Poetry of the Latin Ch.*, 1890, under Goffin's original first line. [J. J.]

Laetabundus exultet fidelis chorus : Alleluia. Regem regum. St. Bernard of Clairvaux. [*Christmas.*] The earliest form known of this *Sequence* is in a *Gradual* apparently written in England during the 12th cent. and now in the British Museum (Reg. 2 B. iv. f. 177), and another ms. in the B. M. containing a collection of *Sequences*, apparently written c. 1199 (Calig. A. xiv. f. 50 b). It is in the St. Gall ms., No. 338, at p. 334, in a hand of the 13th cent. Among *Missals* it is found in an early 14th cent. *Paris*, and a 14th cent. *Sens* in the British Museum; in a *Sarum*, c. 1370; a *Hereford*, c. 1370; and a *York*, c. 1390, all now in the Bodleian; in the *St. Andrews*, the *Magdeburg* of 1480, and many French and German *Missals*. It was also used as a hymn in the *Sarum Breviary*, e.g. in a ms. of the 14th cent. in the British Museum (Reg. 2 A. xiv. f. 187 b). The printed text is also in *Daniel*, ii. p. 61; *Kehrein*, No. 13, and others.

Of this poem Dr. Neale says "This *Sequence* or Hymn is of rare perfection in its kind, and perhaps as widely known as any hymn of the Church" (*Med. Hys.* 1851, p. 49). As will be seen by the note above, its use was specially general in England and in France. In the *Sarum Missal* it was used as the *Sequence* on the Fourth Day in the octave of the Assumption of the B. V. M.; and in the *Sarum Breviary* as a hymn at the second Vespers of the Purification, and also of the Assumption of the B. V. M. In the *Hereford Missal* it is appointed for use within the octave of the Epiphany; and in the *York Missal* in the Mass at Daybreak on Christmas day. [J. M.]

Translations in C. U. :—

1. Full of gladness, Let our faithful choir, &c. By J. M. Neale, in the *Hymnal N.*, 1854, in 6 st.
2. With hallowed mirth, sing all ye faithful choirs on earth. By J. D. Chambers, in his *Lauda Syon*, Pt. ii., 1866, p. 65. This was repeated with slight variations in the *People's H.*, 1867.
3. Come, ye faithful choirs on earth. This rendering in the *Hymnary*, 1872, is based upon the *Hymnal N.*, as above.

4. Faithful chorus, Loud exult, &c. In the *Hymner*, 1882, is based upon the *Hymnal N.*, as above.

Translations not in C. U. :—

1. Be the tidings. J. M. Neale, in 1st ed. of his *Medieval Hys.* 1851; but afterwards omitted.
2. Full of joy, in sweet accord. *J. W. Hewett*, 1859.
3. With holy gladness full. *J. W. Hewett*, 1859. A second translation.
4. Now by Thy faithful choirs. C. B. Pearson, in the *Sarum Missal in English*, 1868, and his *Sequences from the Sarum Missal*, 1871. [J. J.]

Lamb of God for sinners slain, By Thy mercy born again. *Bp. J. R. Woodford.* [*Holy Baptism.*] Pub. in his *Hymns*, &c., 1852, No. 55, in 4 st. of 4 l., and repeated in the *Parish H. Bk.*, 1863 and 1875; the *Sarum*, 1868; the 1863 *Appendix* to the S. P. C. K. *Ps. & Hys.*, No. 291, and others. In Skinner's *Daily Service Hymnal*, 1864, it is adapted for Holy Baptism, and for Confirmation, and in each case Skinner has attributed it to C. Wesley in error. The *Sarum* is also in error in giving the date of its composition as 1860. [J. J.]

Lamb of God for sinners slain, To Thee I feebly pray. *C. Wesley.* [*Looking unto Jesus.*] Appeared in *Hys. & Sac. Poems*, 1742, p. 49, in 6 st. of 8 l. (*P. Works*, 1868-72, vol. ii. p. 98). In 1776, st. i.-iii. and vi. were included in *Toplady's Ps. & Hys.*, No. 279, and thus came into use in the Church of England. *J. Wesley's* cento for the *Wes. H. Bk.*, 1780, No. 161, was composed of st. i., iii., v., vi. This is retained in the ed. of 1875, and is in extensive use. [J. J.]

Lamb of God, that in the bosom. [*Advent.*] This cento appeared in *Bayley's Manchester Ps. & Hys.*, 1789, No. 4, and again in others, including *Stowell's Manchester Ps. & Hys.*, 1831, p. 95, in 8 st. of 4 l., st. i., iii., v., vii. being the "Air," and the alternate stanzas the "Chorus." Stanzas iii. and iv. are from C. Wesley's "Love divine, all loves exoelling," q.v., and the rest are anonymous. This cento is in the 1877 ed. of *Stowell's Ps. & Hys.*, and several other collections. In *Chope's Hymnal*, 1864, No. 192, st. i. is the opening stanza of this cento, and the remaining 4 stanzas are from C. Wesley's "Love divine, all loves exoelling." [J. J.]

Lamb of God, Whose bleeding love. *C. Wesley.* [*Holy Communion.*] This is No. 20 of the *Wesley Hys. on the Lord's Supper*, 1745, in 4 st. of 8 l. (*P. Works*, 1868-72, vol. iii. p. 228). It was given in the older hymn-books of the Church of England as *Madan's Ps. & Hys.*, 1760; *Toplady's Ps. & Hys.*, 1776, and others, and also in some Nonconformist collections, but was not included in the *Wes. H. Bk.* until the *Supplement* of 1830. An altered version of this hymn, beginning, "Lamb of God, Whose dying love," appeared in *Hall's Mitre H. Bk.*, 1836, No. 269, in 2 st. of 8 l. That arrangement was by E. Osler, and was repeated, with slight changes, in his *Church & King*, March, 1837. Another form of the hymn is, "Blest Lamb of God, whose dying love." It is found in the *Rugby School H. Bk.*, 1850; *Kennedy*, 1863, and others. [J. J.]

Lampe, Friedrich Adolf, D.D., s. of Heinrich Lampe, pastor of the Reformed

church at Detmold, was b. at Detmold, apparently Feb. 18, and was certainly baptized there Feb. 19, 1683. He remained at Detmold till the death of his grandfather (General-Superintendent Zeller) in 1691, and then joined his widowed mother at Bremen. He entered the Lyceum (Academic Gymnasium) at Bremen in 1698; and in 1702 went to the University of Franeker in Holland. After a short residence at the University of Utrecht he became, in 1703, pastor of the Reformed church at Weeze, near Cleve; in 1706 at Duisburg; and in 1709 second pastor of St. Stephen's Church in Bremen, where in 1719 he became pastor primarius. In 1720 he was appointed German preacher and professor of dogmatics at the University of Utrecht (the degree of D.D. being also conferred on him); and in 1726 professor of Church History and Rector of the University. After a severe illness in the winter of 1726-27 he resigned in June, 1727, and returned to Bremen as third pastor of St. Ansgar's Church and professor at the Lyceum. He d. at Bremen, Dec. 8, 1729. (*Allg. Deutsche Biog.*, xvii. 579; F. A. Lampe *Sein Leben und seine Theologie*. By Dr. Otto Thelemann, 1868, &c.)

Lampe was the most important theologian that had appeared in the German Reformed Church since the Reformation period. He was the great exponent of the Federal or Covenant theology in his *Gehemnis des Gnadenbundes*, 1712 ff.; the author of a well-known commentary on St. John's Gospel, 1724-26; of various catechetical works, &c. As a hymn-writer Lampe is not so important; but yet ranks as one of the best writers in the Reformed Church. His hymns are Scriptural, and characterised by glowing piety, deep spiritual insight, firm faith, and play of fancy; but are often somewhat obscure and involved, and not seldom very lengthy. Nine first appeared in his *Balsam aus Gilead*, Bremen, 1713, and the rest principally in his *Bündlein 517 Götterlicher Gesänge*, Bremen, 1723 (Royal Library, Berlin), and later eds. The ed. of 1731 (*X.XI. Geistliche Lieder*, &c.) contains also an appendix of 13 hymns from his ms.

Comparatively few of Lampe's hymns are in modern German C. U. Those which have passed into English are:—

i. *Mein Leben ist ein Pilgrimstand*. For Travellers. 1723, No. 10, p. 39, in 8 st., entitled "Travelling Thoughts." In the Berlin *G. L. S.*, ed. 1863. Tr. as "My life is but a pilgrim-stand," by Dr. H. Mills, 1846 (1852, p. 150).

ii. *O Fels des Heils am Kreuzestamm*. *Holy Communion*. 1723, No. 5, p. 21, in 12 st. of 5 l. entitled "Devotional Hymn at Holy Communion." In Dr. J. P. Lange's *Kirchenliederbuch*, 1843, st. xii. is omitted, and it begins "O Fels des Heils, O Gotteslamm." The tr. in C. U. is:—

O healing Rock, O Lamb of God. A tr. of st. i.-iii., v., xii., by Dr. K. Maguire, in his *Melodies of the Fatherland*, 1883, p. 107. Repeated, omitting st. iii., in R. Gault's *H. Bk. for Ch. of England*, 1886.

iii. *O Liebesguth, wie soll ich dich*. *Love to Christ*. Founded on St. John iii. 16. 1723, No. 19, p. 50, in 6 st. Previously in his *Gehemnis des Gnadenbundes*, pt. iv., vol. ii., 2nd ed., Bremen, 1721, p. 1086. In *Bunsen's Verriich*, 1853, omitting st. ii., iv. Tr. as: (1) "O Fire of Love, what earthly words," by Mrs. Benson, 1868, p. 61. (2) "O wondrous love of Christ! how bright," by Dr. G. Walker, 1860, p. 75.

iv. *So ist von meiner kurzen Pilgrimschaft*. *New Year*. 1728, No. 24, p. 69, in 16 st. The form tr. is that in the Berlin *G. B.*, 1829, No. 424, altered, and beginning "Wie schnell verriich, O Herr voll Mild' und Huld." Tr. as, "How swift, O Lord, most kind, most bountiful," by N. L. Frothingham, 1870, p. 256. [J. M.]

Langbecker, Emanuel Christian Gottlieb, s. of Christian Gottlieb Langbecker, clothier in Berlin, was b. at Berlin, Aug. 31, 1792. After being for some time engaged in

his father's business, he entered the service of Prince Waldemar of Prussia in 1827, becoming his household secretary in 1840. He d. at Berlin, Oct. 24, 1843 (*Koch*, vii. 39-42; *Registers of St. George's Church, Berlin*, &c.).

His hymns appeared in the Berlin *Wochenblatt*, 1822, &c.; in his *Gedichte*, Berlin, 1824, 2nd Series, 1829; and in the Berlin *G. L. S.*, of which he was the principal editor, and for which he compiled the biographical notices in the 1st ed., 1832. He also pub. various hymnological works, including his historical sketch *Das deutsch-evangelische Kirchenlied*, Berlin, 1830; the first critical ed. of P. Gerhard's *Leben und Lieder*, Berlin, 1841; *Gesang-Blätter aus dem zvi. Jahrhundert*, Berlin, 1838, &c.

One of his hymns is in English C. U.:—

Wie wird mir sein, wenn ich dich, Jesus, sehe. *Longing for Heaven*. Founded on 1 John iii. 2. In his *Gedichte, Zweite Sammlung*, Berlin, 1829, p. 65, in 5 st. of 6 l., entitled, "In prospect of Eternity." It was a favourite hymn of C. H. Zeller (q.v.) Included in the Berlin *G. L. S.*, 1832, No. 1922 (1863, No. 722). The tr. is:—

What shall I be! my Lord, when I behold thee. A full and good tr. by Mrs. Findlater, in *H. L. L.*, 2nd Ser., 1855, p. 56 (1884, p. 114). Repeated, in full, in Bp. Ryle's *Coll.*, 1860; and, omitting st. iv., in the *Metth. N. Conn. H. Bk.*, 1863.

[J. M.]

Lange, Ernst, was b. at Danzig, Jan. 3, 1650, where his father, Matthias Lange, was in the service of the Senate. He was for some timesecretary in Danzig, and thereafter in Warsaw. In 1691 he was appointed judge in the Altstadt of Danzig, and in 1694 senator. He d. at Danzig, Aug. 20, 1727 (*Bode*, p. 103; *Allg. Deutsche Biog.*, xvii. 623, &c.). After a visit to the Netherlands in 1698, Lange allied himself with the Mennonites and Pietists in Danzig, and came into conflict with the Lutheran clergy. His hymns were mostly written about the time when the pestilence visited Danzig, in 1710, and principally appeared in his *LXI. Gott geheiligte Stunden*, without place or date of pub., but probably at Danzig, 1711 (Preface dated "Danzig, Feb. 12, 1711"). The idea of this work was as a thankoffering for preservation during this trying time; and it embraced 61 hymns, viz., one for each year of his life. A number of additional hymns seem to have been contributed in ms. to Freylinghausen's *Neues geistreiches G. B.*, 1714. His Psalm versions are noted under *Psalters, German*. Lange's hymns which have passed into English are:—

i. *Im Abend blinkt der Morgenstern*. *Epiphany*, 1711, as above, p. 4, in 19 st. of 4 l., entitled, "The Saviour Who appeared at Bethlehem to the Wise men from the East, set forth; from Matt. ii. 1-12." A new st. was added as xx. (probably from his ms.), when the hymn was included by *Freylinghausen*, 1714, No. 59. Repeated, abridged, in Knapp's *Ev. L. S.*, 1837, No. 435 (1865, No. 414). The tr. in C. U. is:—

The wondering sages trace from far. A tr. of st. i., ii., xx., by Miss Cox, in her *Sacred H. from the German*, 1841, p. 23 (1864, p. 43). Repeated in Hedge & Huntington's *American Hys. for the Ch. of Christ*, Boston, 1853; Schaff's *Christ in Song*, 1869 and 1870, &c.

Another tr. is: "At eve appears the Morning Star," by Lady E. Porteus, 1843, p. 5.

ii. *O Gott, du Tiefe sonder Grund*. *God's Majesty*. 1st printed as No. 140, in *Freylinghausen*, 1714,

in 10 st. of 14 l.; repeated in the Berlin *G. L. S.*, ed. 1863. F. Schleiermacher called it "A masterpiece of sacred poetry." The tr. in C. U. is:—

O God, Thou bottomless abyss. A spirited tr., omitting st. vi., ix., and in 8 st. of 12 l., by J. Wesley, in his *Coll. of Ps. & Hys.*, Charlestown, 1737, No. 16, and the *Wesley Hys. and Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 143). The lines—

"Thy awakened wrath doth slowly move,
Thy willing mercy flies apace"

are adapted from the *New Version* of Ps. ciii. 8. The hymn passed into the *Wes. H. Bk.*, 1780, in two parts, Nos. 231 and 232 (ed. 1875, Nos. 240, 241). In other hymn-books it has appeared in a variety of centos. As these are all from the text of the *Wes. H. Bk.*, more or less altered and transposed, it will suffice to give their first lines with references to the text of 1780. These centos include:—

- (1) **While Thee, Unsearchable, I set** (t., l. 9 alt.). *Martineau's Hymns*, 1840.
- (2) **Unchangeable, all-perfect Lord** (ll., l. 9). Longfellow & Johnson's *Bk. of Hys.*, Boston, U.S., 1848.
- (3) **Thy parent-hand, Thy forming skill** (ll.). *Amer. Meth. Epis. South Coll.*, 1847.
- (4) **Thou, true and only God, lead'st forth** (v.). *Wes. H. Bk.*, 1780, No. 232.
- (5) **Thine, Lord, is Wisdom, Thine alone** (vi.). *Scottish Evang. Union H. Bk.*, 1856.
- (6) **Parent of good! Thy bounteous hand** (vii.). *Martineau's Hymns*, 1840.
- (7) **Parent of good! Thy genial ray** (vii. alt.). *Dr. Thomas's Augustine H. Bk.*, 1866.

These details show the extensive use of this hymn in English-speaking countries.

Another tr. is, "O God, Thou bottomless Abyss! How shall I competently know Thee," as No. 673 in pt. i. of the *Moravian H. Bk.*, 1754. In the ed. 1886, No. 174, it begins, "O God, Thou fathomless abyss."

iii. **Unter denen grossen Gütern.** *Brotherly Love*, or, *Quinquagesima*. A fine paraphrase of 1 Cor. xiii. 1st pub. 1711, as above, p. 37, in 5 st. of 10 l., entitled, "The preeminence of Love. From 1 Cor. xiii. 1, 2, 3, 13." When included as No. 423, in *Freylinghausen*, 1714, a new stanza was added as st. vi., and this form is No. 798 in the *Unc. L. S.*, 1851. Tr. as:—

Many a gift did Christ impart. A full and good tr. by Miss Winkworth, in her *Lyra Ger.*, 1855, p. 50; repeated, abridged, in *Kennedy*, 1863. In the *American Unitarian Hys. of the Spirit*, Boston, 1864, and in the *Laudes Domini*, N. Y., 1884, &c., it begins with the tr. of st. ii., l. 5, "Though I speak with angel tongues." [J. M.]

Lange, Joachim, D.D., s. of Mauritius Lange, senior councillor at Gardelegen in the Altmark, was b. at Gardelegen, Oct. 26, 1670. He entered the University of Leipzig in the autumn of 1689, where he shared rooms with A. H. Francke; and in 1690 followed Francke to Erfurt, and in 1692 to Halle. By the recommendation of J. C. Schade he was appointed, in 1693, tutor to the only son of F. R. L. von Canitz, at Berlin. Subsequently he became, in 1696, rector of the school at Cöslin in Pomerania; in 1698 rector of the Friedrichswerder Gymnasium at Berlin, and in 1699 pastor of the Friedrichstadt church; and in 1709, professor of theology at Halle (D.D. 1717), where he d. May 7, 1744 (*Koch*, iv. 343; *Allg. Deutsche Biog.*, xvii. 634, &c.). In his day Lange was best known as a commentator on the whole Bible (*Biblisches Licht und Recht*, &c., 7 folio vols., Halle, 1730-1738); as a defender of Pietism against the "Ortho-

dox" Lutheran controversialists of the early 18th cent.; and as the author of over 100 theological works. Only two hymns are known by him, one of which is:—

O Jesu, süsßes Licht. *Morning*. 1st pub. in the *Geistreiches G. B.*, Halle, 1697, p. 4, in 8 st. of 8 l. Repeated in *Freylinghausen's G. B.*, 1704, No. 608, and recently, as No. 469, in the *Unc. L. S.*, 1851. Tr. as:—

Jesu, Thy light again I view. A free tr., in 7 st. of 6 l., by J. Wesley, in *Hys. & Sacred Poems*, 1739 (*P. Works*, 1868-72, vol. i. p. 159); repeated as No. 661 in pt. i. of the *Moravian H. Bk.*, 1754 (1886, No. 344, abridged). The form most used is that in the *Wes. H. Bk.*, 1780, No. 419, where st. i. is omitted; and it begins with st. ii., altered to "O God, what offering shall I give." This form is in *Mercer*, 1857 and 1864, *Kennedy*, 1863, and others; and in America, in the *Meth. Epis. Hymns*, 1849, *Evang. Association H. Bk.*, 1882, &c. In the *American Sabbath H. Bk.*, 1858, a cento from Wesley's st. iii., vi., vii., is given as No. 917, beginning, "Now, O my God, Thou hast my soul."

Other trs. are: (1) "O let me always think Thou't near," by J. Swertner, of st. vii., as No. 430 in the *Moravian H. Bk.*, 1789. In the 1801 and later eds. (1886, No. 567) it is altered, and begins, "O let us always think Thee near." (2) "O Jesu, welcome Light," by H. J. Buckoll, 1842, p. 47. (3) "O Jesu, Light most sweet." In the *Family Treasury*, 1879, p. 230. [J. M.]

Lange, Johann Christian, D.D., was b. at Leipzig, Dec. 25, 1669, and studied at the University of Leipzig (M.A. 1689). In 1697 he was appointed extraordinary professor of Philosophy, in 1698 professor of Morals, and in 1707 professor of Logic and Metaphysics at the University of Giessen. He then became, in 1716, superintendent and first court preacher at Idstein, near Wiesbaden, graduating D.D. in the same year; the districts of Saarbrück and Usingen being also put under his care respectively in 1722 and 1728. He d. at Idstein, Dec. 16, 1756 (*Koch*, iv. 398, &c.). His hymns, distinguished by fervent love to Christ, were written mostly during his residence at Lüneburg, 1691-94, as tutor in the house of J. W. Petersen (q.v.). Only one has passed into English, viz:—

Mein Herzens-Jesu, meine Lust. *Love to Christ*. On the Names and Offices of Christ." This is found, without his name, in J. H. Hävecker's *Kirchen Echo*, 1695, No. 64, in 18 st. of 7 l., repeated in the *Geistreiches G. B.*, Halle, 1697, p. 140, *Porst's G. B.*, ed. 1855, No. 64, &c. With this hymn Lange comforted himself on his death-bed. Tr. as: (1) "Sweet Jesus who my Wish fulfilla." In *Lyra Davidica*, 1708, p. 44. (2) "Jesus! my Heart's most joyful Rest." In the *Suppl. to Ge. Psalmody*, ed. 1766, p. 7, and *Select Hys. from the Ger. Psal.*, Tranquebar, 1754, p. 9. (3) "Jesu, Thou my Heart's pleasing Feast." As No. 675 in the *Moravian H. Bk.*, 1754. (4) "Jesus, Thou art my heart's delight." As No. 274 in the *Moravian H. Bk.*, 1789 (1886, No. 358). [J. M.]

Lange, Johann Peter, D.D., s. of Peter Lang or Lange, farmer and carber on the estate of Bies, near Sounborn, Elberfeld, was b. at the Bies, April 10, 1802. In 1822 he entered the University of Bonn as a student of theology; and in the beginning of 1826 he became assistant to Pastor Emil Krummacher of Langenberg. In June 1826 he was appointed second pastor at Wald near Solingen; in 1828 second pastor of the Reformed church at Langenberg, and in 1832

second pastor at Duisburg. He was then appointed professor of Church History and Dogmatics at Zürich, as successor to D. F. Strauss, and entered on his duties at Easter, 1841; receiving shortly thereafter D.D. from Bonn. After Easter, 1854, he was professor of Systematic Theology at Bonn (also Consistorialrath after 1860), and continued to lecture up to five days before his death. He d. at Bonn, July 8, 1884 (*Koch*, vii. 361; *O. Kraus*, 1879, p. 324, &c.).

Lange is best known as a theologian, and by such works as his *Life of Christ*, 1844; his *Bibel-Werk*, 1857, ff., a commentary on the whole Bible which he edited in conjunction with various German scholars (English ed. by Dr. P. Schaff and others), &c. During his tenure of office at Zürich, he began the fashion of giving University lectures on hymnology (1842), and pub. a large hymn-book (*Deutsches Kirchenliederbuch*, Zürich, 1843) with an elaborate introduction and a considerable body of notes. He is the most important modern hymn-writer of the German Reformed Church. He was, however, a thinker rather than a poet. His productions are primarily thoughtful, picturesque, imaginative, and deeply spiritual poems for private reading; and have little of the popular tone and style fitted for use in the services of the church. They appeared mostly in his (1) *Biblische Dichtungen*, vol. i., Elberfeld, 1833; vol. ii., Elberfeld, 1834; (2) *Gedichte*, Essen, 1843; (3) *Vom Oelberge*, Frankfurt-am-Main, 1862; 2nd ed. 1868.

Comparatively few of Lange's hymns are in German C.U. Those which have passed into English are:—

i. *Hymns in English C. U.*

i. *Der Herr ist auferstanden. Easter.* In his *Biblische Dichtungen*, vol. i., 1832, p. 155, in 17 st. of 7 l. In his *Vom Oelberge*, 1852, p. 28, only st. i., vii., xiv., xvii., were retained, and this form is No. 517 in Dr. Schaff's *Deutsches G. B.*, 1874. *Tr.* as:—

The Lord of Life is risen. A good *tr.* of the 1852 text, by Dr. H. Harbaugh, in the German Reformed *Guardian*, April 1860, p. 106, repeated in *Hys. for the [German] Ref. Ch. in the United States*, Philad., 1874; also in Schaff's *Christ in Song*, 1869 and 1870.

ii. *Unsere Lieben sind geschieden. For Mourners.* In his *Biblische Dichtungen*, vol. ii., 1834, p. 172, in 10 st. of 6 l., entitled, "The Home Going." In F. Seinecke's *Erang. Liedersegen*, 1862, No. 412. *Tr.* as:—

Our beloved have departed. By Mrs. Findlater, omitting st. v., vii., ix., in *H. L. L.*, 2nd Ser., 1855, p. 28 (1884, p. 93). Repeated, in full, in *Holy Song*, 1869. The *trs.* of st. i., ii., viii., x., altered, and beginning, "Do we mourn for friends departed," are in J. A. Johnston's *English Hymnal*, 1856; and the same cento, varied, and beginning, "Weep we sore for friends departed," is in *Kennedy*, 1863.

iii. *Was kein Auge hat gesehen. Eternal Life.* A fine hymn, founded on 1 Cor. ii. 9. In his *Biblische Dichtungen*, vol. ii., 1834, p. 92, in 13 st. of 6 l. A form, in 7 st., is included in Dr. Schaff's *Deutsches G. B.*, 1874. *Tr.* as:—

What no human eye hath seen. A good *tr.*, by Miss Borthwick, omitting st. ii., viii., xi., xiii., in *H. L. L.*, 2nd Ser., 1855, p. 73 (1884, p. 130). Repeated, in full, in *Holy Song*, 1869, and *Kennedy*, 1863; and abridged in the *Meth. N. Conn. H. Bk.*, 1863, and *Flett's Coll.*, Paisley, 1871.

ii. *Hymns not in English C. U.*

iv. *Auf den dunklen Bergen. Passivtode.* 1832, p. 146, in 12 st. *Tr.* as:—"Upon the mountain dark and drear," by Dr. R. Maguire, 1883, p. 68.

v. *Es ist noch nichts verbrochen. Encouragement.*

1834, p. 103, in 8 st. *Tr.* as: "Sure the Lord thy God hath spoken," by Dr. R. Maguire, 18-3, p. 121.

vi. *Gott mit uns! mit uns auf Erden. Christmas.* A fine hymn, written in 1830 on "Immanuel—God with us." 1832, p. 71, in 6 st. *Tr.* as: "God with us! In flesh combining," by C. T. Astley, 1860, p. 27.

vii. *Hier und dort im wilden Meere. Christ at Bethany.* 1832, p. 138, in 9 st. *Tr.* as: "Mid the ocean deep and wide," by Dr. R. Maguire, 1883, p. 82.

viii. *Ioh weiss ein stilles, Liebes Land. The Churchyard.* 1834, p. 187, in 12 st. *Tr.* as: "I know a sweet and silent spot," by Mrs. Findlater, in *H. L. L.*, 1858, p. 64 (1884, p. 174).

ix. *Lass mich diese Welt verstehen. Cross and Consolation.* *Gedichte*, 1843, p. 81, in 5 st. *Tr.* as: "In the light, Lord, of Thy cross," by J. Kelly, 18-5.

x. *Mein Vater ist der grosse Herr der Welt. Privileges of Christians.* Founded on 1 Cor. iii. 21. 1834, p. 106, in 8 st. *Tr.* as:—"My Father is the mighty Lord, Whose arm," by Mrs. Findlater, in *H. L. L.*, 1854, p. 64 (1884, p. 66).

xi. *Böhne Sonne, kommet du endlich wieder. Trust in God.* 1834, p. 99, in 10 st. *Tr.* as: "Sun of comfort, art thou fled for ever," by Miss Borthwick, in *H. L. L.*, 1855, p. 10 (18-4, p. 77).

xii. *Sei du mein Freund, und schau in meine Brust. Supplication.* Suggested by 1 John ii. 1. 1834, p. 88, in 7 st. *Tr.* as: "Be Thou my friend, and look upon my heart," by Mrs. Findlater, in *H. L. L.*, 1858, p. 41.

xiii. *So gross ist Gottes Welt. Wonders of Day and Night.* *Vom Oelberge*, 1852, p. 121, in 9 st., entitled "Two Worlds." *Tr.* as: "So wide, so richly stored," by Miss Borthwick, in the *Family Treasury*, 1867.

xiv. *Wo Lämmer schlafen, wacht die Hirtenzetreue. Christmas.* 1834, p. 23, in 2 st. of 4 l., and 2 of 3 l. *Tr.* as: "Where the lambs sleep, there shepherds watch around," by Mrs. Findlater, in *H. L. L.*, 1862, p. 17.

[J. M.]

Langford, John. The time and place of this person's birth are unknown. He is said to have been connected with the early Metho dists, and then to have become a member of the Baptist church in Eagle Street, London. In 1765 he began to preach in a chapel called Blacksfields, in Gainsford Street, London, and in the following year was ordained pastor. There he remained for 12 years, then removed to Rose Lane, Ratcliff, and afterwards to a small place in Bunhill Row. But his imprudent conduct compelled him at length to give up preaching. He inherited considerable property, but squandered it in extravagance, and died in great wretchedness about 1790.

J. Langford pub. a few Sermons, and, in 1776, a collection of *Hymns & Spiritual Songs*, which reached a second ed. The excellent and well-known hymn "Now begin the heavenly theme," has been ascribed to him. It is in his collection; but since, in the preface to his second ed., he tells us that he has marked his own hymns with an asterisk, and this one is not so marked, it is clearly not of his composition.

[W. R. S.]

Langhans, Urban, was a native of Schneeberg, in Saxony. He was for some time cantor, i.e. choirmaster, at Glauchau, in Saxony; and then from 1546 to 1554 diaconus there. In 1554 he became diaconus at Schneeberg, and still held this position in 1562. The date of his death is not known; but his successor in office d. in 1571 (*Blätter für Hymnologie*, 1884, pp. 7-12, 25-27, 190). Whether he wrote any hymns is doubtful. The only one ascribed to him which has passed into English is:—

Lasst uns alle fröhlich sein. Christmas. The first stanza of this hymn is found at p. 17 of Martin Hammer's *Laudes Immanuelis* (a sermon on "Grates nunc omnes reddamus"), pub. at Leipzig, 1620 [Ducal Library, Gotha]. The full form, in 4 st. of 4 l., has not yet been traced earlier than to the *Andrer Theil* of the *Dresden G. B.*, 1632. It is also in J. Nielding's *Lu therisch Handbüchlein*, 1655, p. 578, in Freylinghans's *G. B.*, 1704; the Berlin *G. L. S.*, ed. 1863, No. 171, &c. In the Arnstadt *G. B.*, 1711, Langhans is given as the

author of the text, and in the Dresden *G. B.*, 1656, as the author of the melody. Dr. J. Zahn, in his *Psalter und Harfe*, 1866, No. 27, gives both text and melody from the Dresden *G. B.*, 1632. *Tr.* as:—

1. Let us all in God rejoice. In full, by Dr. M. Loy, in the *Evang. Review*, Gettysburg, July, 1861, p. 152, repeated in the *Ohio Evang. Luth. Hyl.*, 1880, No. 19.

2. Let us all with gladness voice. In full, by Miss Winkworth, as No. 29 in her *C. B. for England*, 1863.

[J. M.]

Lapsus est annus: redit annus alter.

[*New Year.*] In the *Meaux Breviary*, 1713, and 1834, this is the hymn at compline after the first vespers of the festival of the Circumcision of our Lord. This would of course be said as the last office on Dec. 31. There is a rubric directing that at stanza v. all kneel down. So also in the *Poitiers' Breviary* (*Pictaviense*), in which it probably originated. Neale, in his *Hymni Ecclesiae*, 1851, p. 162, gives the text of *Breviario Meldensi*, i. e. the *Meaux Breviary*. It is also in the *Le Mans Brev.* of 1748. *Daniel*, iv. 319, repeats the text from Neale. Also in L. C. Biggs's annotated *H. A. & M.*, 1867. [W. A. S.]

Translations in C. U. :—

1. The year is gone beyond recall. By F. Pott. Appeared in L. M. in his *Hys. fitted to the Order of Common Prayer*, 1861, No. 48, in 6 st. of 4 l., and was repeated, unaltered, in the *People's H.*, 1867, and others; and, abbreviated and altered, in the S. P. C. K. *Church Hys.*, 1871. In 1861 the compilers of *H. A. & M.* transposed Archdeacon Pott's L. M. *tr.* into C. M., thus necessitating many alterations. This text has been adopted by several hymnals, including *Kennedy*, 1863, *Allon's Cong. Psal. Hymnal*, 1886, and others. In these forms this *tr.* is extensively used.

2. The year is gone, another dawns. By W. Cooke, written for and pub. in the *Hymnary*, 1872.

Translation not in C. U. :—

Past is the old year, now begins another. *J. W. Hewett*. 1859. [J. J.]

Lasset Klag und Trauern fahren.

J. Heermann? [*Eternal Life.*] This hymn is not found in any of the works of Heermann now extant. It appeared, with his name, in the *Königsberg G. B.*, 1650, p. 702, in 9 st. of 8 l. Thence in *Mützell*, 1858, No. 136. In *Bunsen's Allg. G. B.*, 1846, No. 432, is st. i. ll. 1-4, ii. ll. 5-8, iv., vii., ix. The ascription to Heermann may have arisen from confounding with his "Lasset ab, ihr meine Lieben," 1st pub. in his *Devoti musica cordis*, Leipzig, 1636 (1644, p. 186), thence in *Mützell*, 1858, No. 98, in 12 st. of 8 l. The *Lasset Klag* has been called a version of "Jam moesta quiesce querela," but has greater resemblance to "Ad perennis vitae fontem." *Tr.* as:—

I go from grief and sighing. A good *tr.* from *Bunsen* by Mrs. Bevan, in her *Songs of Eternal Life*, 1858, p. 17, repeated, unaltered, in *Snepp's Songs of G. & G.*, 1872. In *Rid's Praise Bk.*, 1872, it is altered to "We go from grief and sighing." [J. M.]

Lathbury, Mary Ann, was b. in Manchester, Ontario County, New York, Aug. 10, 1841. Miss Lathbury writes somewhat extensively for the American religious periodical press, and is well and favourably known (see the *Century Magazine*, Jan., 1885, p. 342). Of her hymns which have come into C. U. we have:—

1. Break Thou the bread of life. *Communion with*

God. A "Study Song" for the Chautauqua Literary and Scientific Circle, written in the summer of 1880. It is in *Holder's* (*Eng.*) *Cong. Hymns*, 1884.

2. Day is dying in the west. *Evening.* "Written at the request of the Rev. John H. Vincent, D.D., in the summer of 1880. It was a "Vesp'r Song," and has been frequently used in the responsive services of the Chautauqua Literary and Scientific Circle." It is in the *Laudes Domini*, N. Y., 1884.

For these details we are indebted to S. W. Duffield's *English Hys.*, &c., N. Y., 1886.

[J. J.]

Latin Hymnody.—A complete history of Latin Hymnody has never yet been written. It would occupy a considerable volume. This dissertation therefore must be considered as a mere epitome of an extensive and interesting subject, which is, in fact, intimately connected and interwoven with Christianity itself; and, as St. Chrysostom remarks (on Ps. 41), "Nothing gladdens the soul like modulated verse—a Divine song composed in metre."

i. Ancient definition of Hymn.

What, then, is a Hymn, and whence originally was the Hymnody of the Western Church derived? "Know ye," asks St. Augustine, commenting on the 148th Ps., "what a hymn is? It is a song with praise of God. If thou praisest God and singest not, thou utterest no hymn. If thou singest and praiseest not God, thou utterest no hymn. A hymn, then, containeth these three things: song (*canticum*), and praise (*laudem*), and that of God. Praise, then, of God in song is called a hymn." The *Septuagint* (v. 14) has here "ἕμνος ᾠδῆς τοῖς ὀφθαλμοῖς αὐτοῦ." Augustine proceeds—"What, then, meaneth this: 'An hymn to all His Saints?' 'Let His Saints receive a hymn. Let His Saints utter a hymn.'" *Modulata laus est hymnus*, says St. Gregory of Nazianzus (*Iamb.* 142). In the *Cotton MS.*, *Vespasian D. xii.*, in the British Museum, exists a *Hymnary* with an interlinear Saxon version of the 10th or 11th century. The scribe on the first fly-leaf writes thus:

"It is clear that David the Prophet first composed and sang hymns, then the other prophets, afterwards the three youths when cast into the furnace. There are then Divine hymns; there are also those composed by human understanding. Hilarius, Bishop of Poitiers, flourished first in versified hymns; after whom Ambrose, Bishop of Milan, is known to have excelled in this kind of poetry. Whatever poems, then, are sung in praise of God are called hymns. A hymn, moreover, is of those who sing and praise, which from Greek into Latin is interpreted 'Laud,' because it is a song of joy and praise; but properly hymns are those containing the praise of God."

This definition, then, excludes prose anthems, meditative, didactic, historical, merely religious poetry, and private devotional pieces unsuited for public worship. According to this definition, to constitute a hymn three conditions are requisite: it must be praise of God or of His saints, be capable of being sung, and be metrical.

ii. The Hymns of Holy Scripture.

The substantive ἕμνος and the derived verb ἕμνεω-ω intransitively occur in the *Septuagint* version of the Old Testament—Ps. lxx. 13; 2 Chron. xxix. 30; Prov. i. 20; Eccles. xxxix. 35; xlvii. 8; li. 11; 1 Macc. iv. 24; xiii. 47; and in Isa. xlii. 10—ἕμνεσατε τῷ κυρίῳ ἕμνος καὶ οὖν. It is used intransitively governing an

accusative—2 Chron. xxix. 33; Ps. xxii. 23-25 (which is quoted verbatim, Heb. ii. 12, "ἐν μέσῳ ἐκκλησίας ὑμῶν σε"), and Is. xii. 4. The substantive *hymnos* occurs also in the Septuagint, Is. xii. 5; xxv. 1; Neh. xii. 46; Ps. xl. 3; lxx. 1; c. 4; cxlviii. 1; Is. xliii. 10; also in the titles to Ps. vi., liv., lv., and at the end of Ps. lxxii. The conclusion is that the Greek word "Hymn" and its equivalent in the Hebrew (see Is. xii. 5; xxv. 1) or Syriac, were in common use among the Jews at the coming of our Lord to signify a Song of Praise to God; whence it passed to the whole Christian Church. Matthew xxvi. 30 and Mark xiv. 26, relate how Christ and his disciples "ὑμῶσαντες," literally "having hymned," went forth. This hymn, it seems, was the "Hallel" or Ps. cxiii.-cxviii., beginning with Halleluyah. The next notice of hymns in the New Testament is in the 16th ch. of the Acts, v. 25. Paul and Silas "praying were hymning The God." *προσευχόμενοι ὕμνον τῶν θεῶν*. What these hymns were is doubtful; scarcely the Psalms. St. James v. 13, says "Is any merry? let him sing psalms" (ψαλλετω); thus, as well as St. Paul in two passages hereafter cited, particularising this kind of praise, and distinguishing it from others. Some hymnologists, however, have included the Psalms and the Canticles of the Old and New Testament, as the Songs of Miriam and Deborah, with other songs of praise such as the *Sanctus*, *Magnificat*, and *Nunc Dimittis*, under the general name of Hymns. Le Brun, in his *Explicatio Missae*, i. 82, has done this. So also Whitby confounds the Psalms of David with the hymns composed by spiritual men, such as Zacharias and Symeon. St. Paul himself, however, distinguishes between the three kinds of divine praises, "Speaking one to another in psalms and hymns and spiritual songs" (ᾠδαῖς, i.e. Odes or Canticles), Ephes. v. 19. And again, "Teaching and admonishing one another with psalms and hymns and spiritual songs (ᾠδαῖς), singing with grace in your hearts to the Lord." Col. iii. 16. "Where," says Bishop Beveridge, "by psalms I understand those of David's composing, and hymns such anthems as were made up chiefly of praise and thanksgiving by whomsoever composed; by spiritual songs all sorts of songs upon any spiritual subject." And this division is quite in accordance with that made in the first age by Hippolytus. (*De Consummatione Mundi sub fin.*—*Routh, Reliquiae Sacrae*, ii. 146; iii. 314.) "I have prepared your mouth for giving glory and praise, and psalms and odes." What, then, were these hymns as apart from the other two species of praise?

iii. Hymns of the Early Church.

"We find," continues Beveridge, "from the testimony of the younger Piny (2nd cent., *Lib. x., Epist. 97*), under Trajan, that the Christians in the first age were accustomed to meet before day, and to sing a hymn to Christ as God by turns one after another;" and to the same effect is Tertullian (*Apolog. 2.*), and Eusebius (*Hist. iii.*). Celsus, a Greek author writing in the beginning of the third century against the Montanists, speaks of "psalms and odes; such as were from the beginning written

by the faithful, hymns to the Christ, the Word of God, calling Him God." (*Routh, Reliq. Sacr.*, ii. 127.) So that very early after Pentecost Christian and not mere Jewish hymns must have been composed, which were publicly sung in the congregations, and these chants and hymns were conducted by an order of persons called *Psaltæ* or *Cantores*. (*Sozomen. Lib. iv., c. 3; Socrates, Lib. v., c. 22.*) Philo, in his "*Vita Contemplativa*," describes how the Ascetics in Egypt, then and before his time (circa A.D. 40 to 68), "composed hymns in various metres and rhythms in honour of the true God, some in the ancient trimeter; others newly composed. The president begins, and the choirs follow in various modulations, with a chorus of all the people in two choirs of men and women, each having its leader, but all equally joining at the end." The Christians of St. Mark there possibly followed this example. Eusebius (*Lib. ii., c. 17, Histor.*), quoting Philo, speaks of these Therapeutæ: "Not only do they use the ancient hymns, but they make new ones to God, modulating them in metre and sounds in a very excellent and sweet composition, which is also practised in the Church and in monasteries"; and he subsequently speaks of these (*Lib. v., c. 28*) as "*Cantica fratrum*," wherein "a primordio a fidelibus conscripta *Christum Verbum Dei concelebrant*." In a well-known place of St. Basil (quoted Gerbert i., 233) "The psaltery (i.e. tunes) of these harmonic rhythms has its origin from above, whence we should be anxious to seek them, and not to be carried away by delight in the melody to the pleasures of the flesh"; and in his epistle to the Neocæsarienses, 63, "Divided into two companies, they sing in alternate parts, then to one person is allotted that he should begin first what is to be sung by the next following him." Paul of Samosata was condemned in a council, held at Antioch, A.D. 260, for rejecting the e-hymns. St. Ephrem of Nisibis (died 379) says, "We honour our festivals in psalms and hymns and spiritual songs." In 506 the Council of Agde (*Can. 30*) ordered the singing of hymns every day, morning and evening. The Council of Tours still more plainly, after having formally recommended the adoption of the Ambrosian hymns, "There are yet some others which are worthy of being sung which have the names of authors, who were constant in the faith, prefixed." Still more important and decisive was the decree of the 6th Council of Toledo in 633. (*Can. 13, Labbe, iv. p. 1709.*) "For singing hymns and psalms publicly in the church we have the example of Christ and His apostles. Hymns are composed like masses or petitions, or commendations or laying on of hands, of which there are many, just as with prayers; let none of you for the future withhold hymns composed in praise of God, but let Gaul and Spain celebrate them alike. These should be excommunicated who shall dare to reject hymns."

iv. Influence of Greek Hymns.

That these Hymns to Christ, whether metrical or non-metrical, had their origin in the East, and thence travelled to the West, is

evident historically. Eusebius (*Lib. v. 28*) speaks of the "Cantica fratrum a primordio a fidelibus conscripta"; so also Tertullian. So Sozomen (*Lib. vi., c. 25*), speaks of the "Sacros hymnos qui in ecclesiâ cani solent." St. Chrysostom speaks of the hymns after the psalms in divine service; and the tradition related by Socrates is that Ignatius (who first came to Antioch A.D. 68) had learnt in a vision of angels "how in antiphonal hymns to hymn the Holy Trinity"; to whom may be added Hierotheus, greatly commended by Dionysius and Noethus (see *Gerbert, i. 75*); Hippolytus and others of the second century. The rise and growth of Greek hymns, and the use made of the earliest by Latin writers of a later date, are fully set forth in the articles on *Greek Hymnody, p. 456, i.*; *Doxologies, p. 308, i.*; *Gloria in Excelsis, p. 425, i.*, and the *Te Deum*. See also *Syriac Hymnody*. If any proofs were wanting that Latin Hymnody originated in, and was derived from, the East, it may be found in these articles; for, with a few exceptions, there are daily hymns for the Hours, and for the Festivals, Fasts, and Seasons in each case; and the Apostles and Saints are celebrated by hymns in a similar manner and on the same occasions. Nor are the Spanish and Mozarabic Christians any exception, who originally received their hymnody partly from Rome and the East, partly from the Greek-speaking Christians of Africa. The very earliest Hymn of the Apostles, being derived from the *Antiphonary of the Eastern Church*, in the county of *Daniel, vol. iv. p. 31*, bears evidence of its translation from an Eastern original. These early hymns soon made their way with Christians from the East to Rome, Africa, Spain, and other parts of the Roman Empire; extending to Northern Gaul, where, as St. Jerome explains in his preface to the Second Epistle to his Commentary on the Galatians, hymns were unacceptable. They were very soon introduced into public worship, but were not originally sung in the Latin tongue; for, in the first Christian times, Greek, or dialects of it, continued to be spoken in Italy, the South of Gaul, Germany and Africa, and Latin had not yet come into common use; nor was it possible to compress into classical measures the fervid devotion of the earlier converts.

v. Earliest Latin Hymns.

Gerbert (*De Cantu et Musica Sacra, vol. i., p. 80, pub. 1774*), after examining all the authorities, finds that no name can be connected with any hymn in the Latin language till we arrive at St. Hilary and Pope Damasus, in the beginning of the 4th century. Isidore of Seville, who d. 636 (*De Officiis, Lib. i., c. 6*) says: "Hilary of Gaul, Bishop of Poitiers, was the first who flourished in composing hymns in verse," and St. Jerome, who d. 420, makes a similar statement. It would appear, from Hilary's own words, that he brought some from the East (in *Ps. lxxviii., lxiv.*). Those beginning *Lucis largitor splendide*; the Lenten hymn, *Jesu quadragenariæ*; three short ferial morning hymns, *Deus pater ingenite, In matutinis surgimus, and Jam meta*

noctis transit, in the *Mozarabic Breviary*; one for Vespers in the Epiphany, *Jesus refulsiit omnium*; another for Compline or Lauds at Pentecost, *Bena nobis gaudia*, have been ascribed to Hilary by Fabricius, Cassander, Tommasi, and Daniel. To Hilary also is ascribed by the *Antiphonarium Benchorense* [see *Hymnarium*] the noble matin hymn in praise of Christ, *Hymnum dicat turba fratrum hymnum cantus personet*, in trochaic tetrameters, which is by Bede denominated *pulcherrimus* (*De arte metrica*); but it would seem rather to be an anonymous poem of the 6th century. By the consent of most authorities to Pope Damasus I. (A.D. 366) are ascribed two short Latin hymns, one for St. Andrew, *Decus sacraei nominis*, the other for St. Agatha (martyred A.D. 251), *Martyris ecce dies Agathæ*. The latter is the earliest hymn respecting any Saint: it is in rhyme, and the ordinary laws of Latin metre are ignored.

vi. St. Ambrose and Ambrosian Hymns.

We arrive in succession at the great name of St. Ambrose (b. at Treves 340, d. 397), the main founder of the original, simple, dignified, objective school of popular Latin Hymnody, which for so many ages, almost without intermixture, prevailed over the Roman Empire, and before the 6th century penetrated even into Spain (See *Arcvalis Dissertationes, vi. 21-23*), and is still in use in the Divine Office all over Europe. As Mabillon writes (*Liturgia Gallicana, 381*), "St. Ambrose took care that, after the manner of the Eastern Fathers, psalms and hymns should be sung by the people also, when previously they had only been recited by individuals singly, and among the Italians by clerks only." St. Augustine, speaking of the hymns at Milan, says, "These hymns and psalms are sung after the manner of the Eastern Church, lest the people be wearied, which is done by almost all the congregations in

which now strikes the inquirer is the number of 101 hymns up to this date (6th century), in *Daniel, vol. i., 91* of which (a number accepted) he attributes to St. Ambrose and his contemporaries and followers, the ancient classical metres are abandoned, prosody is neglected, accentuation substituted for correct quantity, and the Iambic dimeter is mostly adapted as best suited for congregational singing. With the exception of here and there an Alcaic or Sapphic, or tetrameter, pentameter, or hexameter usually of some festival or Saint, this Iambic dimeter of eight syllables remained the metre for all hymns for public worship which were to be found in the Office books down to the end of the introduction of the *Sequences* later mentioned. Those in the *Ambrosian Breviary* (re-edited by St. Charles Borromeo) were almost exclusively in that metre, the same may be said of those in the *Antiphonary*, edited by Cardinal Ximenes, and the *Mozarabic Hymnal* pub. in Madrid, 1775. This was so almost everywhere in the ancient English Church, with the exception, indeed, of two or three of the *Antiphonaries*, in Sapphics, and a few others for the *Hours*. Out of 130

hymns in 11th century English Benedictine Hymnals (Harl. 2961; Jul. A. vi. &c.) there are not a dozen in other measures. [See *Hymnarium*, p. 548, ii.] The same may be predicated of Germany, France, and Spain, and so it continued to be down to the Reformation. Vast additions were doubtless made at and after the epoch of the *Sequences*, and from the 13th century downwards, which will hereafter be noticed.

vii. Early Ritual Use.

These hymns were very soon appropriated to the great and minor Festivals and Fasts of the year, the Seven days of the week, and the Seven hours of Prayer, as among the Easterns. It is a question, however, whether this definite appropriation was first made by St. Ambrose himself, or mainly by St. Benedict after him. In the rule of the monastery at Lerins (A.D. 523), similar to that of St. Cæsarius of Arles, some of these (*Bolland. ad diem, January 12*) are so appropriated; so in that of St. Isidore, and in that of St. Aurelian of Arles, who d. 555. Respecting the rule of St. Benedict there can be no doubt. Benedict founded his Order, promulgated his rule, and prescribed the time, the method, and course of his liturgical offices in the beginning of the 6th century. It spread rapidly over Europe, and Reyner, in his *Apoetolatus Benedictorum* (Douay, 1626), maintained that for many hundreds of years no other Order really existed. Doubtless also the customs of this vast community would exercise a great influence over the seculars, and determine their usages, as well as those of the succeeding Orders. St. Benedict expressly adapted the Hymns of Ambrose, composed either by him or his successors and imitators, to his Order of Worship (*Regula xviii.*). Walafrid Strabo, who d. 849 (*De Rebus Ecclesiasticis, c. 25*), writes, "As our sainted Abbot Benedict ordained, the hymns are said in the Canonical Hours which Ambrose himself composed, or others in imitation of him." "Which," says Hincmar, in his book on the Trinity (857), "is written in the rule of St. Benedict, and in which the Catholic faith is redolent; and they are pious prayers, and the composition is admirable." (See *Gorbert de Re Musica, i. 510.*) In No. 391, C. C. C. Library, Cambridge, in the *Liber Sanctas Marie Wygornensis Ecclesias per Sanctum Onwaldum*, is an old English Benedictine Office book and Hymnary, Anno 1064, the title of the latter being *Incipiunt Hymni Ambrosiani canendi per singulas horas secundum constitutionem Patris nostri Benedicti*. [See *Hymnarium*, p. 547, i.] These are nearly identical with what constituted the English Church Hymnody down to the year 1556. Other ms. English Hymnals of the 12th, 13th and 14th centuries, described in detail in *Hymnarium*, pp. 546, 547, 551, are nearly identical in the hymns which they contain, varying from 115 to 130 in number. The same hymns may be found repeated in the English Hymnals up to 1556, with some local variations, and the addition of such as were composed for Festivals (such as the Name of Jesus and the Transfiguration) instituted later on. The Ambrosian and Benedictine scheme was thus adhered to, through-

out England and all the North of Europe, and, with local variations, in the remainder of Western Christendom.

viii. From the IV. to the XI. Century.

With the Ambrosiani must be grouped the succeeding composers of Christian poetry, several of them laymen, for the next five or six hundred years, for they wrote mainly on the same subjects, in the same vein, with the same intent, mostly in the same metre. We recall with pleasure the names of Aurelius Clemens Prudentius, Sedulius, Felix, Sidonius Apollinaris, Juvencus, Ennodius, Venantius Fortunatus, St. Gregorius Magnus, St. Columba, St. Isidore of Seville, Beda Venerabilis, Paulus Diaconus, Carolus Magnus, Theodulphus, Rhabanus Maurus, St. Odo of Cluny, St. Fulbert, St. Peter Damiani, with a number of anonymous poems extending over the same period, some of them most beautiful and remarkable, up to the epoch of St. Bernard.

Amongst these must be reckoned the hymn *Exultet jam angelica turba coelorum* (found equally in the old Roman, Gallican, Ambrosian, and Mozarabic rite, as well as others, such as *Sarum*), whose glorious strains at the Benediction of the Paschal candle (probably with the same music from the beginning, as in the *Sarum Missal*), and on the new light, are probably, with a consensus of critics, those of St. Augustine (*Daniel, ii. 312*). As he was said to have been a deacon when he composed it, it was always afterwards sung by the deacon.

In the last half of the 4th and in the beginning of the 5th century lived Aurelius Clemens Prudentius (q. v.). He was born probably at Saragossa or at Calahorra in Spain. About his fiftieth year he determined to abandon his earthly pursuits and to spend the remainder of his days in promoting the honour of God and the kingdom of Christ. In his fifty-seventh year, according to his own preface, he published many of his poems, and continued to do so up to the year 405, about which time he went to Rome (*Hic mihi cum peterem te rerum maxima Roma, &c.; Innumeros cineres Sanctorum Romula in urbe Vidimus, Peristeph. ix. 3, xi. 1*), and afterwards took up his abode at Imola. He seems to have died about A.D. 413. He was a prolific author. His Christian Lyrics are his *Cathermerinon*, or twelve hymns adapted to all the actions of the day; his *Peristephanon*, or fourteen hymns of the "Crowns of the Martyrs"; and his *Apotheosis of the Divinity of Christ*. Amongst his hymns are the daily hymns *Ales dei nuntius, Nox et tenebrae*, and *Lux ecce surgit aurea*; for the Nativity, *Corde natus ex Parentis*; for the Holy Innocents, *Salvete flores Martyrum*; for the Epiphany, *O sola magnarum urbium*; and for Lent there are also his "Hymnus jejunantium"; *O Nazarene lux Bethlehem*, and *Cultor Dei memento*. That for Holy Saturday, at the lighting of the Paschal candle, *Inventor rutili dux bone luminis*, is still retained in many foreign hymnaries, and in the *Sarum* for the procession after Vespers on that day; along with four or five others of less note. A hymn sometimes ascribed

to Prudentius, but in error, and not found in his works, is:—

"Hymnum Mariæ Virginis,
Decantemus cum Angelis," &c.

This is in the *Mozarabic Breviary*, 1502. It may be observed, moreover, that in his sacred poetry Prudentius has made use of the Iambic trimeter, and dimeter, the hendecasyllabic, Alcaic, and Sapphic metres, the Trochaic tetrameter, Glyconean, and others.

To omit mention of Paulinus of Nola, Coelius Sedulius comes in as a Christian lyricist in the first half of the 5th century, under Honorius and Theodosius II. Whether he was a layman or ecclesiastic is unknown: probably he was a Presbyter. He is said to have been a Greek, and again an Italian; and then again (confounding him with another Sedulius), an Irishman. He composed a hymn in acrostics (*i.e.* each verse beginning with consecutive letters of the alphabet), which is the beginning of his poem in Iambic dimeters on the Life of Christ: *A solis ortus cardine*, a part of which is the Epiphany hymn, *Hostis Jerodes impie*. These were universally adopted into all Hymnaries. St. Magnus Felix Ennodius (born in France 473, died 521), composed one or two excellent hymns; and Elpis [See *Elpis*, p. 329, i.], that beginning *Aurea luce et decore roseo*, for the Festival of St. Peter and St. Paul.

Next, in order of time, we arrive at one of the noblest and most pleasing of the Christian lyricists, Venantius Honorius Clementianus Fortunatus (See p. 383, ii.). The time of his birth is unknown, but he himself tells us that he was born at a village called Duplabilis between Treviso and Ceneda in Venetia. He was educated at Ravenna in grammar, rhetoric, and Roman law. He composed poetry as early as A.D. 555; he went to Tours to St. Martin's grave in 565, was at the wedding of Sigebert with Brunhilda; Rhadegunda, widow of Clothaire the First, was his friend. There he dwelt and became a priest, and was a friend of Gregory of Tours. In the year 597 he was made Bishop of Poitiers. The date of his death is not known, but it was probably about 609. He composed prose works, but his fame rests on his poetry. In the second book of his sacred poems we find the glorious ode, *Vexilla Regis prodeunt*, *Fulget Crucis mysterium*, for Passiontide. It finds its place in most European Hymnaries, although sometimes (as in the present *Roman*) in a mutilated form; the penultimate stanza, for instance:—

"Fundis aroma cervice,
Vincis sapore nectare,
Jucunda fructu fertili,
Plaudis triumpho nobili,"

is often omitted; but it has no worthy representative in our vernacular church hymn-books except perhaps in the *Hymnary*. Of equal sublimity and fervour is his well-known Passion monody, mostly in trochaics, *Pange lingua gloriosi Prælium certaminis*, which has been subjected to similar ignominious treatment in the Roman Br-viary. Then we have the Paschal Processional, in hexameters and pentameters, from his poem on the Resurrection, very universally adopted; the first verse of which, *Salve festa dies toto venerabilis ævo*,

was in England generally prefixed to all the processional proses for the great Festivals.

To St. Gregory the Great we owe some few of the best hymns for Sundays from the Epiphany to Lent, for Passiontide, Palm Sunday, and for the Hours (in Sapphics). They were speedily adopted into most hymnaries, especially the early English. That for Sunday morning especially, *Primo dierum omnium*, is found in all; but neither that nor any of the Lenten or Passiontide hymns are represented in our vernacular church hymn-books to any appreciable extent. To all these are appended the ascription of praise to the Holy Trinity at the end, which (although it has been attributed to St. Ambrose) seems now first, in various forms, to have come into general use.

The *Irish Hymnody* must not be left unnoticed. A *Liber Hymnorum* exists in Trinity College, Dublin, in old Irish characters, with copious Scholia in the same writing: a second in the Royal Irish Academy; and a third at the Franciscan College of St. Isidore at Rome. Some hymns from these were published by Colgan (*Trias thaumaturga*, 1647), by Ware, 1656, and by Usher. The late Dr. Todd undertook to edit this *Liber Hymnorum* for the Irish Archæological and Celtic Society, but two parts only appeared, in 1855 and 1869, the undertaking having been cut short by his untimely death. In them we find a hymn in honour of St. Patrick, written by Sechnall, the son of his sister, circa A.D. 458 (a Lourica, or coat of mail to whomsoever repeated it)—

"Audite, omnes amantes Deum, sancta merita
Viri in Christo beati Patrici Episcopi.
Quomodo bonum ab actu simulatur angelis,
Perfctamque propter vitam æquatur apostolia."

It is printed in *Daniel*, iv. 91, and by Dr. J. Laur, Villanueva, in his *Opuscula S. Patricii*, Dublin, 1885. Then follows the noble composition of St. Columba, containing the substance of the Creeds in 150 lines:—

"Altus Procreator, vetustus dierum et ingentis,
Erat absque origine primordii et crepide:
Est et erit in sæcula sæculorum infinita,
Cui est unigenitus Christus et Sanctus Spiritus."

Also a hymn of St. Cummin Lange (A.D. 661), in rhyme in praise of the Apostles, who are named successively, four lines being devoted to each:—

"Celebra Juda festa Christi gaudia,
Apostolorum exaltans memoria."

Another to St. Mary, also rhymed, by St. Cuchumine (700 to 750, see *Mone*, ii. 383):—

"Cantemus in omni die concientes varie,
Conclamentes Deo dignum hymnum Sanctæ Mariæ,
Bis per chorum hinc et inde collaudemus Mariam."

Also (amongst others) there is a hymn in praise of St. Bridget (died 523), who was for many ages the St. Mary of the Irish. It begins—

"Christus, in nostra insula quæ vocatur Hibernia."

The author, 600-650, is unknown.

To pass over the hymn to St. Agatha by Isidore of Seville; one by the Spanish lady Cyrilla, for St. Thvrsus and his companions; and that on the Day of Judgment, *Apparebit repentina*, both praised by Bede, and in trochaics; we notice a remarkable Sacra-

mental one, from the *Bangor Antiphonary*, of noble simplicity, *Sancti venite Corpus Christi sumite*, which, as Daniel remarks (i. 194), doubtless shows that all Christians then received under both kinds.

At the end of the 8th century appears anonymously the hymn for many martyrs, *Sanctorum meritis inclyta gaudia* (in *Choriambic Asclepiads*, the fourth verse *Glyconic*). This is in the Anglo-Saxon hymnaries. (In the *Harl.* 2961 a portion is appropriated to the Holy Innocents.) This list may be closed with the *Ave Maris Stella*, or *Stilla*, which appears in public worship in the 9th century, wherein this denomination is first applied to the Blessed Virgin. It has never been altered, but subsequently was in France and Germany frequently forced and paraphrased, and returned into a Sequence (see *Mone*, vol. ii. 215, *et seq.*).

Bede contributed to the Anglo-Saxon Church, &c., a treatise, *De Arte Metrica*, and a number of hymns. Paulus Diaconus, one, *Ut queant laxis*, in Pappus, for the Nativity of St. John Baptist. To Charlemagne is attributed the beautiful and touching *Veni Creator Spiritus*, which since his age has been sung with unexampled unanimity, solemnity, and fervour in all portions of the Western Church, not only at Pentecost but in all observances in which the aid of the Holy Ghost was specially necessary; in the coronation of kings, the consecration of patriarchs, archbishops and bishops, at the opening of councils, &c.; and at Pentecost, especially at Terce, it used to be, in all churches, with the celebrant fully vested, and all the altar lights kindled. To this period belong also the fine hymns for St. Michael and All Angels, one of which was composed by Alcuin for Charlemagne, *Summi Regis Archangele Michael*, and another (*Mone*, i. 447) *Archangelum mirum magnum*. In the following century Theodulphus composed *Gloria laus et honor*, for Palm Sunday; Rhabanus Maurus (the *Liturgist*, A.D. 815) two hymns for St. Michael's Day, *Christe sanctorum decus angelorum*; another in trochees, *Tibi Christe splendor patris*; Odo of Cluny on St. Mary Magdalene, *Lauda mater ecclesia*; Fulbert of Chartres, the Paschal song of joy, *Chorus novae Jerusalem*. St. Peter Damiani, although a poet, witness his *Ad perennis vitae fontem*—Of the joys of Paradise—did not add much to Church song. Flavius added *Tellus et aethra jubilant*, used in the Anglo-Saxon hymnals for the *Coena Domini*. And we may close this list with the loved name of St. Bernard and his jubilant rhythm, *Jesu dulcis memoria*, and his monody to Christ on the Cross, *Salve mundi salutare*, both composed at Clairvaux. *Jesu dulcis memoria* was speedily welcomed by the whole Western Church. Originally appropriate to the Circumcision, it was transferred to "The Name of Jesus" when that became a Church festival (on August 7). It was afterwards repeatedly imitated and paraphrased, especially in *Tracts* and *Sequences*; two beautiful rhymed examples of which are one in the *Sarum* and other English Missals. Three centos are in the pre-Reformation English daily Offices. (See *Jesu dulcis Memoria*, p. 585, i.)

Anonymous hymns not later than the 11th century include *Jam Christe Sol justitiae*, *Auctor Salutis Unicus*, in the early English and many French and German mss. and books. For the Festival of SS. Peter and Paul, *Felix per omnes*, &c., in the *Roman*, *Spanish*, *Paris*, *Rouen*, and pre-Reformation *English Hymnaries*: for Martyrs, *Martyr Dei qui unicum*; for Apostles, *Exultet coelum laudibus*; for Confessors, *Iste confessor Domini*, and *Jesu Redemptor omnium*; for Virgins, *Virginis proles*; for St. Stephen, *Sancte Dei pretiose*, in rhyme and extensively used in England and Germany: but not in the *Spanish*, *Ambrosian*, or *Rouen* offices.

This list may be closed with the triumphant *Urbs beata Jerusalem*, a splendid paraphrase of the Apocalypse xxi., 2, 19–21, appropriated to the Dedication of a Church and the Anniversary, and sung throughout Europe of old time, probably from the 8th century. The Anglo-Saxons used also *Christe cunctorum dominator alme* of the 7th century, which is in many French hymnals. The *Urbs beata* has not escaped mutilation, as in the *Roman Breviary*, and by Guyet and the other Gallican so-called restorers of Latin hymnody, but its main features have always been conserved. Archbishop Trench writes (*Sacred Latin Poetry*): "This poem attests its own true inspiration in that it has proved the source of true inspiration in circles beyond its own," alluding to the numerous translations and imitations of it in English and German. The fine hymn for the restoration of a church, *O beata Jerusalem*, is apparently an early Spanish hymn.

ix. Hymns of the XI. and XII. Centuries.

The period of the 11th and 12th centuries constitutes a marked epoch in the history of Latin Hymnody. By that time the ordinary usage of hymns in the various formularies of the Western Church in different countries, dioceses, and religious communities, in their daily, weekly, festival, and penitential worship, had become fixed and settled, the Benedictines, as already intimated, setting the example; for, although Ambrose composed hymns, it is not certain that he ordained them to be sung in order in the Church Offices. Those we have been considering constituted the staple of the sacred songs of the Missals, Breviaries, and other Offices of this date: such being from time to time added in each Country, Church, Diocese or Conventual society as celebrated the saintly founders and patrons of each, with their peculiar solemnities; originally, perhaps, in versicles and responses in prose, converted after a time into poetry: of this, the Spanish hymns are notable examples. By this time, however, with a few striking exceptions, the Clergy and Monks had become the principal poets. The comparative seclusion of the former, and the separation of the latter from all worldly affairs, exercised a marked influence on these compositions. They increased greatly in number; they became more spiritualized, subjective, devout and mystical. They were no longer confined to the direct worship and praise of the Creator, of Christ, of the Holy Ghost: to the honour of the Blessed Virgin, and of the Apostles and certain prin-